

2024

*Fourth Quadrennial Periodic Report
on the Implementation of the 2005
UNESCO Convention on the Protection
and Promotion of the Diversity of
Cultural Expressions in and by Germany*

in the 2020-2023 Reporting Period



Federal Foreign Office

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UNESCO Quadrennial Periodic Report on Cultural Diversity

The Convention on the Protection and Promotion of the Diversity of Cultural Expressions was adopted by the UNESCO General Conference in 2005. It is the first and most important global instrument of international law in the fields of art, culture and the creative economy. As at June 2024, 155 individual states around the world and the European Union had joined. Germany ratified the Convention in 2007, the year in which it came into effect.

The Convention created a binding basis in international law for the right of all states to pursue sovereign cultural policy. It recognises the dual – both cultural and economic – nature of cultural expressions.

One of the core objectives of the Convention is to create a stable institutional environment and fair framework conditions for artistic output and creativity that respect artistic freedom and gender equality. It also aims for art and culture to be disseminated as widely as possible so that every person has reliable access to a great variety of cultural goods and services. The Convention affirms the right of every state to take regulatory and financial action to protect and promote the diversity of cultural expressions. In addition, it seeks to achieve global cultural cooperation grounded in a spirit of equal partnership and a balanced flow of cultural goods and services.

Civil society plays a significant and reliable part at the international level in implementing the Convention and is actively involved in its continued evolution (Article 11 “Role and Participation of Civil Society”). This must also be ensured at the national level in all States Parties.

To encourage the implementation of the Convention and to document successes and challenges, States Parties must submit a report every four years. In it, they must provide information on key cultural and media policy measures that they pursue at home and abroad to protect and promote the diversity of cultural expressions. These periodic reports enable information to be shared, create transparency and space for dialogue, and drive the development of targeted and innovative cultural policy. Their findings are incorporated into UNESCO’s Global Report on Cultural Policies.

Germany’s quadrennial periodic reports have always included comprehensive contributions from civil society, and the present report is no exception. In this regard, Germany’s Federal Government and the *Länder* observe the specific international law provisions set out in the UNESCO Convention. Separate civil society reports are the norm for other instruments of international law, but the present report deliberately integrates both perspectives.

This periodic report documents a selection of innovative measures and programmes that contributed to the implementation of the Convention in and by Germany during the 2020-2023 reporting period. The core structure of the periodic report is provided by the UNESCO Convention's four target areas:

1. support sustainable systems of governance for culture,
2. achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals,
3. integrate culture in sustainable development frameworks, and
4. promote human rights and fundamental freedoms.

Summary

Protecting and promoting the diversity of cultural expressions is the foundation and the objective of cultural policy in Germany. Cultural policy encourages participation and input from civil society actors at all levels, and it is pursued and shaped by the Federal Government, *Länder* and municipalities in concert.

Public spending on culture amounted to around EUR 14.5 billion in 2020, or 0.43% of Gross Do-

mestic Product (GDP).¹ This means that spending by the Federal Government, *Länder* and municipalities was 15.6% higher than in 2019.

The present report outlines 103 examples of measures and initiatives by state and civil society actors alike that contribute to the protection and promotion of the diversity of cultural expressions in and by Germany in the four target areas of the Convention.

Goal 1: *Supporting sustainable systems of governance for culture*

1.1. Cultural and creative sectors

Within the Federal Republic of Germany, cultural sovereignty lies with the *Länder*. As in the previous reporting period from 2016 to 2019, they were particularly prominent in developing and implementing cultural policy guidelines and regulatory and legislative initiatives to ensure long-term, sustainable cultural policy and support and thereby foster a dynamic cultural and creative sector. The same applies to the Federal Government and many municipalities. This work is pursued in close partnership and cooperation with associations active in the cultural field at all levels, cultural institutions, artists and creatives.

It focuses on holistic approaches that address key areas for action and transformation, such as digitalisation and sustainability.

The Federal Government and *Länder* in particular responded with a whole raft of measures to the COVID-19 pandemic and its medium and long-term impacts on the art and cultural sectors. They provided relief from the immediate effects of the pandemic, improved resilience within the cultural sector, and boosted cultural diversity and the visibility of art, culture and the players engaged in them. Despite and because

¹ Statistical offices of the Federal Government and the *Länder*: 2022 Report on Cultural Funding (*Kulturfinanzbericht*), p. 21; available (in German) at: www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bildung-Forschung-Kultur/Kultur/Publikationen/Downloads-Kultur/kulturfinanzbericht-1023002229004.pdf?__blob=publicationFile

of the pandemic, culture and arts education and participation remained as relevant as ever.

1.2. Media diversity

In recent years, journalists and media professionals have found themselves victims of both verbal and physical hostility on a scale unprecedented in Germany. This hostility has been particularly prevalent amid protests against restrictions on everyday life owing to the COVID-19 pandemic. Fake news and disinformation spread across social networks in the context of the pandemic and

as a result of Russia's illegal war of aggression against Ukraine and the crises it triggered. This had a detrimental effect on opinion-forming and democracy in Germany and around the world. Stemming these trends by ensuring diversity in the media, media literacy and access to a range of reliable content, became a high priority.

1.3. Digital environment

The cultural sector is becoming digitalised globally at dizzying speed, not least because of the digital platforms run by private-sector tech giants. A range of measures support cultural institutions and cultural professionals in Germany so that they can compete in this market. The focus here is on digital capacity-building at cultural

institutions and among players in the artistic and cultural sectors. Sharing knowledge on how to handle and use new technologies such as artificial intelligence is particularly important. These skills are fundamental. Without them, there can be no successful digital transformation.

1.4. Partnering with civil society

Participatory dialogue with civil society in Germany is enormously important when it comes to implementing cultural policy that is fit for the modern world and encouraging all of society to participate in cultural life. Wherever possible and useful, civil society is actively incorporated into processes of shaping culture and cultural policy. Its capacities and capabilities are strengthened, national and international relationships are fostered, and knowledge transfer between civil society organisations and beyond is enhanced. In the long term, Germany aims to develop an engage-

ment strategy that further improves conditions for civil society actors and for those involved in civic engagement and volunteering.

Goal 2:***Achieving a balanced flow of cultural goods and services and increasing the mobility of artists and cultural professionals***

Germany has significantly stepped up international cooperation, knowledge transfer and co-productions in arts and culture with low- and middle-income countries, in part in response to the revitalisation of transcontinental flows following the COVID-19 pandemic. Dialogue with

indigenous peoples about colonial legacies and restitution has intensified markedly since 2019. As part of these efforts, for example, the German Contact Point for Collections from Colonial Contexts was set up in 2020.

Goal 3:***Integrating culture in sustainable development frameworks******3.1. National sustainable development policies and plans***

The United Nations 2030 Agenda for Sustainable Development is the point of reference that guides action at all levels of government and policy in Germany. Culture is regarded as one of the principal actors in and drivers of sustainable development. This became unequivocally clear through the adoption of the German Sustainable Development Strategy of 2021, which makes ample reference to culture and highlights the role of

art and culture in the formulation and communication of sustainable visions for the future. In sharply rising numbers, cultural institutions are taking steps to cut carbon emissions and are integrating climate action into their operations. Municipalities, too, are increasingly incorporating sustainability into their cultural strategies, and culture into their sustainability strategies.

3.2. International cooperation for sustainable development

The cultural and creative industries remain important drivers of sustainable development as part of Germany's international cooperation and development cooperation. The German Government supports opportunities for the income generation and employment of creatives in low- and middle-income countries, and fosters their links with the cultural and academic sectors in Germany. At the European level, Germany's Presidency of the Council of the European Union opened up

non-culture-specific EU support schemes more widely to the cultural sector and thereby created new funding opportunities.

Goal 4: *Promoting human rights and fundamental freedoms*

4.1. Gender equality

Gender equality in art, culture and the media is a much-debated topic in Germany. It has improved in places since the last reporting period, but there is still much to be done. The gender pay gap, gender show gap and challenges to balancing work and family life were very much influenced by the COVID-19 pandemic. More was done to foster working environments for women that prevent discrimination and sexual harassment. International dialogue and network-building among

female artists, musicians and other creatives is also seen as an important means of advancing gender equality. More and more initiatives and programmes aimed at achieving gender equality are now also addressing LGBTIQ+ individuals. As part of its Presidency of the Council of the EU in 2020, Germany successfully initiated the creation of guidelines to politically address gender equality in culture at the EU level for the first time.

4.2. Artistic freedom

The relevance of programmes and projects to protect artists, cultural and media professionals at risk has gained new urgency in view of Russia's illegal war of aggression against Ukraine and the Taliban taking power in Afghanistan. Ensuring artistic freedom around the world and for people in exile, and creating short-, medium- and long-term professional and educational opportunities for displaced cultural professionals, remain a challenge and a responsibility for the international community, both governments and civil society. At the same time, new opportunities are emerging for cultural cooperation and knowledge-sharing with low- and middle-income countries.

Self-employed and independent cultural professionals found themselves in a particularly precarious situation during the reporting period. Germany's Federal Government, *Länder* and municipalities recognised this and worked with associations from different sectors to begin work on new guidelines on minimum fees for

freelance cultural professionals. This was a decisive step towards stable, long-term social and financial security. Germany reported to UNESCO on the social and economic situation of artists and cultural professionals (also in the digital environment) as part of a periodic report in 2022 (UNESCO 1980 Recommendation concerning the Status of the Artist).

Technical information

Name of Party

Federal Republic of Germany

Date of ratification

12 March 2007

Organisations or institutions responsible for generating this report

Steering committee: The Federal Foreign Office (lead responsibility), the Federal Government Commissioner for Culture and the Media, the Conference of Cultural Ministers under the umbrella of the Standing Conference of the Ministers of Education and Cultural Affairs of the *Länder* in the Federal Republic of Germany, and the non-voting German Commission for UNESCO in its function as the national point of contact for the 2005 UNESCO Convention

National point of contact

German Commission for UNESCO, Bonn

Name of person who signs report

Annalena Baerbock, Federal Minister for Foreign Affairs

Date of submission

30 June 2024

Description of consultation process with civil society to generate report

The steering committee (see above) met for the first time on 18 April 2023. On the basis of the resolutions by the Conference of Parties of the 2005 Convention, it set the timetable, the consultation procedure and the specific priorities for the periodic report.

From May to July 2023, the Federal Foreign Office, the Federal Government Commissioner for Culture and the Media, and the *Länder*, via the Cultural Affairs Committee of the Standing Conference of the Ministers of Education and Cultural Affairs, participated by submitting rel-

evant measures for the fourth periodic report. Additionally, the Federal Foreign Office invited all the relevant ministries (the Federal Ministry of Education and Research, the Federal Ministry of Justice, the Federal Ministry for Economic Cooperation and Development, the Federal Ministry for Economic Affairs and Climate Action, the Federal Ministry of Labour and Social Affairs, and the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth), the Federal Statistical Office and the Association of German Cities to nominate pertinent measures. During the same period, in its role as national point of contact, the German Commission for UNESCO appealed to civil society actors to submit relevant initiatives and measures for inclusion in the periodic report.

The German Commission for UNESCO moreover conducted in-depth research and analyses in 2023.

On 4 May 2023, the Sub-Committee for Culture and the Advisory Committee on the “Diversity of Cultural Expressions” of the German Commission for UNESCO addressed the requirements of the fourth periodic report, and the central developments and challenges of the reporting period. In keeping with the new reporting structure agreed in 2019, 103 contributions were compiled into a first draft by 25 September 2023.

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

1. The steering committee arranged for an initial quality check and feedback loops with the Federal Foreign Office, the Federal Government Commissioner for Culture and the Media, and the *Länder*.
2. At a special session of the Federal Coalition for Cultural Diversity held in Potsdam on 30 November 2023 identified keywords on major advances and challenges during the 2020-2023 reporting period from the perspective of civil society actors. Primary outcomes, problem-solving strategies and next steps were compiled and discussed.
3. Civil society actors and committees and the expert community were invited to comment on the draft report online between 15 December 2023 and 3 January 2024.

At its final reading of the draft report, which took place on 8 February 2024 under the lead responsibility of the Federal Foreign Office, the steering committee discussed the findings of the consultations of 30 November 2023 and the 43 remarks and proposals from civil society submitted for the second draft of the report. The steering committee also arranged for feedback from all relevant federal government departments as well as from the *Länder* and the Association of German Cities. On this basis, the draft was finalized and the periodic report submitted to UNESCO in June 2024.

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

- Federal Coalition for Cultural Diversity – see the *Annex* for a list of actors involved
- Sub-Committee for Culture (2020-2023) of the German Commission for UNESCO, chaired by Dr Helga Trüpel – see the *Annex* for a full list of names
- Advisory Committee on the “Diversity of Cultural Expressions” (2020-2023) of the German Commission for UNESCO, chaired by Dr Helga Trüpel – see the *Annex* for a full list of names

Overview

Cultural policy in Germany and cultural governance

In Germany, protecting and promoting the diversity of cultural expressions provides the foundation for federal, *Länder* and municipal cultural policy. This protection and promotion is an integral part of the promotion and support system for culture in Germany and advances a tradition of participation among civil society actors at all levels.

One of the special features of promotion, support and policy for culture in Germany is the concept of cooperative culture federalism, which is enshrined in the Basic Law (*Grundgesetz*). The Federal Government, *Länder*, municipalities and independent entities are all involved in shaping and promoting art and culture, but each also fulfils an autonomous remit and acts on its own responsibility, according to the multi-agency approach. For example, compared to many other countries, Germany enjoys an especially dense network of publicly funded cultural institutions. It has a rich, diverse art and cultural scene as well as widely appreciated, top-class cultural offerings of international renown in many decentralized locations. These are found in even medium-sized and smaller municipalities and rural areas. One of the primary aims of government cultural policy in recent years has been to broaden the diversity of cultural life in such rural regions.

The overarching aim is to ensure that art and culture can flourish unimpeded and that each and every citizen has access to forms of cultural expression. Freedom of the arts as an individual and institutional right is laid down in Article 5 of the Basic Law.

Seeking to entrench these principles of publicly funded cultural policy in international law and to safeguard them for the future under the conditions of ongoing trade liberalisation, Germany was among the co-initiators of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The Federal Republic ratified the Convention just two years later.

Rooted in Article 5 of the German Basic Law, state support for culture is considered in Germany to be a core task for the democratic polity and an investment in the future. It pursues five key objectives: the maintenance and continued evolution of public cultural institutions, the creation of favourable legal and social parameters for cultural professionals, the unhindered flourishing of art, culture and the media, financial support for the cultural and media sectors, and the promotion of independent stakeholders and initiatives funding, creating and/or interested in cultural content.

Under the Basic Law, the promotion of art and culture is first and foremost the responsibility of the *Länder* under the principle of cultural sovereignty. The 16 *Länder* primarily carry out tasks of supraregional significance and maintain their own cultural institutions. They support the municipalities and are tasked with pursuing coordination, collaborations and network-building. The municipalities secure the foundations of cultural life, such as local theatres, libraries, museums, sociocultural centres and festivals as forums for debate and promoting culture at a local level. They foster culture comprehensively and thereby also facilitate employment in the art and cultural sectors. In 2020, the 16 *Länder* and some 11,000 municipalities accounted for the majority of total public spending on culture (EUR 14.5 billion).

In 2019, the Conference of Cultural Ministers was established under the auspices of the Standing Conference of the Ministers of Education and Cultural Affairs of the *Länder* to enhance the visibility and public perception of cultural policy matters within the *Länder*, as a core component of their constitutionally guaranteed cultural sovereignty. This new body deals with cultural-policy matters of supraregional significance and convenes twice annually.

Municipalities' cultural-policy interests are represented primarily by the Association of German Cities, the German Association of Towns and Municipalities and, indirectly, the Association of German Counties.

In cultural and media policy, the Federal Government takes on tasks of significance to the entire country. As the supreme federal authority for culture and the media, the Federal Government Commissioner for Culture and the Media formulates legal frameworks that allow culture and the media to flourish unhindered and supports cul-

tural institutions, cultural projects and memorial sites of national significance. The Commissioner is also responsible for ensuring that the nation as a whole is represented culturally in the federal capital, Berlin, and for preserving cultural heritage. Along with the Federal Foreign Office, the Commissioner represents Germany's cultural and media policy interests in multilateral bodies, thereby pursuing its international cultural and social policy.

Other federal ministries also promote culture, such as the Federal Ministry of Education and Research, the Federal Ministry for Economic Affairs and Climate Action, the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth, and the Federal Ministry for Economic Cooperation and Development.

In Germany, the Federal Government, the *Länder* and the municipalities see themselves as partners that complement one another, in many cases acting jointly, and helping to safeguard cultural diversity together. This multi-agency approach is particular to Germany. As the basic model of cultural policy, cultural governance is based on a political understanding of the state as an entity that, rather than acting alone, involves and cooperates with a variety of affected and participating stakeholders which all contribute their individual capabilities and responsibilities to the process. To coordinate initiatives of national interest as effectively as possible, regular dialogue is maintained between the Federal Government and the *Länder* as well as with the national associations of local authorities. This also includes discussion with cultural foundations at the *Land* and federal levels. Examples of work of national importance include safeguarding tangible and intangible cultural heritage in Germany, handling the country's colonial legacy in museums and collections, providing culture and arts education and promoting culture more generally.

Federal, *Land* and municipal institutions also receive public funding. Other funding bodies include private and public-sector foundations as well as private patrons of the arts. Relative to Germany's economic clout, in 2020 public spending on culture corresponded to 0.43% of Gross Domestic Product (GDP) and thus 1.89% of total expenditure from the public purse.

Within the scope of its international cooperation, the Federal Government supports cultural professionals and institutions in partner countries with the goals of reliable development of their cultural infrastructure, promotion of their cultural, media and creative industries, and advice to cultural policies. The growing diversity of cultural expressions in Germany and abroad is regarded as a major opportunity. As part of the 2030 Agenda, German development cooperation has also promoted the role of culture as a driver of sustainable (economic) development. The Federal Government supports artists at risk and displaced artists, as well as journalists, students, human rights defenders and scientists at risk through grants, projects and funding and protection programmes, and grants them a safe refuge and artistic freedom in Germany.

Alongside the provision of favourable legal and social framework conditions for cultural professionals and for the unhindered development of art, culture and the media, there are many support programmes and services for a broad spectrum of cultural expressions. Funding for these is incorporated into the relevant federal, *Land* and municipal budgets.

In addition to artistic freedom, media freedom, the quality and diversity of the media, access

to media and freedom of opinion are rights, values and positions that Germany stands for as a nation that prizes culture. Private and public-service broadcasting play a central role in the formation and breadth of opinion both for individuals and for the public as a whole. Public-service broadcasting is funded by licence fees to ensure its independence from the state.

The Federal Government develops and implements media policy measures in response, for example, to advancing digitalisation, or to encourage democratic opinion-forming processes and to protect and promote the freedom and autonomy of the media.

With digitalisation gaining ground, universal internet access established and almost the entire population consuming media on a daily basis, it is becoming increasingly important to convey media literacy skills. In the cultural sphere as elsewhere, more and more provision is being accessed (only) in digital form. Particularly in the course of the COVID-19 pandemic, digital cultural services expanded greatly. Use of the internet for cultural purposes is on the rise. In 2020, Germans borrowed an average of 7.8 items of digital media per capita from libraries.² The Federal Government Commissioner for Culture and the Media and the *Länder* are therefore supporting initiatives and projects to improve media, information and news literacy skills as crucial for a strong democracy. In its 2021 coalition agreement, the present Federal Government also set itself the aim of strengthening Germany as a location for the gaming industry and lending greater weight to video games – which emerged alongside streaming formats and podcasts as particularly resilient goods during the pandemic –

2 Statistical offices of the Federal Government and the *Länder*: *Kulturindikatoren kompakt*, 2022, p. 15; available (in German) at: www.statistikportal.de/sites/default/files/2023-03/Kulturindikatoren_kompakt_2022_online.pdf

not only as an economic factor, but also as a cultural asset.

To acknowledge the social importance of art and culture to a free and democratic society, the coalition agreement of 2021 sets out the intention to enshrine culture in all its diversity as an inherent objective of the state. Culture should be geographically, financially and physically accessible for all, diverse, gender-just and sustainable, and it should play a part in innovation and resilience. Many of the measures presented in this periodic report reflect those efforts.

In addition, the interests and concerns of, in particular, cultural and creative enterprises, their employees and, to some extent, freelance artists are collated and distilled by a number of stakeholder groups and associations, which pass them on to political actors to induce change or innovation.

In short, three major events had a significant impact on the cultural landscape and cultural policy in Germany during the reporting period: the COVID-19 pandemic, Russia's war of aggression against Ukraine and the associated rise in energy prices, and advancing climate change. Against the backdrop of these far-reaching events, this report is intended to be both a source and a driver of future development in culture and the media.

The results and findings of this periodic report may be used in the context of the online platform on UN Sustainable Development Goal (SDG) indicators³ for voluntary reporting on the attainment of the SDGs in and by Germany. The platform has been under development since the summer of 2019. The same results and findings

serve as a resource for the update of the German Sustainable Development Strategy, which is scheduled for 2023/2024.

3 www.sdg-indikatoren.de/en

Chapter 1

Supporting sustainable systems of governance for culture

This chapter presents 59 examples of cultural policy strategies, measures and initiatives by the Federal Government, the *Länder*, municipalities and civil society that promote and protect the diversity of cultural expressions at local, regional and national level. They also address all stages of the cultural value chain, from artistic creation and ideas through production, distribution and communication to participation and access to art and culture for a broad public.

These varied measures help to grow a dynamic cultural and creative sector, supporting creativity and establishing an environment that facilitates independent artistic and cultural production and distribution.

The initiatives and programmes presented here are often the product of collaboration and co-operation between the Federal Government, the *Länder*, municipalities and an independent civil society rich in expertise, in line with the multi-agency approach. They reinforce well-informed, transparent and participatory processes and governance systems for culture in Germany.

The measures described here show not only how the cultural and creative sectors, media diversity, the digital transformation and partnerships with civil society are being strengthened, but also where there are challenges to be tackled.

The following developments occurred during the reporting period:

Often working in concert with civil society actors, various *Länder* have been drawing up guidelines and legislation on culture and its promotion and support, with a focus on sustainability and the long term. In a world characterised by digitalisation, climate change, the demands of a society and economy in transition, internationalisation and pluralisation, not to mention the COVID-19 pandemic, these have centred on a range of challenges: developing stable and resilient structures for promoting cultural and creative sectors, strengthening cultural diversity and inclusivity, improving legal and social parameters for cultural professionals, digitalising the cultural sector, and promoting culture and arts education as essential to cultural and social participation.

At the same time, successful promotion and support programmes and initiatives that began prior to the most recent reporting period have been continued, and their state funding increased in some cases. One example here is the *Kulturelle Vermittlung – Modellprojekte* (“Cultural mediation – model projects”) funding scheme provided by the Federal Government Commissioner for Culture and the Media since 2010, which encourages growing diversity in the programmes, partners, target audiences and staff of cultural institutions, as well as participation and inclusivity. The Commissioner has also expanded support for the sociocultural fund *Fonds Soziokultur*. Funding began in 2016 and has doubled annually since 2018. Under the temporary COVID-19 programme *NEUSTART KULTUR*, which ran from 2020 to 2023, the fund received EUR 34 million to rescue and foster sociocultural activity. *Fonds Soziokultur* is committed to making the cultural landscape in Germany more democratic, more diverse and innovative by exploring new avenues of cultural work outside conventional cultural institutions.

It became clear during the 2020-2023 reporting period that it is increasingly important to develop new formats for dialogue and participation, to create transparent information systems, to collect and compile data on culture (such as the 2017-2021 cultural statistics of Schleswig-Holstein) and to include rural areas in cultural policy and culture-promotion strategies.

The COVID-19 pandemic had an extraordinary impact during the reporting period (see the *focus box under 1.1*), threatening the very existence of most of the cultural and creative sectors. The financial and social situation of artists and cultural professionals was then exacerbated further by the energy crisis and inflation that immediately followed, triggered by Russia’s war of aggression against Ukraine. It has become especially

urgent now to boost the resilience of the cultural sector, foster fair working conditions and appropriate rates of pay for creatives and cultural professionals, and strengthen the independent cultural scene.

Since the UNESCO Convention was adopted, art and culture, alongside their intrinsic value, have also been seen or recognised as economic goods that contribute to employment and prosperity. Promoting new business models and the innovative capacity of the cultural and creative industries at the local, national and European levels helps the sector to evolve, increases its competitiveness, and contributes to Germany’s economic and social growth. It also improves access to a whole range of cultural provision. At the same time, bureaucracy and a skills shortage are becoming increasing challenges to the cultural sector.

The overall digital transformation was accelerated by the COVID-19 pandemic and the resulting changes in usage patterns among culture and media consumers. This pushed the development of many new digital outlets and opened up new opportunities for culture and arts education, for example. Making data available in the digital environment, connecting and using it, requires new infrastructure and digital skills. The jury is still out on the implications of artificial intelligence and the opportunities and risks it brings for the art and culture sectors, but the focus here should be on the value of creative human endeavour.

Shrinking choices on available platforms, with the market dominated by a small number of major providers, illustrates the importance of supporting and monitoring media diversity and discoverability, and improving media literacy, to safeguard the German free and liberal democracy.

In many cases, the cultural sector relies on the civic engagement of volunteers. Civil society is one of the linchpins of the diversity of cultural expressions, which is why those who give their time and energy for the benefit of others themselves need support and recognition. This report therefore also covers measures that further the involvement of civil society in policy-making processes and in the implementation of the UNESCO Convention, cooperation and partnerships.

These measures are contributing to the pursuit of SDGs 4, 8, 16 and 17.



1.1. Cultural and creative sectors

This section portrays at cultural-policy strategies, regulatory frameworks and sector-specific policies that promote the growth of dynamic cultural and creative sectors at the national, regional or local levels. In addition, it presents measures which provide on-going education and training

programmes for cultural professionals, support job creation and encourage entrepreneurship in the arts and the cultural and creative sectors. It also includes measures based on interministerial cooperation and a decentralised allocation of responsibilities.

FACTS AND FIGURES

Share of cultural and creative sectors⁴ in Gross Domestic Product (GDP) (in USD):⁵

2020: USD 105.601.850.000 (2.93%)⁶

2021: approx. USD 111.176.770.000(2.88%)

Share of Cultural and creative sectors in GDP by sector, age, sex and type of employment:

see statistics in the [Annex](#)

Share of employment in the cultural and creative sectors:

2020: 1,811,721 (total number in gainful employment)⁷

2021: 1,810,791 (total number in gainful employment)⁸

Total public budget for culture (Federal Government, Länder and municipalities):⁹2020:

USD 15.873.150.000

-
- 4 The sub-markets within Germany's cultural and creative industries include the music, book, art, film, broadcasting and design market, the performing arts, the architecture market, the press and advertising market, and the software and gaming market.
- 5 Federal Ministry for Economic Affairs and Climate Action, 2022 Cultural and Creative Industries Monitoring Report, p. 17; available (in German) at www.kultur-kreativ-wirtschaft.de/KUK/Redaktion/DE/Publikationen/2022/monitoringbericht-kultur-und-kreativwirtschaft-2022.pdf?__blob=publicationFile&v=3
- 6 * 1 USD = 0.93 EUR; exchange rate as of July 2024
- 7 Federal Ministry for Economic Affairs and Climate Action, 2021 Cultural and Creative Industries Monitoring Report, p. 9; available (in German) at www.bmwk.de/Redaktion/DE/Publikationen/Wirtschaft/monitoringbericht-kultur-und-kreativwirtschaft-2021.pdf?__blob=publicationFile&v=4
- 8 Federal Ministry for Economic Affairs and Climate Action, 2022 Cultural and Creative Industries Monitoring Report, p. 11; available (in German) at www.kultur-kreativ-wirtschaft.de/KUK/Redaktion/DE/Publikationen/2022/monitoringbericht-kultur-und-kreativwirtschaft-2022.pdf?__blob=publicationFile&v=3
- 9 Statistical offices of the Federal Government and the Länder: 2022 Report on Cultural Funding (Kulturfinanzbericht), p. 19; available (in German) at: www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bildung-Forschung-Kultur/Kultur/Publikationen/Downloads-Kultur/kulturfinanzbericht-1023002229004.pdf?__blob=publicationFile

FOCUS BOX

Support for cultural professionals and cultural institutions in the context of the COVID-19 pandemic

The COVID-19 pandemic caused significant damage to the cultural and creative industries. Measures to prevent the virus from spreading forced cultural institutions to close to audiences for a time or hold events and visits under strict hygiene regulations. This did not only slash those institutions' revenue but also impacted on the financial situation of individual artists and cultural professionals. Independent and freelance artists in particular were hard hit by a temporary ban on performing for live audiences and thus found their very livelihoods in jeopardy.

To counter the adverse ramifications of the pandemic, the Federal Government, the 16 *Länder*, municipalities, cultural institutions, and national cultural associations and cultural foundations all banded together. Acting in concert, they underscored the social value of art and culture in Germany with coordinated aid schemes and targeted strategies.

In the summer of 2020, the Federal Government Commissioner for Culture and the Media established the *NEUSTART KULTUR* programme to secure the future of the cultural sector in Germany (see *measure no. 6*). Of the total EUR 2 billion pledged, around EUR 1.57 billion was paid out to those affected. The programme consisted of 78 sub-programmes that were developed and implemented in coordination with the *Länder* and in close cooperation with cultural associations and funds. Beyond individual support measures for artists, it was important to bolster the cultural scene structurally and make it fit

for the future. Programme funding was available under *NEUSTART KULTUR* up to 30 June 2023. A total of more than 160,000 applications were submitted, of which half, or around 80,000, were approved.

Another aid scheme was the *Sonderfonds des Bundes für Kulturveranstaltungen*, a special federal fund for cultural events that were held under hygiene restrictions (see *measure no. 7*). Established with a budget of EUR 2.5 billion, it began operating in July 2021 and ran until the end of 2022. Its aim was to enable cultural events to go ahead once again despite continued restrictions, and to cushion the losses sustained by organisers because of smaller audiences. The fund was the joint responsibility of the Federal Ministry of Finance and the Federal Government Commissioner for Culture and the Media, who was also responsible for financial management. Grants were handled by the *Länder* via a central platform. The special fund encompassed assistance to help smaller cultural events cover costs whenever the pandemic forced them to reduce participant numbers, as well as cancellation insurance for larger events. Funding of around EUR 518 million was paid out during the reporting period.

In June 2023, the Federal Government Commissioner for Culture and the Media launched the *KulturPass* to mitigate the longer-term impacts of the pandemic and in particular to support those cultural institutions whose audiences were continuing to decline (see *measure no. 22*). EUR 100 million was initially

made available for the pilot project. All young people in Germany who were aged 18 in 2023 were able to access, through a mobile phone app, a virtual budget of EUR 200 that they could spend on their choice of artistic and cultural provision. This included not only concerts and theatrical performances, films, museums and exhibitions, but also books, audio media and musical instruments. The programme is being continued in 2024 and opened up to a fresh contingent of 18-year-olds.

The 16 *Länder* were closely involved during the design stages of the Federal Government's support schemes and were in part responsible for their implementation. In the case of the special fund for cultural events, for example, the *Länder* instigated and operated the IT platform for the granting of support funds as well as a nationwide call centre. The *Länder* also supplemented the Federal Government's support schemes by launching their own programmes to provide financial assistance to artists and cultural players and institutions. The emphasis was on advancing the digital transition of cultural institutions, stabilising the financial situation of independent and freelance artists in particular,

supporting opportunities to perform under pandemic conditions, and providing support to enable cultural venues to re-open. All in all, just under EUR 1 billion was made available for these causes from *Länder* budgets. In the summer of 2021, the cultural affairs ministers of the *Länder* adopted the *Kultur ermöglichen!* ("Make culture possible!") guidelines to allow cultural activities to resume in compliance with protective measures.

Today, the *Länder* have now turned their attention to the challenging processes of transformation that revealed themselves yet more clearly during and after the pandemic. In addition to digitalisation and environmental and social sustainability, these include changes in target-audience behaviour across sectors and geographies. The agenda includes improving the available data by conducting visitor research in rural as well as urban areas, and creating advisory networks for cultural institutions so that they can take specifically tailored action and put the right measures in place to (re)activate their audiences. Furthermore, the Conference of Cultural Ministers stepped up policy consultations on better social security for independent artists and passed resolutions on fairer fees for their work.

1.1.1. Land strategies for cultural policy

No. 1 Lower Saxony Culture Promotion Act (<i>Kulturförderungsgesetz</i>) (since 2022)
Implementing actor(s)
Lower Saxony Ministry of Science and Culture
Further actors involved
Cultural stakeholder groups and players in Lower Saxony, including municipalities, the Lower Saxony <i>Land</i> parliament and the Lower Saxony <i>Land</i> government
Cultural domains covered by the policy/measure
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input checked="" type="checkbox"/> Design <input checked="" type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors
Main aims
Providing reliable, long-term support for the broad cultural sector in Lower Saxony
Policy/measure introduced/adjusted...
<input checked="" type="checkbox"/> in order to implement the provisions of the Convention <input type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
All players in the cultural and creative sectors in Lower Saxony
Does this policy/measure specifically target young people?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Scope
<input checked="" type="checkbox"/> Local <input checked="" type="checkbox"/> Regional or <i>Land</i> level <input type="checkbox"/> National <input type="checkbox"/> International

Nature
<input checked="" type="checkbox"/> Legislative <input type="checkbox"/> Regulatory <input type="checkbox"/> Financial <input type="checkbox"/> Institutional
Type of entity(ies) involved in the policy/measure
<input checked="" type="checkbox"/> Public sector <input type="checkbox"/> Private sector <input checked="" type="checkbox"/> Civil society
Expected results
Stabilising promotion and development of culture in Lower Saxony
Has the policy/measure been evaluated?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
The Culture Promotion Act is still in the implementation phase, so no evaluation is yet available.
Website of the policy/measure
voris.wolterskluwer-online.de/browse/document/2e135e4e-595f-3fa2-8f03-854f591be440

No. 2 Culture Code (<i>Kulturgesetzbuch</i>) of North Rhine-Westphalia (since 2022)
Implementing actor(s)
North Rhine-Westphalia Ministry of Culture and Science
Cultural domains covered by the policy/measure
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input checked="" type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors
Main aims
Creating a legal framework to safeguard and further develop the cultural sectors and institutions of North Rhine-Westphalia
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention

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

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☒ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

- ☒ Legislative ☐ Regulatory ☐ Financial ☐ Institutional

Financial resources

- ☐ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Expected results

- Safeguarding sectors and institutions, encouraging their ongoing development
- Improving the social situation of artists
- Creating institutional support guarantees for the various parts of the cultural sector
- Ensuring the preservation of cultural heritage
- Fostering collaborations, especially in rural areas
- Establishing first-of-their-kind provisions in *Land* legislation for the continued growth of music schools and libraries

Has the policy/measure been evaluated?

- ☐ Yes ☒ No

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

Various directives provided for in the Culture Code are close to completion, including the introduction of minimum fees (section 16), a directive on music schools (see sections 43 and 44(1)), and a directive on libraries (section 55). A conference on cultural development planning was held as required by section 25 and the findings sent to the *Land* parliament.

Website of the policy/measure

www.mkw.nrw/kultur/rahmen-der-kulturpolitik/kultugesetzbuch-nordrhein-westfalen

No. 3 Cultural Policy Guidelines for Saarland (*Kulturpolitische Leitlinien für das Saarland*) (2023-2024)

Implementing actor(s)

Saarland Ministry of Education and Cultural Affairs

Further actors involved

Stakeholders funding, creating and/or interested in culture, volunteers, museum staff and sponsors (municipal and *Land* authorities, foundations, associations)

Cultural domains covered by the policy/measure

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

Main aims

Deploying strategic cultural support schemes to enhance resilience and lasting strength in the cultural sector

Policy/measure introduced/adjusted...

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

Target groups

Cultural professionals and consumers of culture in Saarland

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

☐ Legislative ☒ Regulatory ☐ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Expected results

- Recognising and awakening the cultural interests of the general public
- Developing new support priorities for Saarland
- Instigating, expanding and perpetuating collaborations, networks and dialogue between cultural players and policy-makers
- Broadening inclusivity, participation and cultural diversity
- Implementing and safeguarding transparent funding conditions for cultural professionals in Saarland

Has the policy/measure been evaluated?

☐ Yes ☒ No

No. 4	Cultural Policy Guidelines (<i>Kulturpolitische Leitlinien</i>): Sector strategy on digitalisation / Sector strategy and recommendations for action on culture and arts education and participation in the Free State of Thuringia
Implementing actor(s)	
Free State of Thuringia, Thuringian State Chancellery	
Further actors involved	
Thuringian Ministry of Education, Youth and Sport, Digitalagentur Thüringen GmbH, actori GmbH, Thuringian Cultural Council	
Cultural domains covered by the policy/measure	
<input type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors	
Main aims	
<i>Sector strategy on digitalisation:</i> Drafting a basic strategy to foster digitalisation in the cultural sector <i>Sector strategy on culture and arts education:</i> Drafting a basic strategy to promote culture and arts education and participation in the cultural sector	
Policy/measure introduced/adjusted...	
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input checked="" type="checkbox"/> for other reasons that do not relate to this UNESCO Convention	
Target groups	
The cultural sector and artists in Thuringia	
Does this measure specifically target young people?	
<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	
Scope	
<input type="checkbox"/> Local <input checked="" type="checkbox"/> Regional or <i>Land</i> level <input type="checkbox"/> National <input type="checkbox"/> International	

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☒ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated:

- Drafting of and support for the *sector strategy on digitalisation*, 2023/2024: EUR 184,000
- Drafting of the *sector strategy on culture and arts education*, 2023/2024: EUR 135,000

Expected results

- *Sector strategy on digitalisation*: Establishing reliable conditions for digitalisation in the cultural sector; putting in place a clear governance structure, funding criteria and communications structures
- *Sector strategy on culture and arts education*: Defining key challenges and possible problem-solving strategies in culture and arts education in Thuringia as a basis for drafting recommendations for action across government departments

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

Sector strategy on digitalisation: The strategy was presented to the public on 29 June 2023. Thus, no evaluation has been conducted to date.

Sector strategy on culture and arts education: Report on the outlook for culture and arts education and participation in Thuringia from 2019 to 2022 (*Perspektiven Kultureller Bildung und Teilhabe in Thüringen 2019–2022*) published as a basis for drafting a sector strategy, providing an overview of the key challenges and possible problem-solving strategies in culture and arts education in Thuringia

Website of the policy/measure

Sector strategy on digitalisation:
www.digitalagentur-thueringen.de/digitalstrategie-thueringer-kultur

The website for the *sector strategy on culture and arts education* is still in development.

No. 5 Master plan for culture 2020-2023 (*Masterplan Kultur*)

Implementing actor(s)

Hessian Ministry of Higher Education, Research, Science and the Arts

Further actors involved

Around 330 players from art and culture, politics, administration, associations and the academic community

Cultural domains covered by the policy/measure

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

Main aims

Strengthening and further developing art and culture in *Land Hesse*

Policy/measure introduced/adjusted...

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

Target groups

Those interested in art and culture, cultural associations, cultural institutions, artists, cultural administrative authorities, mediators of art and culture, culture and arts education providers, volunteers, stakeholders funding or creating cultural content, employees and funding authorities of museums (municipalities, the *Land*, foundations, associations) and colleges of art

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☒ Regional or *Land* level ☐ National ☒ International

Nature

☐ Legislative ☒ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 6.7 million (2023-2024)

Expected results

- Simplifying funding procedures, upgrading and expanding funding instruments
- Strengthening partnerships and networks and intensifying cultural policy debate and dialogue with relevant actors
- Equipping and training cultural players
- Easing the burden on volunteers and supporters
- Strengthening cultural provision and venues in rural areas
- Enhancing diversity and dismantling barriers, for example by improving accessibility
- Improving culture and arts education in schools and other institutions
- Advancing digitalisation in cultural institutions, digitalising cultural assets, and preserving cultural heritage
- Enhancing the resilience of cultural institutions in the wake of the COVID-19 pandemic
- Improving the economic situation of artists

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- A broad participation process conducted, with an online survey, practical workshop days, technical and youth workshops, regional forums and in-depth in-person workshops
- Guidelines for cultural policy, areas for action and specific implementation measures developed for eight cross-sectoral priorities
- Master plan for culture published in February 2023 along with a policy statement

Website of the policy/measure

wissenschaft.hessen.de/kultur-erleben/der-masterplan-kultur

1.1.2. Measures to contain the impact of the COVID-19 pandemic

No. 6 NEUSTART KULTUR rescue and future-building programme (2020-2023)

Implementing actor(s)

Federal Government Commissioner for Culture and the Media

Further actors involved

Cultural associations, the federal culture funds, the *Länder* and further partners

Cultural domains covered by the policy/measure

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

Main aims

Mitigating the impact of the COVID-19 pandemic on the cultural sector and enabling cultural life to begin again

Policy/measure introduced/adjusted...

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

Target groups

Cultural institutions and artists in the individual sectors of culture and the media

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 2 billion

Expected results

- Compensating for the additional investment necessitated by the pandemic
- Compensating for the additional pandemic-related requirements of cultural institutions funded by the federal government, such as offsetting lockdown-related loss of income
- Maintaining and strengthening the production and communication of cultural content, in particular through assistance for individual artists
- Maintaining insurance cover for cultural professionals and creatives; implementing measures relating to artists' social insurance to ease the burden on businesses liable for such contributions

Has the policy/measure been evaluated?

☒ Yes ☐ No

The entire programme was evaluated in 2023. The findings are expected to be published at the end of the first quarter of 2024.

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

- Funding of approx. EUR 1.66 billion approved up to 30 June 2023, of which around EUR 1.57 billion was paid out to final recipients; around 160,000 applications submitted, of which some 80,000 were granted
- Measures relating to artists' social insurance implemented, suspending the minimum income level to ensure continued insurance cover and raising the supplementary earnings threshold for non-artistic freelance work; contribution rate for artists' social insurance stabilised to ease the burden on liable companies (lead ministry: Federal Ministry of Labour and Social Affairs)
- The threat of penury in the cultural sector alleviated and the collapse of cultural infrastructure prevented by *NEUSTART KULTUR*

No. 7 *Sonderfonds des Bundes für Kulturveranstaltungen*, a special federal fund for cultural events (2021-2023)

Implementing actor(s)

Federal Government Commissioner for Culture and the Media, Federal Ministry of Finance, cultural affairs ministries of the 16 *Länder*

Cultural domains covered by the policy/measure

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

Main aims

Providing assistance to cover costs and cancellation insurance so that events can be held and resumed amid the more difficult conditions imposed by the COVID-19 pandemic

Policy/measure introduced/adjusted...

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

Target groups

Organisers of cultural events

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☐ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 2.5 billion

Expected results

- Generating planning certainty for organisers of cultural events
- Enabling cultural events to be held despite capacity having to be reduced as a result of the COVID-19 pandemic

Has the policy/measure been evaluated?

☐ Yes ☒ No

A final report is currently being prepared.

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

- Assistance to cover costs provided in the form of subsidies to compensate for lower box office receipts where events were held at reduced capacity and up to maximum audiences of 500 or 2000
- Costs of cancelling or postponing events subsidised for private-sector event organisers (reimbursement of up to 90% of the cancellation costs incurred) where a planned event could

not be held at all, at the planned time or on the planned scale because of the pandemic, the cancellation insurance functioning in much the same way as regular insurance

Website of the policy/measure

www.sonderfonds-kulturveranstaltungen.de

No. 8 COVID assistance programmes for art and culture (2020-2022)

Implementing actor(s)

Hessian Ministry of Higher Education, Research, Science and the Arts

Further actors involved

Cultural Foundation of Hesse, Hessen-Film und Medien GmbH, Hessian cultural associations, German Federal Film Board

Cultural domains covered by the policy/measure

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

Main aims

Supporting the art and cultural sectors that were hit by the COVID-19 pandemic and ensuring their continued existence in *Land Hesse* by means of three support packages: (1) Culture Package I for 2020, (2) Culture Package II for 2021 and (3) Culture Package III for 2022, plus special measures for the film industry

Policy/measure introduced/adjusted...

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

Target groups

Cultural associations in Hesse, artists, venues for theatre, film, cultural and music festivals, film and series productions

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated:

- Culture Package I – *Hessen neu eröffnen* (“Reopening Hesse”) (2020): EUR 22.2 million
- Culture Package II (2021): EUR 30 million
- Culture Package III (2022): EUR 4.5 million

Expected results

- Culture Package I (2020): Providing support for festivals, work grants, funding for theatrical/music venues and project grants
- Culture Package II (2021): Supporting an open-air programme and funding bridging grants
- Culture Package III (2022): Providing support for festivals and counselling programmes
- Special measures for the film industry: Supporting the cinemas of Hesse

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Culture Package I (2020): Structures underpinning festivals preserved; more than 3600 artists able to continue their work thanks to work grants; around 200 venues provided with funding for retrofitting, for advertising and for pandemic-related adjustments to their programmes; project grants received by approx. 1200 innovative artistic projects by independent groups, artists, cultural associations and companies for the duration of the pandemic
- Culture Package II (2021): Freelance artists provided with grant support regardless of whether or not they were members of the Artists' Social Fund
- Culture Package III (2022): EUR 4.3 million provided to 51 festivals and EUR 200,000 used to support cultural associations in providing funding advice
- Special measures for the film industry (2020): EUR 500,000 in immediate assistance provided to Hessian cinemas
- *Land Hesse* able to participate in the two nationwide film-production cancellation funds, in 2021 and 2022

Website of the policy/measure

www.kulturberatung-hessen.de

No. 9 Free State of Thuringia programmes to support art and culture during the COVID-19 pandemic (2020-2022)

Implementing actor(s)

Thuringian State Chancellery

Further actors involved

Cultural Foundation of the Free State of Thuringia, literary association *Thüringer Literaturrat*

Cultural domains covered by the policy/measure

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

Main aims

Preserving the diversity and vibrancy of the broad cultural sector in Thuringia that was hit by the COVID-19 pandemic

Policy/measure introduced/adjusted...

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

Target groups

The cultural sector, cultural professionals and artists of Thuringia

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

- ☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

- ☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

- ☐ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated:

- EUR 9.2 million for the programme *to support non-profit associations in the sociocultural field, theatre, orchestras, museums and foundations* (2020-2022)
- EUR 1 million for the *special grant programme for artists* (2021)
- EUR 500,000 for the *Chancengeber*innen* ("Opportunity providers") programme (2021/2022)

Expected results

- Supporting non-profit associations in the sociocultural field, theatres, orchestras, museums and foundations by means of financial assistance to compensate for loss of revenue caused by the pandemic

- *Special grant programme for artists (2021)*: Supporting artists resident in Thuringia whose livelihoods were on the line as a result of the economic consequences of the protections against the COVID-19 in developing foresight concepts and formats (250 individual grants awarded of EUR 4,000 each)
- *Chancengeber*innen programme (2021/2022)*: Strengthening culture and arts education and participation in welfare facilities by supporting full-time independent artists developing projects to foster cultural participation and inclusion

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- *Supporting non-profit associations in the sociocultural field, theatre, orchestras, museums and foundations (2020-2022)*: 163 applications received and 146 of them approved
- *Special grant programme for artists (2021)*: approx. 300 applications received and 250 grants consequently awarded in the visual and performing arts, film/video, music and literature; 15 further grants awarded, funded by individual sponsors
- *Chancengeber*innen programme (2021/2022)*: 256 small-scale art grants awarded to 135 artists in over 100 different locations

No. 10 *Kultur ans Netz I-III* ("Culture online I-III") (2020-2023)

Implementing actor(s)

State Chancellery and Ministry of Culture of *Land* Saxony-Anhalt

Further actors involved

Investitionsbank ST, Werkleitz cultural association, Friedrich-Bödecker-Kreis, the *Land* Music Council, the *Land* association of music schools, Saxony-Anhalt theatrical association LanZe, visual artists' professional organisation BBK Sachsen-Anhalt e. V.

Cultural domains covered by the policy/measure

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

Main aims

Preserving a vibrant and diverse cultural scene in Saxony-Anhalt by supporting artists and solo self-employed cultural professionals who suffered financial setbacks in 2021 and 2022 as a result of COVID-related measures

Policy/measure introduced/adjusted...

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

Target groups

Freelance artists working in music, visual arts, media arts, performing arts, literature and intermedial art forms

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

- ☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

- ☐ Public sector ☒ Private sector ☒ Civil society

Financial resources

- ☐ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated:

- Kultur ans Netz I: approx. EUR 1.3 million
- Kultur ans Netz II: EUR 2.62 million
- Kultur ans Netz III: approx. EUR 4 million

Expected results

- Facilitating processes of artistic creation in spite of restrictions imposed in response to COVID-19 pandemic
- Empowering and motivating cultural professionals to use their imaginative and creative evolution to develop concepts and to rethink and upgrade existing structures

Has the policy/measure been evaluated?

- ☐ Yes ☒ No

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

- Subsidies of EUR 1,000 to EUR 2,000 a month awarded by the *Land* in the form of work grants lasting one to three months; support directed towards conceptual processes and creative engagement with artistic formats and approaches to producing and communicating art in the fields of music, visual arts, media arts, performing arts, literature and intermedial art forms
- A total of 1841 applications submitted and 1731 of them approved for *Kultur ans Netz I-III*:
- *Kultur ans Netz I*: 492 applications, 449 of them approved; *Kultur ans Netz II*: 650 applications, 603 of them approved; *Kultur ans Netz III*: 699 applications, 679 of them approved

Website of the policy/measure

www.ib-sachsen-anhalt.de/unternehmen/kreativ-sein/kultur-ans-netz

No. 11 Cultural Mapping in *Land* Schleswig-Holstein (2021)**Implementing actor(s)**

Schleswig-Holstein Ministry of General Education and Vocational Training, Science, Research and Culture

Further actors involved

Artists, municipal institutions and administrative authorities, cultural associations, cultural institutions governed by civil society, educational institutions, businesses in the cultural and creative industries and in the tourist sector

Cultural domains covered by the policy/measure

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

Main aims

Taking stock of the cultural infrastructure of Schleswig-Holstein and raising/restoring the visibility of cultural provision and cultural players in the context of the COVID-19 pandemic

Policy/measure introduced/adjusted...

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

Target groups

Cultural institutions, artists, cultural initiatives, cultural stakeholder groups, the governing authorities of elements of cultural infrastructure and adjacent areas, extending to businesses in the creative industries, regional networks and educational institutions, and cultural-policy decision-makers

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☒ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 30,000

Expected results

- Investigating cultural development in Schleswig-Holstein and drawing up a network analysis of cultural collaborations on the basis of surveys
- Creating a sound foundation of data that will make it easier to safeguard, strengthen and develop cultural infrastructure in close cooperation with municipalities
- Developing specific goals and measures to strengthen the cultural sector in Schleswig-Holstein over the long term
- Reinforcing appreciation of the value of art and culture in all their dimensions, both in the political sphere and among the general public
- Spotlighting important issues for the development of culture (particularly participation and digitalisation) before, during and after the COVID-19 pandemic

Has the policy/measure been evaluated?

☒ Yes ☐ No

If yes, what are the main conclusions/recommendations?

The municipalities and districts of Schleswig-Holstein are connected by many ties between their cultural players. There are hubs, or areas where activity is concentrated, which are generally located in and around the *Land* capital. There are four regional clusters in which particularly intensive contact is maintained between the different districts. Of all the cooperative partners recorded, international ties account for 7%. Almost one in three of those international partners is based in Denmark. The survey revealed significant needs in the face of the challenge of digital transformation, chief among them being more staff, time and money. There is a need for technology – for exhibitions, for example, or digital tools such as video-conferencing technology. Poor internet connections hamper one in six of those questioned in their activities. Only a very small group are critical of the digital transition. What is needed in

future is innovative and, above all, widely accessible cultural provision (diversity, integration, accessibility for people with disabilities, low thresholds to participation, synergies generated by collaborating on event organisation). Interdisciplinary or cross-portfolio work is a shared concern, as is the wish for cultural occupation of public, unconventional and disused spaces.

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

- 753 questionnaires fully completed
- The most important collaborative relationships between cultural players and across sectors investigated
- Goals and measures reflected on and discussed in two perspective-sharing workshops with the *Land* cultural scene in September and October 2021, the outcomes feeding into the 2017-2021 *Land* cultural affairs report and the new Guidelines for Cultural Policy (*Kulturpolitische Leitlinien*) of the Schleswig-Holstein *Land* government

Website of the policy/measure

www.schleswig-holstein.de/DE/fachinhalte/K/kulturdiallog/Downloads/Workshop_21_09_2021_cultural_mapping.pdf?__blob=publicationFile&v=2

No. 12 *IM FOKUS – 6 Punkte für die Kultur*, a 6-point programme to support art and culture during the COVID-19 pandemic (2020-2021)

Implementing actor(s)

Rhineland-Palatinate Ministry of Science, Further Education and Culture

Further actors involved

Land culture foundation Stiftung Rheinland-Pfalz für Kultur

Cultural domains covered by the policy/measure

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

Main aims

Making culture possible even in times of crisis, generating fresh impetus for cultural activities, safeguarding the survival of cultural institutions so that they can continue their work in future

Policy/measure introduced/adjusted...

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

Target groups

The cultural sector, cultural institutions and artists

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☐ Public sector ☒ Private sector ☐ Civil society

Financial resources

☐ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 15.5 million

Expected results

- Measure 1: *Projektstipendien – Künstlerisches Schaffen sichtbar machen* (“Project grants – making artistic creation visible”): Enabling artists to engage in their creative work in spite of the COVID-19 pandemic
- Measure 2: *Neustart – Programm für Kultureinrichtungen* (“Fresh start – a programme for cultural institutions”): Supporting cultural institutions and organisers of cultural events, including amateur or grassroots culture, particularly in reopening and resuming their operations

- Measure 3: *Schutzschild für Vereine in Not* (“A shield for associations in need”): Financially assisting non-profit and civil society organisations in Rhineland-Palatinate whose survival is in jeopardy
- Measure 4: *Neue Medien in der Kultur* (“The new media in culture”): Developing new formats for the future, digitalisation and modernisation measures, project funding and co-financing schemes
- Measure 5: *Programmkinos* (“Arthouse cinemas”): Supporting arthouse cinemas in developing alternative formats and adapting their premises to COVID conditions
- Measure 6: *Kultur unter veränderten Bedingungen* (“Culture under altered conditions”): Supporting cultural professionals and artists in adapting their projects to COVID conditions

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Grant programme accessed by numerous artists, who were able to present their work to the public on a specially created new culture and art platform
- Cultural institutions able to offset financing shortfalls caused by the pandemic – with appropriate involvement of other funding providers – if all other options had been exhausted
- Co-financing arrangements involving federal programmes with similar funding objectives established to enable cultural institutions and organisers of cultural events to participate in federal programmes
- The various measures of the focus programme used intensively by cultural institutions and professionals, helping them to make cultural work possible even during times of crisis

Website of the policy/measure

kultursommer.de/kultur-im-land/kunstschaffende

No. 13 Club culture day (TAG DER CLUBKULTUR) (since 2020)
Implementing actor(s)
Clubcommission Berlin e. V.
Further actors involved
Berlin Senate Department for Culture and Community, Musicboard Berlin GmbH
Cultural domains covered by the policy/measure
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors
Main aims
Honouring the commitment of the Berlin club culture, whose survival was in jeopardy during the COVID-19 pandemic, and beyond; providing cultural players in the clubbing scene with uncomplicated access to state cultural funding
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
Berlin clubs and live music venues with their own curated programmes of music and culture, as well as collectives without their own venues who organise music and cultural events and operate chiefly in Berlin
Does this measure specifically target young people?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Scope
<input type="checkbox"/> Local <input checked="" type="checkbox"/> Regional or <i>Land</i> level <input type="checkbox"/> National <input type="checkbox"/> International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☐ Civil society

Financial resources

☐ Federal funds ☒ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 500,000

Expected results

- Identifying and preserving the Berlin club culture in the face of numerous challenges
- Creating sustainable structures and measures for inclusivity, raising awareness for dealing with experience of discrimination, enhancing the resilience of the clubbing scene
- Raising the profile of diversity, anti-discrimination work and sustainability
- Supporting young artists, fostering international dialogue and solidarity with colleagues and other cultural players, thereby enhancing a sense of responsibility for a progressive and open society

Has the policy/measure been evaluated?

☒ Yes ☐ No

If yes, what are the main conclusions/recommendations?

Evaluation of the 2022 *TAG DER CLUBKULTUR* held under the banner “Never Conforming – Ever Evolving”:

- The measure contributes to greater participation and visibility for actors of club culture, small collectives and marginalised people within club culture.
- The measure facilitates uncomplicated access to funding and enables young talent to enter Berlin club culture.
- Financial support is making it possible to establish long-term structures and fostering environmental, economic and social sustainability.
- *TAG DER CLUBKULTUR* fosters diversity, creativity and innovation, empowers small collectives and marginalised people, and supports the identity and values of club culture.

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

- Number of applications from clubs and collectives to take part in *TAG DER CLUBKULTUR* increased year on year
- 1777 applications received for 2023
- 40 clubs and collectives with innovative and creative artistic concepts supportively recognised in 2023, which allowed them to show their artistic work to a wide audience over several days
- Public interest in club culture raised
- Support for young talent implemented

Website of the policy/measure

www.tagderclubkultur.berlin/en

1.1.3. Cultural participation and inclusion for everyone, everywhere

No. 14 Vision statement for cultural participation in diversity (*Leitbild für kulturelle Teilhabe in Vielfalt*) (since 2023)

Implementing actor(s)

Department of Arts and Culture of the City of Cologne

Further actors involved

City cultural institutions, external experts

Cultural domains covered by the policy/measure

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

Main aims

Drawing up a joint vision statement for cultural participation amid diversity for the city's cultural institutions; seeing the diverse society of the city reflected in the visitors and staff of those cultural institutions; dismantling barriers at all levels to make comprehensive cultural participation possible for everyone

Policy/measure introduced/adjusted...

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

Target groups

City cultural institutions, all of city society in Cologne

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☒ Local ☐ Regional or *Land* level ☐ National ☐ International

Nature

- ☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

- ☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

- ☐ Federal funds ☐ *Land* funds ☒ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 50,000

Expected results

- Making diversity a reality within cultural institutions in terms of both programme content and personnel
- Increasing the representation of Cologne residents with disabilities, people in socially deprived circumstances, people with histories of immigration, adolescents and young adults, people with relatively low levels of education, etc.
- Attracting a large variety of players and visitors as a result of diversity among staff, content, formats and settings

- Fostering contact and discussions between people in dissimilar circumstances within city society, to proactively counteract and prevent social division
- Cultural institutions of the city of Cologne, cultural administrative authorities and policy-makers self-critically examining the exclusions and barriers they produce and successively dismantling them as well as preventing and penalising abuse of power and discrimination
- Organising the flow of information and dialogue, pooling knowledge and quality control, and clarifying responsibilities
- Making use of synergies and external advice in accumulating expertise

Has the policy/measure been evaluated?

☐ Yes ☒ No

Evaluation planned for 2024 and beyond.

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

- Decision to develop the vision statement adopted by Cologne City Council in autumn 2022; vision statement then drawn up in a participatory process (heads and staff of city cultural institutions, external experts)
- 2023: Five workshops held on (1) accessibility, (2) communication, (3) programming, (4) staff and (5) the tasks of each cultural institution as a whole
- Summer 2023: Workshops evaluated and vision statement drafted
- Planned for 2023 and 2024: Adoption, publishing and Evaluation of a vision statement; setting up regular, cross-sectoral dialogue format on matters of cultural participation and diversity; transposing vision statement to the independent arts scene

Website of the policy/measure

www.kulturentwicklungsplan.koeln/de/projects/leitbild-kulturelle-teilhabe-und-vielfalt/9

No. 15 Support concept for cultural participation (since 2018, significantly upgraded and implemented from 2020)

Implementing actor(s)

Cultural Affairs Authority of the City of Cologne

Cultural domains covered by the policy/measure

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

Main aims

Enabling all inhabitants of the city of Cologne, regardless of their origins, sexual orientation and gender identity, level of education, age, disabilities or income level, to partake of cultural provision and artistic creativity in the city

Policy/measure introduced/adjusted...

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

Target groups

All independent and professional cultural practitioners in Cologne and the (potential) audience

Does this measure specifically target young people?

☐ Yes
 ☒ No

Scope

☒ Local
 ☒ Regional or *Land* level
 ☐ National
 ☐ International

Nature

☐ Legislative
 ☐ Regulatory
 ☒ Financial
 ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector
 ☐ Private sector
 ☒ Civil society

Financial resources

- ☐ Federal funds ☐ Land funds ☒ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated:

- Interculture project funding: EUR 148,000
- Diversity project funding: EUR 137,000
- Institutional funding for cultural participation: EUR 393,000 (for 2023)

Expected results

- Increasing receptiveness and awareness within the city community regarding topics pertinent across society, such as diversity, inclusivity, intersex and trans culture, gender equality and LGBTQI+
- Making visible how a diverse society and, above all, a diverse cultural sector benefit the city
- Stimulating discussion about how art and culture are appreciated throughout the city and the relationship between those who create art and those who appreciate it (audience development)
- Boosting cultural participation and raising awareness of discrimination issues within the Cologne Cultural Affairs Authority

Has the policy/measure been evaluated?

- ☐ Yes ☒ No

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

New in the 2020-2023 reporting period:

- 2021: Support concept, drawn up with the involvement of the independent arts scene between 2018 and 2020, adopted by Cologne City Council
- Since 2022: Support concept introduced and specialist division established
- End of 2023: A survey by the Cultural Affairs Authority planned on the degree of inclusivity in the cultural provision of all cultural institutions receiving support
- Concept positively received by the cultural scene; newly created support instruments, particularly the advisory service, in great demand

Website of the policy/measure

www.stadt-koeln.de/leben-in-koeln/kultur/kulturfoerderung/kulturelle-teilhabe

No. 16 Federal Music and Dementia initiative (since 2022)**Implementing actor(s)**

German Music Council, Federal Music and Dementia Initiative

Further actors involved

Deutsche Musiktherapeutische Gesellschaft (German Music Therapy Society), German Society for Music Geragogy, *Land* Music Council of Hamburg

Cultural domains covered by the policy/measure

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

Main aims

Ensuring for the long term that there are services throughout Germany providing music therapy, music-focused work with the elderly, and musical and artistic activities for people with dementia symptoms; enabling those affected to participate as comprehensively as possible in culture and the life of society and enjoy a high quality of life

Policy/measure introduced/adjusted...

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

Target groups

People with dementia and their families

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☐ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☒ Land funds ☐ Local authority funds ☐ EU funds
☒ Private finance/sponsorship/own resources ☒ Other (please specify): Foundation

Financial resources allocated: Initiative financed in the form of provision of personnel from its founding members – the German Music Council, the Deutsche Musiktherapeutische Gesellschaft and the German Society for Music Geragogy – as well as the Land Music Council of Hamburg as a public institution; additional financial support from Hamburg's Hermann-Stiftung of EUR 30,000 for 2023 and EUR 25,000 for each of 2024 and 2025

Expected results

- Improving access to musical provided by qualified experts for people with dementia
- Enhancing the network of ties between relevant players in the field and raising public awareness
- Setting up and supporting points of contact in all districts and cities where musical provision for people with dementia and their families has been initiated
- Attracting more specialist staff and volunteers, conducting measures for them to gain continuing training and additional qualifications

Has the policy/measure been evaluated?

☐ Yes ☒ No

Data has been gathered on the potential and conduct of music-based provision for people with dementia (in collaboration with SRH University Heidelberg and the University of Vechta). The survey shows that the potential for music-based provision is far from being optimally used in terms of personnel, content, or organisational and financial framework conditions.

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

- Results of the data gathering presented and discussed in the context of a symposium
- Resolution on music for greater quality of life with dementia presented by the federal Music and Dementia initiative

- Federal initiative and its objectives publicly supported through statements from Claudia Roth, Member of the German Bundestag and Federal Government Commissioner for Culture and the Media, and other policy makers
- Networking discussions held with relevant players from the fields of age, music and dementia
- Pursuit of the objective of equitable access to a rich and diversified range of cultural expressions (Article 2(7) of the UNESCO 2005 Convention) advanced by the work of the federal Music and Dementia initiative

Website of the policy/measure

www.musik-und-demenz.de

No. 17 Music for everyone! (*Musik für alle!*) (since 2013; third funding phase 2023-2027)

Implementing actor(s)

Federal Music Association Choirs & Orchestras (Bundesmusikverband Chor & Orchester e. V. – BMCO)

Further actors involved

Music associations, choirs, youth centres, schools, nurseries

Cultural domains covered by the policy/measure

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

Main aims

Supporting musical projects and access to music for children and adolescents between the ages of 3 and 18 years regardless of their origins and social milieu

Policy/measure introduced/adjusted...

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

Target groups

Children and adolescents between the ages of 3 and 18 years who are affected by social, financial and/or educational risk factors and did not have previous ready access to music

Does this measure specifically target young people?

☒ Yes ☐ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☐ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 4.8 million for the third funding phase of the programme (2023-2027)

Expected results

- Improving children's and adolescents' opportunities for participation on a lasting basis and supporting educational provision for young people
- Increasing the range of opportunities for creative expression and development for children and adolescents
- Enabling children and adolescents to sing in a choir or learn to play a musical instrument
- Establishing new cultural networks at a local level to open up access to music
- Facilitating more contact with people from other social milieus in the interests of social cohesion
- Placing the projects on a more long-term and locally embedded footing
- Reinforcing music promotion in schools which have optional or compulsory all-day programmes and during school project-work days

- Simultaneously opening up the programme to children and adolescents with disabilities, as prescribed by the UN Convention on the Rights of Persons with Disabilities

Has the policy/measure been evaluated?

☒ Yes ☐ No

If yes, what are the main conclusions/recommendations?

352 individual projects have been carried out with 317 partners, reaching 6933 children and adolescents. Volunteer work plays an important part in the success of the *Musik für alle!* programme.

See also (in German):

bundemusikverband.de/wp-content/uploads/2020/03/Halbzeitbrosch%C3%BCre-Mfa.pdf

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

New in the 2020-2023 reporting period:

- Five modules created for making music and singing in groups and for accessing a sense of rhythm
- New funding focuses developed (cross-sectoral and inclusive projects and creative formats)

Website of the policy/measure

www.bundemusikverband.de/musik-fuer-alle

No. 18 The *tanzfähig* company (2021-2023)

Implementing actor(s)

tanzfähig Wohlfarter Richarz GbR – Initiative for More Physical Diversity in Contemporary Dance (the *tanzfähig* initiative)

Further actors involved

Four dance teachers, two musicians, one choreographer, one lighting designer, one costume designer, one dramatic adviser

Cultural domains covered by the policy/measure

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

Main aims

Fostering physical diversity in contemporary dance by professionalising people with disabilities in dance; broadening conventional perceptions of dancing bodies and including people with disabilities in dance

Policy/measure introduced/adjusted...

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

Target groups

Young people with and without intellectual and/or physical disabilities between the ages of 14 and 28 years

Does this measure specifically target young people?

- ☒ Yes ☐ No

Scope

- ☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

- ☐ Legislative ☒ Regulatory ☐ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

- ☐ Public sector ☐ Private sector ☒ Civil society

Financial resources

- ☐ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
- ☒ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 88,000 (EUR 80,000 in public funding from the Berlin Senate Department for Culture and Community as part of the Berlin sustainable development programme *Inklusion* '23 and EUR 8000 in own resources)

Expected results

- Establishing a new dance group of 20 people with and without disabilities, to be expanded in future
- Creating a dance aesthetic that integrates and requires all members of the company
- Dismantling prejudices against people with disabilities
- Creating new prospects in dance for people with disabilities
- Providing training to enable and empower instructors
- Expanding inclusive and diverse dance provision in Berlin
- Establishing inclusive dance provision for the long term in which people with and without physical and/or intellectual disabilities create artistic output together and get to know one another

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Twice-weekly training held to teach dance skills and forge the dancers into a group
- 22 people involved in the ensemble as dancers by the end of 2023
- Performance and dance projects created
- Performances given, including at the Special Olympics World Games in Berlin in June 2023
- Training held on inclusive dance and movement and open workshops conducted for anyone interested alongside members of the company
- Berlin *Präventionspreis* for preventive action against violence received in 2023
- Process continuously documented on the website

Website of the policy/measure

kompanietanzfaehig.wordpress.com
www.tanzfaehig.com

No. 19 Landmusik support programme for music in rural areas (2021-2022)
Implementing actor(s)
German Music Council
Further actors involved
Support from the Federal Government Commissioner for Culture and the Media
Cultural domains covered by the policy/measure
<input type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input type="checkbox"/> Literature/publishing <input type="checkbox"/> Visual arts <input type="checkbox"/> Performing arts <input type="checkbox"/> Cultural and creative sectors
Main aims
Strengthening musical vibrancy in rural areas in order to contribute to the convergence of quality of life in urban and rural areas and to raise the visibility of cultural diversity across the country
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
Professional and amateur musicians; citizens' action groups and/or individuals; cultural and educational institutions and their staff; facilities governed by municipal authorities or civil society
Does this measure specifically target young people?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Scope
<input type="checkbox"/> Local <input type="checkbox"/> Regional or <i>Land</i> level <input checked="" type="checkbox"/> National <input type="checkbox"/> International
Nature
<input type="checkbox"/> Legislative <input type="checkbox"/> Regulatory <input checked="" type="checkbox"/> Financial <input type="checkbox"/> Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 1.15 million

Expected results

- Boosting people's sense of identification with their region
- Generating fresh momentum through musical projects in rural areas
- Strengthening and honouring cultural work performed on a voluntary basis or as a secondary occupation
- Creating ties between *Landmusik* locations and enhancing the visibility and profile of music in rural areas
- Generating fresh impetus for the cultural development of rural areas and improving quality of life

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- 698 applications submitted; 102 *Landmusik* projects supported with funding of EUR 2000 to EUR 10,000
- 21 *Landmusik* locations (municipalities, districts, rural communities and small towns in rural areas) distinguished by a quality label
- EUR 195,000 in prize money paid out to 21 municipalities, the money used for cultural work at the local level
- In-person and online training courses on music in rural areas conducted at four locations for full-time and part-time players (topics including digital music-making)
- Networks developed among stakeholders by means of regular get-togethers and seminars

Website of the policy/measure

www.landmusik.org

No. 20 “Locally, for everyone” – emergency support programme (Soforthilfeprogramm “Vor Ort für Alle”) (2020-2023), part of the culture in rural areas programme of the Federal Government Commissioner for Culture and the Media (2019-2023)

Implementing actor(s)

German Library Association

Further actors involved

Federal Government Commissioner for Culture and the Media, Federal Ministry of Food and Agriculture

Cultural domains covered by the policy/measure

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

Main aims

Strengthening libraries in rural areas in their capacity as “third places”, social environments outside of homes and workplaces, and thereby contributing to equivalent living standards across the country

Policy/measure introduced/adjusted...

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

Target groups

Libraries run on a full-time, part-time or voluntary basis in municipalities with up to 20,000 inhabitants and travelling libraries catering to predominantly rural areas

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☐ Civil society

Financial resources

☒ Federal funds ☐ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 6 million

Expected results

- Modernising and (digitally) equipping libraries in rural areas
- Instituting up-to-date library concepts and services to transform libraries into “third places”
- Exploiting the potential for digital and culture and arts education in rural areas as elsewhere
- Significantly strengthening libraries in rural areas as local cultural infrastructure suited to the modern age

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Infrastructure and equipment of libraries supported
- Advice provided to libraries on applying for public funding
- Support given to 757 libraries (including technical upgrades and digitalisation of libraries, enhancement of quality of time spent in them and redesigning of visitor and event spaces)

Website of the policy/measure

www.bibliotheksverband.de/vor-ort-fuer-alle-soforthilfeprogramm-fuer-zeitgemaesse-bibliotheken-laendlichen-raeumen

1.1.4. Culture and arts education and continuing artistic training

No. 21 Culture is Strength. Education Alliances (<i>Kultur macht stark. Bündnisse für Bildung</i>) (since 2013; third funding phase 2023-2027)
Implementing actor(s)
Federal Ministry of Education and Research
Further actors involved
27 programme partners from civil society (cultural, social and educational associations), e.g. the German Non-Denominational Welfare Association, the German Federation for Arts Education and Cultural Learning, the Association of German Music Schools, the Reading Foundation and the Foundation for Digital Games Culture
Cultural domains covered by the policy/measure
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input checked="" type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input type="checkbox"/> Cultural and creative sectors
Main aims
Fostering extracurricular culture and arts education projects for children and adolescents who would otherwise have limited access to culture and arts education
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input checked="" type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
Children and adolescents between the ages of 3 and 18 years
Does this measure specifically target young people?
<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☐ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: up to EUR 50 million a year (2023-2027)

Expected results

- Reducing worrying correlations between children's educational attainment and their families' socio-economic circumstances
- Opening up new opportunities for education and development to children and adolescents who have limited access to culture and arts education
- Boosting civil society engagement and mobilising local alliances
- Fostering the quality, diversity and attractiveness of provision
- Contributing to more educational fairness and social participation as important prerequisites of social cohesion

Has the policy/measure been evaluated?

☒ Yes ☐ No

If yes, what are the main conclusions/recommendations?

The project is evaluated continuously. Facts, figures and data are available (in German) here:

Education Alliances

Final report (in German) on the evaluation and monitoring of Culture is Strength. Education Alliances in the second funding phase (2018-2022): *Final Report (2018-2022)*

Key findings:

During its first two funding phases, the programme achieved a vast reach nationwide and worked effectively in terms of mobilising alliances and initiating projects. The third funding phase has had a successful start. Since the launch of the programme in 2013, more than

17,950 education alliances have profited from the programme. Around 45,000 projects for children and adolescents have been conducted across the whole of Germany, reaching some 1.3 million participants.

The projects profit from a high number of volunteers being involved. Project implementation is focused on regions where the target group, educationally disadvantaged children and adolescents, is frequently to be found. The reach is greatest in the Eastern *Länder* and the city-states. By the end of the second funding phase, projects within the programme had been offered in 99% of Germany's 401 districts and unaffiliated towns and cities.

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

New in the 2020-2023 reporting period:

(Information on the previous funding period of this measure can be found in the third periodic report.)

- Further development undertaken in four areas to reinforce the quality, outreach and sustainability of the programme: (1) ties generated among Culture is Strength players within each municipality to establish lasting educational provision, (2) high-quality involvement fostered in the development of all-day provision in schools, (3) alliance players in rural areas mobilised and empowered and (4) digital media, issues and/or expressions incorporated into the projects at a local level

Website of the policy/measure

www.bmbf.de/bmbf/de/bildung/kulturelle-bildung/kultur-macht-stark/kultur-macht-stark_node.html
www.buendnisse-fuer-bildung.de

No. 22 Culture Pass (*KulturPass*) (2023)**Implementing actor(s)**

Federal Government Commissioner for Culture and the Media

Further actors involved

Digital Opportunities Foundation (Stiftung Digitale Chancen)

Cultural domains covered by the policy/measure

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

Main aims

Sparking young people's interest in culture via an uncomplicated system of virtual budgets, encouraging them to make use of cultural offers (particularly live cultural events and cultural goods like books, audio media and musical instruments) and simultaneously supporting the cultural sector

Policy/measure introduced/adjusted...

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

Target groups

Young people in Germany who turned 18 in 2023 (i.e. born in 2005; continuation in 2024 for those born in 2006); cultural providers throughout Germany

Does this measure specifically target young people?

- ☒ Yes ☐ No

Scope

- ☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other
 Financial resources allocated: EUR 100 million (2023)

Expected results

- Encouraging short- and medium-term cultural consumption by 18-year-olds who previously had hardly any access to culture as a result of the COVID-19 pandemic, thereby generating new target audiences
- Stimulating demand, raising turnover for cultural providers and strengthening the cultural sector as a whole
- Supplying long-term insights into the cultural consumption habits of young people and a nationwide overview of all available cultural offers
- Continuing the programme for the longer term if successful

Has the policy/measure been evaluated?

☐ Yes ☒ No

KulturPass was a success in 2023 and reached approximately 40% of those eligible. The programme is therefore being continued in 2024.

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

- Budgets claimed by over 285,000 18-year-olds
- More than EUR 20.6 million in turnover generated through more than a million bookings in 2023
- Books and festival, concert, theatre and cinema tickets were particularly popular

Website of the policy/measure

www.kulturpass.de

No. 23 Platform for culture and arts education for Brandenburg (*Plattform Kulturelle Bildung Brandenburg*) (with regional offices since 2014, continuity established for 2023 onwards)

Implementing actor(s)

Brandenburg Society for Culture and History (non-profit LLC) (Brandenburgische Gesellschaft für Kultur und Geschichte gGmbH)

Further actors involved

Mercator Foundation (Stiftung Mercator) (until the end of 2022)

Cultural domains covered by the policy/measure

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

Main aims

Strengthening and professionalising culture and arts education in *Land* Brandenburg and fostering cultural participation and cultural diversity

Policy/measure introduced/adjusted...

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

Target groups

All age groups (particularly children, adolescents, young adults), skilled workers and cultural professionals, as well as disseminators, cultural institutions and cultural players

Does this measure specifically target young people?

☒ Yes ☐ No

Scope

☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☒ Land funds ☐ Local authority funds ☐ EU funds
☒ Private finance/sponsorship/own resources
☒ Other: Support from Stiftung Mercator (2014-2022)

Financial resources allocated: around EUR 1.1 million (2020-2023)

Expected results

- Improving educational prospects and social inclusion for educationally disadvantaged children and adolescents, people with histories of immigration and under-represented sections of society, e.g. by means of culture and arts education measures in non-school contexts
- Identifying *Kulturschulen* ("culture schools") in the sphere of culture and arts education, providing them with specialist support and long-term ties
- Qualitatively evaluating the preconditions of successful culture and education in rural areas
- Creating opportunities for teachers and specialists, art mediators, artistic and cultural professionals and disseminators to gain qualifications, add to their training and forge ties
- Generating ties among culture and arts education providers and with other players, schools, municipal administrative authorities and potential supporters

Has the policy/measure been evaluated?

☒ Yes ☐ No

If yes, what are the main conclusions/recommendations?

The decentralised structure of the platform and what it offers in terms of network-building, qualifications and advice are essential to the sector in Brandenburg; key preconditions of success include flexible funding options, long-term planning prospects, networks, professionalisation, mobility, and the necessity of research and self-reflection.

Publication for project end: *Zehn Jahre Kreativpotentiale – Erkenntnisse, Erfolge und Perspektiven* ("10 years of creative potential – findings, achievements and outlooks"), 2020 (in German): kreativpotentiale.de/publikationen/abschlusspublikation-kreativpotentiale

Evaluation (in German): gesellschaft-kultur-geschichte.de/evaluation

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

New in the 2020-2023 reporting period:

- Continuity established for positions on the platform staff and project transferred to institutional support
- Digital map offerings in Brandenburg developed (since 2023)
- 181 culture and arts education projects supported under the *Land* funding programme during the reporting period
- Quality control and quality development: project office established to qualitatively evaluate the conditions affecting the success of culture and education in rural areas
- More intensive and systematic knowledge-sharing in schools established across Brandenburg

Website of the policy/measure

www.gesellschaft-kultur-geschichte.de/plattform-kulturelle-bildung-brandenburg

No. 24 “explore dance” – Dance for Young Audiences Network (main phase since 2020)

Implementing actor(s)

explore dance – Dance for Young Audiences Network, K3 – Centre for Choreography | Tanzplan Hamburg/Kampnagel Internationale Kulturfabrik GmbH, fabrik moves (Potsdam), Fokus Tanz | Tanz und Schule e. V. (Munich), HELLERAU – European Centre for the Arts (Dresden)

Cultural domains covered by the policy/measure

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

Main aims

Creating a lasting nationwide structure to give children and adolescents continuous access to dance as an art form; closing gaps that exist in cultural offers for children and adolescents; opening up participation in artistic experience to children and adolescents regardless of where they live and what social class they belong to

Policy/measure introduced/adjusted...

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

Target groups

Children and adolescents, teachers, choreographers

Does this measure specifically target young people?

- ☒ Yes ☐ No

Scope

- ☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

- ☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

- ☐ Public sector ☒ Private sector ☒ Civil society

Financial resources

- ☒ Federal funds ☒ *Land* funds ☒ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 1,094,000 in *Land* funds and EUR 706,000 in federal funds for the 2020-2023 reporting period

Expected results

- Embedding contemporary dance as an integral component of cultural offers for children and adolescents for the long term and on an equal footing with other art forms and fields
- Developing explore dance over time into a dance network for young people that operates nationwide and gives children and adolescents the chance to appreciate and actively participate in dance as an art form at a high artistic level on the basis of a cross-*Länder* cooperative structure

Has the policy/measure been evaluated?

☒ Yes ☐ No

If yes, what are the main conclusions/recommendations?

One of the structural strengths of explore dance is overarching cooperation at the level of municipalities and *Länder* combined with ties established between regions with little cultural infrastructure and major urban centres.

The recommendations for action formulated on the basis of the evaluation findings include the following:

- Emphasise the intention of explore dance as a model within the cultural-policy arena, with a view to extending the project
- Strategically develop and broaden the explore dance brand
- Extend support for the explore dance project because of its singular nature and the various levels at which it has an impact
- Drive the internationalisation of explore dance
- Encourage further research into the ways in which dance affects young audiences, in collaboration with partners at universities and research institutions
- Report, 2023 (in German): explore-dance.de/wp-content/uploads/2023/04/REPORT_explore-dance_CULTURE-CONCEPTS_LANGFASSUNG_21.03.2023.pdf

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

- Cooperation and communication fostered between various centres of dance
- Awareness raised across the country of the diversity and regionality of dance as a genre
- Economic and social circumstances of dance scene players in the supported projects improved
- Children and adolescents included in all stages of the artistic working process
- Large and heterogeneous range of players involved from various sectors (artists, choreographers, teachers, schools, cultural administrative authorities, supporting authorities)

New in the 2020-2023 reporting period:

- Network expanded to include a fourth partner in 2022 (HELLERAU – European Centre for the Arts)
- Offers for children and adolescents expanded from 2022 onwards with extensive touring by mobile “pop-up dance productions”, involving the development of dance pieces which open up access to dance as an art form in locations other than theatrical stages
- Festivals held in conjunction with specialist conferences (specifically, to foster international ties and dialogue on cultural and education policy)
- Around 400 performances given between 2021 and 2023

Website of the policy/measure

www.explore-dance.de/en

No. 25 KMB.SH – Competence Centre for Musical Education in Schleswig-Holstein (since 2021)

Implementing actor(s)

A consortium comprising *Land* music associations, University of Music Lübeck, the IQSH institute for quality control in schools and Nordkolleg Rendsburg, a music academy

Further actors involved

Schleswig-Holstein Ministry of General Education and Vocational Training, Science, Research and Culture

Cultural domains covered by the policy/measure

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

Main aims

Creating a centralised pool of *Land* support for young, talented, grassroots and highly gifted musicians and training for teachers in the field of music

Policy/measure introduced/adjusted...

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

Target groups

Musicians, music teachers and anyone interested in music, from early childhood to old age

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☒ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 200,000 a year in 2020 and 2021), EUR 312,000 a year from 2023 onwards, mostly for pro rata staffing costs

Expected results

- Establishing (until 2023) and continuing to develop (from 2024) the KMB.SH as a virtual hub within the musical education landscape, in the sense of a continuing training and additional qualifications landscape for all musicians and disseminators
- Establishing (until 2023) and continuing to develop (from 2024) the KMB.SH as a hub for fostering grassroots music by means of casually accessible provision (in the interests of participation in musical life)
- Establishing (until 2023) and continuing to develop (from 2024) the KMB.SH as a hub for fostering gifted musicians and instituting centralised coordination to make processes of scouting for talent and nurturing gifted and highly gifted musicians more receptive
- Ensuring coordinated and cooperative quality control/certification in the area of continuing training and additional (academic) qualifications; cumulative, modular courses
- Raising the centre's profile through the developing field of popular music, music education and digitalisation
- Raising the centre's profile through culture and arts education extending beyond music alone (music/media/language/the Baltic coast as a region), with potential to attract federal support

Has the policy/measure been evaluated?

☒ Yes ☐ No

If yes, what are the main conclusions/recommendations?

An evaluation was carried out during the pilot phase in 2023. The objectives agreed for the establishment phase had largely been achieved already, as a result of the close collaboration between the five major institutions for musical education in Schleswig-Holstein. Stringent milestones were developed on the basis of each partner's competence and with an eye for

potential synergies. Unique throughout the Federal Republic, the cooperation is a successful model in that it allows provision to be better tailored to the target groups' previous education, generates numerous synergies (e.g. in respect of teacher shortages) and responds to small cohorts within *Land* Schleswig-Holstein.

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

- Wide-ranging musical education provision established, holistically designed for all ages, to nurture talent and foster mass participation
- Focus areas in terms of content:
 - (1) elementary musical education (mid-career degree courses);
 - (2) jazz, rock and pop (mapping the pop scene, gauging demand, establishing a networking and counselling structure, developing the way gifted musicians are nurtured in the popular music field);
 - (3) teachers (continuing training provided for teachers of other subjects, to counteract skilled labour shortages);
 - (4) diversity-focused, participatory and inclusive musical education, to boost broad-based participation in musical life and networks across society

Website of the policy/measure

www.kmb.sh

No. 26 *Servicestelle Kulturelle Bildung Rheinland-Pfalz*, a service centre for culture and arts education for Rhineland-Palatinate

Implementing actor(s)

Rhineland-Palatinate Ministry for Family, Women, Culture and Integration

Further actors involved

Rhineland-Palatinate Ministry of Education, Mercator Foundation (Stiftung Mercator) (until the end of 2022)

Cultural domains covered by the policy/measure

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

Main aims

Providing close support, advice and information for cultural professionals and other players in culture and arts education, building ties with potential partners and initiating the centre's own culture and arts education projects

Policy/measure introduced/adjusted...

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

Target groups

Culture and arts education players and their partners, such as schools and daycare facilities, and, in particular, children, adolescents and young adults

Does this measure specifically target young people?

- ☒ Yes ☐ No

Scope

- ☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

- ☐ Legislative ☐ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

- ☐ Public sector ☒ Private sector ☐ Civil society

Financial resources

- ☐ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
- ☐ Private finance/sponsorship/own resources
- ☒ Other: Support from Stiftung Mercator (2017-2022)

Financial resources allocated: EUR 65,000 (2023)

Expected results

- Increasing cultural participation by children, adolescents and young adults, particularly those without safe access to art and culture
- Onward development of the *Land* programme *Generation K – Kultur trifft Schule* (“Generation C – culture meets school”) in collaboration with the Rhineland-Palatinate Ministry of Education and with support from Stiftung Mercator
- Fostering the development of schools into a cultural direction and driving cooperation between the education sector and cultural scene
- Looking after the *Kulturschulen* (“culture schools”) of Rhineland-Palatinate
- Providing advice and support for those involved or interested in the work of culture and arts education

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- New formats and creative teaching practice developed
- Culture and arts education embedded in day-to-day schooling in cooperation with artists from the various fields
- Cultural professionals and teachers provided with additional training and qualifications using various creative methods in the field of culture and arts education
- *Land* programme of training for additional qualifications set up for, in particular, schools, teacher-training institutions and artists
- Ongoing support and development of the work of the service centre for culture and arts education assured, and funding secured from the Ministry of Education and the Ministry for Family, Women, Culture and Integration, to maintain the additional qualifications programme after the programme expires

Website of the policy/measure

www.skubi.com

1.1.5. The cultural and creative sectors as drivers of innovation

No. 27 Cultural and Creative Industries Initiative of the German Government (Initiative Kultur- und Kreativwirtschaft) (since 2009, upgraded since 2020)
Implementing actor(s)
Federal Government Commissioner for Culture and the Media, Federal Ministry for Economic Affairs and Climate Action
Further actors involved
Federal Foreign Office, Federal Ministry of Justice, Federal Ministry of Finance, Federal Ministry of Labour and Social Affairs, Federal Ministry of Education and Research, u-institut GmbH & Co.KG, Prognos AG
Cultural domains covered by the policy/measure
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input checked="" type="checkbox"/> Design <input checked="" type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors
Main aims
Boosting the competitiveness of the cultural and creative industries and further exploiting their potential for job creation; improving the income prospects of innovative small cultural enterprises and freelance artists; fostering a stronger network of ties between players within the sector and making it easier for them to operate at an international level
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
Freelance, independent and employed cultural and creative professionals; private-sector companies
Does this measure specifically target young people?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 19.9 million (2020-2023)

Expected results

- Raising the visibility of the industry in the political and public spheres
- Increasing the earning capacity of people working in the industry
- Raising the economic significance of the cultural and creative sectors
- Building a denser network of ties between cultural and creative enterprises and traditional sectors of the economy
- Increasing cross-sector innovation
- Enhancing coordination on relevant topics among the government departments responsible

Has the policy/measure been evaluated?

☒ Yes ☐ No

If yes, what are the main conclusions/recommendations?

Evaluation of the Centre of Excellence of the Cultural and Creative Industries covering 2016 to 2019, 2021, available (in German) at: www.kreativ-bund.de/wp-content/uploads/2022/02/BAFA_Evaluation_KKKW.pdf

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

New in the 2020-2023 reporting period:

- Reorientation of the Federal Government's Centre of Excellence for the Cultural and Creative Industries undertaken since 2020: intensifying activities in such areas as creative labs, innovation workshops, academic dossiers and trend analysis, and exploring topics such as skilled workers, the circular economy and the scalability of business models in the cultural and creative sectors
- Federal Government spokesperson for the cultural and creative industries appointed
- Each year, 32 companies honoured as Cultural and Creative Pilots for exemplary work on projects in the cultural and creative industries
- Cultural and Creative Industries Monitoring Report published by the Federal Ministry for Economic Affairs and Climate Action on a regular basis since 2009 (in German): www.kultur-kreativ-wirtschaft.de/KUK/Redaktion/DE/Publikationen/2022/monitoringbericht-kultur-und-kreativwirtschaft-2022.html

Website of the policy/measure

www.kultur-kreativ-wirtschaft.de

www.kreativ-bund.de/wp-content/uploads/2023/03/KKKW_Jahreskonzept-23_24-kurz.pdf

No. 28 CIRCE – Creative Impact Research Centre Europe (since 2023)

Implementing actor(s)

Federal Government Commissioner for Culture and the Media

Further actors involved

Universities, academics, cultural institutions, creatives and enterprises within the cultural and creative industries as project and implementation partners, interested civil society actors as participants in public events, experts in the cultural and creative industries as interviewees in the process of strategy-development

Cultural domains covered by the policy/measure

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

Main aims

Developing recommendations for a unified pan-European and specifically tailored programme of measures to reinforce the innovative potential of the cultural and creative industries for the long term; maintaining strong structures for European dialogue (particularly in light of Brexit)

Policy/measure introduced/adjusted...

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

Target groups

European stakeholders, including from the UK, involved in the governance of the cultural and creative industries (in politics or administration at the European, federal or *Land* levels, and adjacent structures such as stakeholder groups, working groups/committees, federal, *Land* and international support structures for the sector, and foundations), academics, stakeholders of the cultural and creative industries

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☐ Regional or *Land* level ☒ National ☒ International

Nature

- ☐ Legislative ☐ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

- ☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

- ☐ Federal funds ☐ *Land* funds ☐ Local authority funds ☒ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 7.36 million

Expected results

- Generating new knowledge about the cultural and creative industries, their impact and their potential for innovation, so that better evidence-based political strategies, measures and conditions can be put in place (“creative impact”)

- Gaining insights into and fostering (social and cultural) entrepreneurship in the sector by conducting 13 entrepreneurial innovation processes
- Exploring and formulating recommendations for better governance structures in the realm of funding
- Building a network structure and lasting collaborations with academics, businesspeople, creatives and relevant experts
- Deriving insights from examining and comparing (political) strategies and parameters in the set-up of research and development structures and support programmes for the cultural and creative industries in the UK, Europe and Germany
- Drawing up a work plan or strategy paper with findings and recommendations for better support for the cultural and creative industries in Germany and Europe

Has the policy/measure been evaluated?

☒ Yes ☐ No

Evaluation in parallel to the project itself (July 2022 – December 2023). The evaluation report is expected in April 2024.

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

- New network of top thought leaders established: issues relating to the creative economy examined by five research labs, structures and expertise thereby secured for the sector in Europe
- Viewpoints of young and diverse stakeholders included via a fellowship programme involving mentoring for 40 young creatives and academics from across Europe
- Thirteen entrepreneurial innovation projects examined by CIRCE in the context of the Creative Impact Fund
- Interviews conducted with experts within the framework of the advisory board, analysing both tried and tested political strategies and possible new ways forward, with the resultant findings translated into precisely tailored recommendations for boosting the creative impact of the cultural and creative industries
- More than 40 reports written on, for example, entrepreneurial strategies, the factors deciding the success of collaborations with other industries, and the diversity of the sector

Website of the policy/measure

www.creativeimpact.eu/en

1.1.6. Empowering alternative and independent cultural actors

No. 29 Amateur Music Fund (since 2023)
Implementing actor(s)
Federal Music Association Choirs & Orchestras (Bundesmusikverband Chor & Orchester e. V. – BMCO)
Further actors involved
Amateur music associations and clubs
Cultural domains covered by the policy/measure
<input type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input type="checkbox"/> Literature/publishing <input type="checkbox"/> Visual arts <input type="checkbox"/> Performing arts <input type="checkbox"/> Cultural and creative sectors
Main aims
Securing broad musical and artistic participation by supporting stand-out artistic projects; breeding a rich diversity of musical life in towns, cities and municipalities; maintaining the vibrancy of grassroots musical culture in Germany
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
Amateur musicians, choirs, ensembles
Does this measure specifically target young people?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Scope
<input type="checkbox"/> Local <input type="checkbox"/> Regional or <i>Land</i> level <input checked="" type="checkbox"/> National <input type="checkbox"/> International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Financial resources

☒ Federal funds ☐ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 5 million

Expected results

- Supporting musical ensembles, initiating new opportunities to perform and bringing more amateur music back to the stage after the COVID-19 pandemic
- Supporting ensembles in tackling current challenges, such as attracting young talent and ensuring inclusivity and sustainability
- Fostering network-building and strengthening structures

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

The Amateur Music Fund started in summer 2023; an initial evaluation of its work is expected in autumn 2024.

Website of the policy/measure

www.bundesmusikverband.de/amateurmusikfonds

No. 30 FREO Association of independent ensembles and orchestras in Germany (*Freie Ensembles und Orchester in Deutschland*) (since 2018, upgraded since 2022)

Implementing actor(s)

FREO – Association of independent ensembles and orchestras in Germany (Freie Ensembles und Orchester in Deutschland e. V.)

Cultural domains covered by the policy/measure

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

Main aims

Improving the legal, regulatory and support parameters for private-sector (independent) music ensembles in Germany; communicating knowledge about their organisational structures and raising the profile of independent ensembles; conducting academic research into their history and documenting the scene on the basis of empirical data; building networks and fostering the next generation of ensemble members

Policy/measure introduced/adjusted...

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

Target groups

Independent ensembles and orchestras, cultural associations and funding providers, cultural policy-makers, audiences

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☐ Regional or *Land* level ☒ National ☒ International

Nature

- ☐ Legislative ☐ Regulatory ☒ Financial ☒ Institutional

Financial resources

- ☒ Federal funds ☐ Land funds ☐ Local authority funds ☐ EU funds
☒ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: approx. EUR 300,000 (for several years)

Expected results

- Forging stronger connections within the independent ensemble landscape in Europe, forging new networks and raising their visibility
- Increasing knowledge transfer and intergenerational exchange
- Professionalising the ensemble music scene and strengthening its resilience
- Raising awareness among political decision-makers and people shaping cultural policy in order to align the legal, regulatory and support parameters with the needs of independent enterprises running music ensembles, e.g. by developing policy recommendations
- Establishing support programmes focused on structures and processes, making funding procedures easier and less bureaucratic, and making amendments to the legislation governing subsidies, budgets, taxation and social security

Has the policy/measure been evaluated?

- ☐ Yes ☒ No

What are the results achieved so far through the implementation of the policy/measure?**New in the 2020-2023 reporting period:**

- Greater visibility generated for independent ensembles, higher levels of awareness achieved among political decision-makers, audiences and other associations
- Study by Martin Rempe published: *Die deutsche Orchesterlandschaft. Kulturförderung, Interessenorganisation und Arbeitsbedingungen seit 1900* ("The German orchestra landscape. Cultural funding, stakeholder organisations and working conditions since 1900")
- NEUSTART KULTUR funding programme for independent music ensembles (2021-2023) launched to mitigate the effects of the COVID-19 pandemic
- Funding programme for excellence in the orchestra landscape adapted and opened up to independent ensembles and orchestras
- Five-year PERSPEKTIVEN project for professionalisation, sustainability strategies and resilience in the independent music scene designed and implemented (2023-2027)
- Digital knowledge platform established with opportunities for acquiring additional qualifications
- Academic studies undertaken, including a study on working conditions and realities determining the survival of independent ensembles and orchestras

- Discussion events organised on topical issues of cultural policy, such as minimum rates of pay and the transformation of the funding landscape

Website of the policy/measure

www.freo-netzwerk.de

No. 31 Structural support for sociocultural centres and initiatives (since 2016, upgraded since 2020)

Implementing actor(s)

LAKS Hessen e. V. (*Land* working group of cultural initiatives and sociocultural centres in Hesse)

Further actors involved

Hessian Ministry of Higher Education, Research, Science and the Arts

Cultural domains covered by the policy/measure

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

Main aims

Strengthening sociocultural structures in sustainable, practice-focused ways and raising the visibility and significance of those structures

Policy/measure introduced/adjusted...

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

Target groups

People working in the sociocultural field on a full-time, part-time or voluntary basis, socio-cultural institutions, supporters, municipalities, (cultural) policy-makers at the *Land* level, the Finance Ministry, the State Chancellery, the *Land* Audit Office, other funding providers

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☒ Local ☒ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☒ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 6,992,000 (2020-2023)

Expected results

- Making sociocultural institutions and the parameters affecting them and their work fitter for the future
- Strengthening strategic capacity-building designed to enhance sustainability and span more than one year
- Attracting and keeping skilled workers and remunerating them fairly
- Raising greater awareness among municipal authorities not only of the existence of resources of civil society but also of the support to sociocultural institutions that is required to sustain those resources
- Professionalising relevant domains, such as management of voluntary work, with an eye on the future
- Cementing and upgrading procurement procedure and procurement thresholds
- Ensuring public money is used efficiently, with a focus on real-world practice and impact
- Reinforcing the relevance and impact of sociocultural institutions and their governing authorities in respect of challenges facing society

Has the policy/measure been evaluated?

☒ Yes ☐ No

If yes, what are the main conclusions/recommendations?

- Contributions of volunteers recognised and acknowledged
- Confidence in the future raised for the many people involved on a full-time, part-time or voluntary basis
- Amounts of funding for institutions increased
- Additional inputs transferred into structural support
- Awareness raised and support enhanced
- Multiannual processes of organisational development strengthened
- Staffing and fair remuneration consolidated
- Awareness raised of the needs of cultural institutions governed by and/or aimed at civil society
- Reputations of institutions and *Land* associations significantly enhanced

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

New in the 2020-2023 reporting period:

(Information on the previous funding period of this measure can be found in the third periodic report.)

- Structural support extended and expanded after the end of the pilot phase in 2020, despite conditions rendered more difficult by the COVID-19 pandemic
- *Land* sociocultural budget significantly increased from EUR 700,000 in 2016 to EUR 1,446,000 in 2020, EUR 1,646,000 in 2021, EUR 1,946,000 in 2022 and EUR 1,954,000 in 2023
- Subsidies for each sociocultural centre significantly increased
- Structural support expanded to cover more sociocultural institutions, particularly in rural or extremely rural areas

Website of the policy/measure

www.laks.de/service/foerderung
wissenschaft.hessen.de/Foerderung-finden/Kulturfoerderung/Soziokultur

1.1.7. Data, monitoring and research on cultural diversity

No. 32 OMNI Inclusion (since 2023)
Implementing actor(s)
MOIN Film Fund Hamburg Schleswig-Holstein in cooperation with Australian platform The Everyone Project
Further actors involved
An advisory board comprising various players in the film industry, Pro Quote Film e. V., Afro-German film collective Schwarze Filmschaffende e. V.
Cultural domains covered by the policy/measure
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input type="checkbox"/> Music <input type="checkbox"/> Literature/publishing <input type="checkbox"/> Visual arts <input type="checkbox"/> Performing arts <input type="checkbox"/> Cultural and creative sectors
Main aims
Collecting data on diversity in cinema and television in Germany via a user-friendly and anonymous online survey tool, thereby improving the availability of data on participation, inclusivity and diversity in the German film industry
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input checked="" type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
The film industry (model transferable to other sectors)
Does this measure specifically target young people?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Scope
<input type="checkbox"/> Local <input type="checkbox"/> Regional or <i>Land</i> level <input checked="" type="checkbox"/> National <input type="checkbox"/> International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☒ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 315,000 from the MOIN Film Fund of Hamburg and Schleswig-Holstein used for OMNI by February 2024

Expected results

- Acquiring data on the current situation in the German film industry as regards diversity, subsequently reflecting thereon and instigating positive change
- Capacity gained to review the diversity of the industry
- First OMNI Inclusion report expected to be published in 2024, with OMNI Inclusion not only focusing on film teams but also giving broadcasters and film funding organisations the opportunity to put their own structures to the test

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

First prototype developed and advisory committee established for the whole sector to flank OMNI during the pilot phase

Website of the policy/measure

www.moin-filmfoerderung.de/en/aktuelles/2023/01/25/new-platform-in-the-starting-blocks

No. 33 Reflect – A collective journey to new grounds, for cultural institutions to reflect on and strengthen their own diversity (2018-2022)

Implementing actor(s)

UNESCO Chair in Cultural Policies for the Arts in Development, University of Hildesheim

Further actors involved

Coburg University, Veste Coburg, Bavarian Ministry for Science and the Arts, Coburg Natural History Museum

Cultural domains covered by the policy/measure

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

Main aims

Supporting cultural institutions by means of an online workshop format in recognising cultural diversity within themselves and in civil society around them and including it in their work

Policy/measure introduced/adjusted...

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

Target groups

Art and cultural institutions

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☒ Local ☒ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☒ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 250,000

Expected results

- Cultural and art institutions implementing the workshop format and taking important steps towards cultural diversity
- Cultural and art institutions revising their guiding principles with an awareness of social and cultural diversity and developing reflection and transformation strategies to put cultural diversity into practice in their working and creative processes in accordance with the UNESCO 2005 Convention

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

New in the 2020-2023 reporting period:

- Three model workshops held with art institutions in Coburg
- Nationwide conference held on the subject in 2021
- Book published (Heinicke and Lohbeck: *Elfenbeinturm oder Kultur für alle?* ("Ivory tower or culture for all?"). kopaed, Munich, 2020 (in German): www.kopaed.de/kopaedshop/?p-g=31_52&pid=1281

Website of the policy/measure

www.reflect-culture.de
www.schnittstellen-kultur-bildung.de

1.2. Media diversity

Public-service media contribute to promoting the diversity of cultural expressions. They implement measures for diverse programming in all categories of media, whether public, private or community-based. These include supporting local and regional broadcasting as well as programming for particular groups, such as children and

adolescents, people with disabilities, and migrant groups. The aim is to guarantee that a diverse range of content is produced, distributed and made accessible for all parts of society. Accordingly, the measures set out below contribute to a free, independent and pluralistic media.

1.2.1. Monitoring and fostering media diversity and making it available in the digital context

No. 34 Media Resilience Scanner (since 2022)
Implementing actor(s)
DW Akademie
Further actors involved
Specialists and media from the public sector and civil society in over 15 countries worldwide
Cultural domains covered by the policy/measure
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input type="checkbox"/> Visual arts <input type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors
Main aims
Increasing the resilience of media organisations to crisis and thereby enhancing the resilience of media diversity in the face of crises, natural disasters and conflicts
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention

Target groups

Media companies worldwide

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☐ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 30,000

Expected results

- Empowering media organisations to analyse and evaluate risks worldwide and draw up comprehensive contingency plans in order to avoid potential financial and operational losses
- Strengthening media outlets' survival chances and diversity
- Ensuring that a diverse range of media is available to the public in crisis situations, when people are especially reliant on information

Has the policy/measure been evaluated?

☒ Yes ☐ No

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

- Media Resilience Scanner, the world's first free English-language online tool for risk analysis and crisis prevention focused on the media, created and made available in collaboration with and on foundations of expertise from 30 media organisations in more than 15 countries
- Media Resilience Scanner applied by DW Akademie and its partners in projects focused on the economic viability of media outlets
- Media Resilience Scanner used for operational and training purposes by media-outlet managers in Myanmar, Belarus and northern Iraq
- Resilience programme for Ukrainian media set up using the Scanner at the start of the Russian invasion of Ukraine

Website of the policy/measure

akademie.dw.de/resilience-scanner

Online dossier on media resilience: *akademie.dw.com/en/building-media-resilience/s-60868406*

No. 35 Media diversity monitor (*Medienvielfaltsmonitor*) of the Land Media Authorities for private broadcasters – upgrading the media weightings study into a cross-media information monitor (2023)

Implementing actor(s)

All 14 of Germany's *Land* Media Authorities for private broadcasters

Cultural domains covered by the policy/measure

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

Main aims

Improving the media diversity monitor by introducing the cross-media information monitor, to open them up to new, topical issues and contexts in which they can be used

Policy/measure introduced/adjusted...

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

Target groups

All members of the public

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☒ Regulatory ☐ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☒ Other: Broadcasting fees

Expected results

- Cross-media information monitor serving as an early-warning system which describes the relevance of media elements to the provision of information and shaping of opinion and highlights developing trends
- Moving away from the strict separation of media categories
- Empowering broadcasting authorities to exercise their regulatory function in response to situations arising and to set priorities for oversight (monitoring for threat analysis)
- Strengthening the democratic system by safeguarding media diversity and ensuring the public are well informed
- Safeguarding media diversity in Germany and Europe for the long term
- Feeding the findings into the political discourse

Has the policy/measure been evaluated?

☐ Yes ☒ No

What are the results achieved so far through the implementation of the policy/measure?**New in the 2020-2023 reporting period:**

(Information on the previous funding period of this measure can be found in the third periodic report.)

- Media diversity monitor available to measure opinion-shaping clout and media diversity in Germany
- Outdated television-centric perspective abandoned, realities of an increasingly convergent media realm addressed instead
- New evidence-based approach developed

Website of the policy/measure

www.die-medienanstalten.de/forschung/medienvielfaltsmonitor

2022 media weightings study (in German):

medienanstalt-mv.de/download/file/?context=news&id=7010&file=attachment-1669209379.pdf

No. 36 Revision of the Interstate Agreement on Media (*Medienstaatsvertrag*) – second and third amending agreements (2021 and 2023)

Implementing actor(s)

All 16 *Länder* of the Federal Republic of Germany

Further actors involved

Experts, public-service broadcasters, associations, companies, people in the media sector, members of the public

Cultural domains covered by the policy/measure

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

Main aims

Creating legal parameters for a digitalised media sector which foster diversity of opinion and equal opportunities for communication, particularly online; raising the profile of quality journalism and strengthening the internet community's sense of responsibility for its actions; adapting the remit and output of public-service broadcasters to changes in media consumption and the realities of people's lives and enhancing flexibility

Policy/measure introduced/adjusted...

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

Target groups

People and institutions creating, providing, distributing or making accessible broadcast media and/or telemedia in Germany

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☒ Regional or *Land* level ☒ National ☐ International

Nature

- ☒ Legislative ☐ Regulatory ☐ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

- ☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

- ☐ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☒ Other

The *Land* Media Authorities for private broadcasters responsible for overseeing the new provisions are partly financed by broadcasting fees.

Expected results

- Safeguarding and fostering media diversity online
- Reinforcing independent personal and public opinion-forming, particularly in the areas of political messaging and social media
- Improving journalistic standards by obliging particularly influential telemedia providers to uphold them

- Enhancing the transparency of media content as regards how it is selected and ordered by algorithms
- Curbing discriminatory media content by regulating algorithms
- Enhancing the discoverability and visibility of media services, e.g. regional, local and accessible provision in the context of cable television networks and streaming services
- Creating more flexibility between consumption platforms and ensuring a high quality of standards

Has the policy/measure been evaluated?

☒ Yes ☐ No

The provisions have been evaluated in liaison with the *Land* supervisory authorities for private broadcasters responsible for overseeing them.

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

New in the 2020-2023 reporting period:

(Information on the previous funding period of this measure can be found in the third periodic report.)

- Revision of the 2020 Interstate Agreement on Media and its 2021 amendments adopted (Second Interstate Agreement on Media)
- Four instruments put in place by the Second Interstate Agreement on Media to improve media provision in Germany: (1) transparency rules, (2) discrimination prohibitions, (3) rules on the discoverability and visibility of media provision and (4) enhanced significance of journalistic standards
- Third Interstate Agreement on Media adopted, its chief amendments relating to expanded powers for oversight bodies, the option of converting linear channels into online services, greater accessibility in the media, and flexibility in distribution options in public-service broadcasting in the interests of adapting media provision to the changes in media consumption resulting from the advance of digitalisation
- Fourth Interstate Agreement on Media drafted, for entry into force on 1 January 2024, intended to create unified legal provisions on transparency, compliance, oversight and control for the *Land* broadcasters comprising the Association of Public Broadcasting Corporations in Germany (ARD), Second German Television (ZDF) and Deutschlandradio

Website of the policy/measure

www.ard.de/die-ard/organisation-der-ard/Rechtsgrundlagen-Medienstaatsvertrag-100

No. 37 Procedure to determine public value (<i>Public-Value-Bestimmungsverfahren</i>) (2022)
Implementing actor(s)
All 14 <i>Land</i> Media Authorities for private broadcasters
Further actors involved
325 private broadcasters and media providers (applications), licensing and oversight commission (ZAK – Kommission für Zulassung und Aufsicht)
Cultural domains covered by the policy/measure
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input type="checkbox"/> Music <input type="checkbox"/> Literature/publishing <input type="checkbox"/> Visual arts <input type="checkbox"/> Performing arts <input type="checkbox"/> Cultural and creative sectors
Main aims
Procedure to determine public value helping to consolidate media diversity by awarding a “public value” quality label to private broadcasting and telemedia provision that has particular relevance to opinion-forming and making that provision as easy to find as possible
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input checked="" type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
All members of the public
Does this measure specifically target young people?
<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Scope
<input type="checkbox"/> Local <input checked="" type="checkbox"/> Regional or <i>Land</i> level <input checked="" type="checkbox"/> National <input type="checkbox"/> International

Nature

☐ Legislative ☒ Regulatory ☐ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☐ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☒ Other: Broadcasting fees

Expected results

- Enhancing the discoverability of content that is of particular relevance in terms of shaping public opinion, in view of the quantitative proliferation of available content (especially online)
- Easier discoverability ensuring that diversity of offers is maintained
- Public value listings generating a direct benefit for individuals' opinion-forming, which is expected to have an impact on the shaping of public opinion as a whole
- Ease of discoverability serving as affirmation for existing stakeholders in their provision of content that is of relevance to public opinion-forming and making engagement in such work attractive to other outlets
- Strengthening the democratic system by safeguarding media diversity and ensuring the public are well informed
- Existing and future media regulation serving to bolster the dual system of public-service and private media providers and thus safeguard media diversity in Germany and Europe for the long term

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Procedure created which adds provision of public value from private broadcasting and telemedia outlets to the provision of public value, usually from public-service broadcasters, recognised under the Interstate Agreement on Media
- A total of 325 applications referring to private broadcasting and telemedia provision examined by the broadcasting authorities under the procedure to determine public value, following submission to the Media Authority of North Rhine-Westphalia, which led the procedure

- Procedure for determining public value in private broadcasting and telemedia provision concluded by the supervisory authorities for private broadcasters
- Public value listings for selected private broadcasting and telemedia services made publicly available on various user interfaces since July 2023
- Broadcasting authorities to jointly review and evaluate the implementation of public value listings for the private services they have selected
- Impact of the procedure to determine public value expected to be measurable after some time has passed

Website of the policy/measure

www.die-medienanstalten.de/public-value

No. 38 Sheroes programme (2021-2023)

Implementing actor

Support Centre for Media Start-ups in North Rhine-Westphalia (Mediengründerzentrum NRW)

Further actors involved

International film school Cologne (ifs); Digital Media Women (DMW) – Rhineland division; Women in Film and Television (WIFT) Germany; games.nrw; Film and Media Association Nord Rhine-Westphalia (Film- und Medienverband NRW) and other partners

Cultural domains covered by the policy/measure

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

Main aims

Providing long-term support and assistance to women for and during their work to establish media and gaming companies in North Rhine-Westphalia

Policy/measure introduced/adjusted...

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

Target groups:

Women in the media and gaming sectors in North Rhine-Westphalia running or interested in starting up their own businesses

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature:

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☐ Civil society

Financial resources

☐ Federal funds ☒ *Land* funds ☒ Local authority funds ☐ EU funds
☒ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: approx. EUR 100,000

Expected results

- Advising, accompanying and empowering young female entrepreneurs by means of one-to-one coaching, mentoring, intensive network-building and new access routes into the sector
- Counteracting the under-representation of women among business start-ups and in executive positions in the media sector
- Fostering an increase in the number of women founding their own businesses
- Closing the gap in current support provision for female entrepreneurs in the field of media and start-ups
- Generating fresh economic momentum by empowering women

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Three six-month rounds of the programme held, free of charge, reaching a total of 41 participants (2021-2023)
- Eight-part seminar programme conducted, providing seminars, one-to-one advice and mentoring
- Business know-how communicated in the areas of corporate consulting, agile management, systemic coaching and female leadership
- Intensive network-building support provided to each cohort

Website of the policy/measure

www.mediengruenderzentrum.de/mgzsheroes

1.2.2. Culture in public-service broadcasting

No. 39 #WirSindKulturauftrag (2023)

Implementing actor(s)

unisono – German Orchestra Union

Further actors involved

Music ensembles attached to public-service broadcasters: seven public broadcasting corporations within the ARD association (NDR, MDR, WDR, HR, SWR, SR and BR), with ten orchestras, five choirs and four big bands; Rundfunk-Orchester- und -Chöre gGmbH Berlin with its partners, the Federal Republic of Germany, Land Berlin, RBB and Deutschlandradio, with its two orchestras and two choirs

Cultural domains covered by the policy/measure

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

Main aims

Maintaining the music ensembles of public-service broadcasting in times of budget cuts and amid debates about the way public-service broadcasting is funded through fees

Policy/measure introduced/adjusted...

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

Target groups

The general public in Germany, directors-general of public-service broadcasting corporations within the ARD association

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature:

- ☐ Legislative ☐ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

- ☒ Public sector ☐ Private sector ☐ Civil society

Financial resources

- ☐ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☒ Other: Broadcasting fees

Financial resources allocated: For the music ensembles of public-service broadcasting, EUR 188,492,004 in total in 2022 (2.2% of total revenue from broadcasting fees, which amounted to EUR 8,567,818,396)

Expected results

Enhancing public understanding and awareness in respect of the importance to society of public-service broadcasters' music ensembles

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Twelve-page position paper written
- Discussions held with the directors-general of public-service broadcasters when the position paper was submitted in the context of an online media conference

Website of the policy/measure

www.uni-sono.org/position/wirindkulturauftrag

No. 40 Network of culture broadcasting boards (since 2021)

Implementing actor(s)

German Cultural Council; North Rhine-Westphalia Cultural Council; broadcasting boards of ARD broadcasting corporations, Deutschlandfunk and Deutsche Welle (culture broadcasting boards)

Cultural domains covered by the policy/measure

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

Main aims

Preserving and expanding culture as an integral element of public-service broadcasters' programming

Policy/measure introduced/adjusted...

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

Target groups

Directors-general of public-service broadcasters, politicians

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☒ Legislative ☒ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☒ Other: Broadcasting fees

Expected results

- Instigating informed discussion about the content of public-service broadcasting in times of public debate about the financing and scope of public-service programming
- Preserving and consolidating the contribution of public-service broadcasting to cultural diversity

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Regular exchange of opinions and consideration of strategy engaged in by the culture broadcasting boards
- Position paper on culture broadcasting boards published in June 2023

Website of the policy/measure

Press release (in German): www.kulturrat.de/presse/pressemitteilung/oeffentlich-rechtlicher-rundfunk-braucht-kultur-kultur-braucht-oeffentlich-rechtlichen-rundfunk

Positionpaper (in German): www.kulturrat.de/wp-content/uploads/2023/06/OERR.Positionierung-RR.pdf

No. 41 ARD Kultur (since 2022)

Implementing actor(s)

ardkultur.de is provided jointly by the broadcasting corporations of the *Länder*; the lead implementing agency is regional broadcaster for central Germany MDR (Mittel-deutscher Rundfunk)

Further actors involved

Partners governed by public law

Cultural domains covered by the policy/measure

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

Main aims

Providing a digital home for audiences interested in cultural content by pooling the cultural offers of the nine broadcasting corporations of the *Länder* as well as 3sat, ARTE, Deutschlandradio and Deutsche Welle; making the diverse cultural content produced by all public-service broadcasters easier to find; serving as an active network partner for the cultural and creative scene

Policy/measure introduced/adjusted...

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

Target groups

Everyone in Germany

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☐ Civil society

Financial resources

☐ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☒ Other: Broadcasting fees

Expected results

- Raising the visibility and discoverability of cultural content made by public-service broadcasters
- Offering several in-house and joint productions a year through *ARD Kultur* to supplement existing ARD provision
- Reaching new audiences, particularly younger people (in the 30-50 age group), by means of new productions
- Realising 20 projects for *ARD Media Library (Mediathek)* and *ARD Audio Library (Audiothek)* each year (video and audio)

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Internet presence created at www.ardkultur.de
- Over 30 commissioned and joint productions developed and uploaded to the *ARD Mediathek* and *Audiothek* online libraries
- 300 items of programming representing up to 40 cultural fields made available on *ARD Kultur*, reflecting the current state of the video and audio projects on cultural topics being conducted by the broadcasting corporations of the *Länder* and other partners governed by public law
- In-house productions accessed online 16 million times and watched on linear channels by 7 million viewers (figures from October 2023)

- Telemedia strategy for online provision approved by the MDR broadcasting board in October 2023
- Positive public reception elicited and mockumentary *Szene Report* (“Scene report”) nominated for a Grimme-Preis television award

Website of the policy/measure:

www.ardkultur.de

1.2.3. Boosting media literacy

No. 42 Digital together, getting creative with media (*Gemeinsam Digital! Kreativ mit Medien*) (2023-2027), part of the “Culture Is Strength. Educational Alliances” programme run by the Federal Ministry of Education and Research

Implementing actor(s)

German Library Association (dbv)

Cultural domains covered by the policy/measure

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

Main aims

Facilitating local projects for digital reading support and creative media design for children and adolescents with the aim of giving them access to new educational opportunities

Policy/measure introduced/adjusted...

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

Target groups:

Children and adolescents between the ages of 3 and 18 years growing up exposed to risk factors

Does this measure specifically target young people?☒ Yes ☐ No**Scope**☐ Local ☐ Regional or *Land* level ☒ National ☐ International**Nature:**☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional**Type of entity(ies) involved in the policy/measure**☒ Public sector ☐ Private sector ☒ Civil society**Financial resources**☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 5 million (2023-2027)

Expected results

- Teaching the joy of reading, improving reading skills and reinforcing a creative approach to (digital) media
- Introducing children and adolescents to libraries as non-commercial venues for recreation and education with a diverse range of provision and potential uses

Has the policy/measure been evaluated?☐ Yes ☒ No**What are the results achieved so far through the implementation of the policy/measure?**

- Some 86 projects run by local alliances across the country supported in 2023, with around 2300 children and adolescents taking part

Website of the policy/measurewww.bibliotheksverband.de/gemeinsam-digital-kreativ-mit-medien

1.3. Digital environment

The cultural and creative industries are increasingly digital. It has become impossible to imagine art and culture without the digital tools used to create goods and services and without the digital platforms to disseminate and distribute them. The rapid pace of technological development, from blockchain to virtual reality to artificial intelligence, constantly generates new challenges. It demands the dynamic and swift adaptation of the cultural sector and of the practices and rules espoused within it. Digital platforms, important distribution channels for cultural professionals and their work, are almost completely intransparent in terms of structure, logic and mode of operation. At the same time, they are global players which dominate the market and facilitate or foster unfair and intransparent remuneration models – with ramifications, for example, for gender equality and artistic freedom.

Implementing the UNESCO 2005 Convention in the digital sphere is therefore an increasingly vital task. To shape the digital transition in the cultural sector in the best possible way, there are numerous programmes and measures promoting the digital creativity and digital skills of cultural institutions and cultural professionals. They strengthen local industries and markets by means, for example, of fair remuneration for cultural professionals and digital transformation of sectors and institutions. The measures moreover seek to improve the accessibility and discoverability of diverse cultural expressions in the digital environment.

A particular challenge in the coming years, already discernible during the 2020-2023 reporting period, will be the handling and use of generative artificial intelligence in the cultural and media sectors, such as in applications relating to the creation of images, audio and text.

FACTS AND FIGURES

Number of German customers with subscriptions to providers of online cultural content (Netflix, Spotify, Amazon, etc.):

2023: 46,300,000 (aged 16 or older)¹⁰

¹⁰ Information relates to paid-for video or audio streaming services; source: Bitkom digital association: press information: *Weniger Geld für Streaming* ("Less money for streaming"), 10 July 2023; available (in German) at: www.bitkom.org/Presse/Presseinformation/Weniger-Geld-fuer-Streaming

1.3.1. Digitalising cultural institutions and provision and empowering them to use digital technologies

No. 43 Programme to foster digitalisation and IT security improvements in small cultural institutions (2022)
Implementing actor(s)
Lower Saxony Ministry of Science and Culture
Further actors involved
ALLviN, the working group of regional councils in Lower Saxony
Cultural domains covered by the policy/measure
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors
Main aims
Introducing or improving technical and digital infrastructure and enhancing IT security in small cultural institutions
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input checked="" type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
Small cultural institutions and cultural associations in Lower Saxony
Does this measure specifically target young people?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Scope
<input type="checkbox"/> Local <input checked="" type="checkbox"/> Regional or <i>Land</i> level <input type="checkbox"/> National <input type="checkbox"/> International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☐ Civil society

Financial resources

☐ Federal funds ☒ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 1.5 million (special fund for the expansion of high-performance data transfer networks and digitalisation measures)

Expected results

Upgrading the digital infrastructure of cultural institutions

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

All available funding exhausted

No. 44 *Resilienz-Dispatcher:innen*, creation of “resilience dispatcher” jobs to help manage the digital transition (since 2022)

Implementing actor(s)

Berlin Senate Department for Culture and Community

Further actors involved

Cultural institutions in receipt of institutional support from *Land* Berlin

Cultural domains covered by the policy/measure

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

Main aims

Expanding and supporting positions in cultural institutions for “resilience dispatchers”, who use their digital expertise to instigate digital processes and to strategically integrate and/or rethink the existing infrastructure and necessary equipment

Policy/measure introduced/adjusted...

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

Target groups

Cultural institutions in receipt of institutional support from *Land* Berlin

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☐ Civil society

Financial resources

☐ Federal funds ☒ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Expected results

- Digitalising administrative processes and productions
- Developing digital formats of events and communication
- Incorporating and optimising business processes
- Conducting measures for digital accessibility and open data
- Conducting measures to guarantee IT security in accordance with BSI standards¹¹
- Introducing, running and continuing to develop digital collaboration tools and mobile working methods
- Providing staff with initial and continuing training measures for digital expertise, IT coaching and IT security training
- Securing funding for digitalisation, innovation and (pandemic) resilience

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Business processes incorporated and optimised
- Digital collaboration tools and mobile working methods introduced, maintained and continuously improved
- Measures conducted for digital accessibility and open data, administrative processes digitalised (e.g. e-invoicing, e-procurement, digital files, digital archiving, digital contact channels to public authorities, online or e-ticketing and timeslots)

Website of the policy/measure

www.kultur-b-digital.de/resilienz-dispatcherinnen-digitalisierung-in-kulturinstitutionen-gestalten

11 BSI = Bundesamt für Sicherheit in der Informationstechnik, the Federal Office for Information Security

No. 45 kulturBdigital (since 2018, upgraded from 2020)**Implementing actor(s)**

TSB Technology Foundation Berlin

Further actors involved

Berlin Senate Department for Culture and Community

Cultural domains covered by the policy/measure

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

Main aims

Enhancing Berlin-based cultural professionals' digital autonomy by means of networking across different fields, continuing training and dialogue about the use of digital technology

Policy/measure introduced/adjusted...

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

Target groups

Cultural professionals from all fields

Does this measure specifically target young people?

- ☐ Yes
 ☒ No

Scope

- ☐ Local
 ☒ Regional or *Land* level
 ☐ National
 ☐ International

Nature

- ☐ Legislative
 ☐ Regulatory
 ☒ Financial
 ☒ Institutional

Financial resources

- ☐ Federal funds ☒ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 2,545,387 (2018-2023)

Expected results

- Contributing to the Berlin Senate Department's strategic advance of digital development in the cultural sector
- Fuelling cultural professionals' sense of autonomy in dealing with digital technology
- Gaining knowledge as to which technological solutions serve the purpose at hand and which do not
- Publicly communicating the results on the website and in the context of organised events

Has the policy/measure been evaluated?

- ☒ Yes ☐ No

If yes, what are the main conclusions/recommendations?

Players in cultural institutions who have had support from *kulturBdigital* are better able to estimate the time and finances required for digital projects. They also recognise the discourse about digital transformation as a cross-organisational task.

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

New in the 2020-2023 reporting period:

- Data collected on digital infrastructure in Berlin's cultural sector since 2020
- *kulturBdigital* established as a central platform and disseminator among Berlin's cultural professionals, with network-building work contributing significantly to the visibility and sustainability of the projects supported
- Contribution made to the Berlin Senate Department's evidence-based strategic advance of digital development measures in the cultural sector

Website of the policy/measure

www.kultur-b-digital.de

No. 46 *KULTUR.GEMEINSCHAFTEN* (“Cultural communities”), a funding programme for digital content production in cultural institutions (2020–2023)

Implementing actor(s)

Cultural Foundation of the *Länder*, Federal Government Commissioner for Culture and the Media

Cultural domains covered by the policy/measure

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

Main aims

Enhancing professionalism of small cultural institutions in all fields, including those run by volunteers, in the realm of digital content production

Policy/measure introduced/adjusted...

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

Target groups

Cultural institutions in all fields

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

- ☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Financial resources

- ☒ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds

☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 22 million (EUR 20 million from the *NEUSTART KULTUR* rescue and future-building programme run by the Federal Government Commissioner for Culture and the Media and EUR 2 million from the *Länder* and the Cultural Foundation of the *Länder*)

Expected results

- Effectively boosting relevant digital skills and capacities in the applicant institutions during and beyond the runtime of the project
- Fostering the dissemination and production of digital content and enabling people to experience culture by digital means
- Fostering collaborations, ties and knowledge transfer among the institutions
- Making those running projects more visible and better equipped
- Providing continuing training on digital content production and cultural mediation

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- More than 1000 productions supported across Germany
- Approx. 450 institutions, primarily small and non-profit operators, assisted by the programme in implementing at least two formats each (videos, podcasts, digital exhibitions, knowledge platforms, interactive games)
- Six training videos created on the use of digital technologies to produce audio and video content
- Consultancy and training provided
- Web portal created that presents the digital culture projects supported
- Programme extended in 2021 in the form of *KULTUR.GEMEINSCHAFTEN: Kompetenzen, Köpfe, Kooperationen* ("skills, minds, collaborations"), so that initial and continuing training can be provided in another 156 supported institutions, with "transformation agents" shepherding the ongoing development of digital skills and capacities on the ground

Website of the policy/measure

www.kulturgemeinschaften.de
www.kulturstiftung.de/kulturgemeinschaften-portal-digitale-transformation

No. 47 XR_Unites – collaborative cultural offers of extended reality (2020-2023)**Implementing actor(s)**

HTW Berlin – University of Applied Sciences, Research Centre for Culture and Computer Science (FKI), INKA research group

Further actors involved

Berlin Senate Department for Culture and Europe, with support from the European Regional Development Fund as part of its Strengthening Innovation Potential in Culture II (IN-PII) programme

Cultural domains covered by the policy/measure

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

Main aims

Supporting the independent creative scene in Berlin in forming interdisciplinary project teams and jointly generating artistic concepts using XR technologies such as augmented or virtual reality

Policy/measure introduced/adjusted...

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

Target groups

Interdisciplinary teams from the independent creative scene and the cultural and creative industries in Berlin

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☒ Regional or *Land* level ☒ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☒ Land funds ☐ Local authority funds ☒ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 418,227

Expected results

- Participants expanding their networks of ties, gathering valuable contacts and experience through the interdisciplinary, agile development of creative XR applications
- Developing out new virtual and hybrid cultural formats in interdisciplinary teams

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Networking event held annually with keynote speeches and workshops focused on varying topics
- Various networking measures undertaken for stakeholders to seek and find allies for creative XR projects, e.g. presenting the measure at the *Stuttgarter Filmwinter* Festival for Expanded Media and the Athens Digital Arts Festival (ADAF)
- One highly promising artistic and cultural project using XR selected from each of three open calls
- Start-ups supported
- Stakeholders advised and supported in their agile development of software and hardware

Website of the policy/measure

xr-unites.fki.htw-berlin.de/en

No. 48 Serious Games / Gamification pilot programme (2023)**Implementing actor(s)**

Film and Media Foundation North Rhine-Westphalia (Film- und Medienstiftung NRW)

Cultural domains covered by the policy/measure

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

Main aims

Fostering projects in the realms of serious games and gamification

Policy/measure introduced/adjusted...

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

Target groups

Companies, particularly small and medium-sized enterprises (SMEs) and traders with head-quarters, premises or branches in North Rhine-Westphalia

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

- ☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Financial resources

- ☐ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 500,000

Expected results

- Promoting serious games and gamification for the purposes of knowledge sharing, urban planning, behaviour modification, and awareness raising in respect of socially relevant issues such as diversity, politics, climate action and moral courage
- Supporting the strategic use of gamification and technology transfer from the computer and video game industries to other areas of business, industry or society

Has the policy/measure been evaluated?

☐ Yes ☒ No

Website of the policy/measure

www.filmstiftung.de/foerderung/games-interaktive-inhalte-2/foerderprogramm-serious-games

1.3.2. Fostering access to data and cultural content in the digital sphere

No. 49 The Culture Data Space (*Datenraum Kultur*)

Implementing actor(s)

acatech – National Academy of Science and Engineering, Fraunhofer Institute for Applied Information Technology FIT

Further actors involved

Ministry of Culture and Media of the Free and Hanseatic City of Hamburg; Hamburger Konservatorium; Software Innovation Campus Paderborn of Paderborn University; OstWestfalenLippe GmbH; Deutscher Bühnenverein – German Theatre and Orchestra Association; Academy for Theatre and Digitality, Dortmund; Staatstheater Augsburg; Hamburger Kunsthalle

Support from the Federal Government Commissioner for Culture and the Media

Cultural domains covered by the policy/measure

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

Main aims

Establishing nationwide digital IT infrastructure that is compatible with other European systems and facilitates the exchange of culture-related data on a cross-sectoral and international basis in line with German and European legal standards

Policy/measure introduced/adjusted...

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

Target groups

All stakeholders across the broad spectrum of cultural work and the creative economy; professional owners and users of data in the cultural sector

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

- ☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

- ☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

- ☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 5.2 million (2020-2023)

Expected results

- Establishing B2B infrastructure that offers various services, such as secure and verified data exchange, data quality management, data storage, invoicing services and contract automation
- Establishing IT infrastructure within which participants exchange data by means of specific services and connectors
- Forging digital interconnectivity between culture data of all kinds, across sectors and international borders and with respect for data sovereignty
- Ensuring culture data is easier to find and can be exchanged securely
- Raising the visibility of smaller structures and the independent cultural scene
- Safeguarding data sovereignty for cultural professionals (who decide for themselves which digital content is made accessible and on what conditions)
- Developing digital-based services and business models which advance the digital transition in cultural institutions

Has the policy/measure been evaluated?

☒ Yes ☐ No

The first project phase of the Culture Data Space was evaluated in 2023 by an independent advisory committee of experts from the fields of culture, the creative industries, research and technology. The committee consequently recommended that the project be continued as planned, with the second (and final) phase lasting until 2025.

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

- Ten public stakeholder dialogues conducted, four specialist communities instituted and six workshops held with municipalities and *Länder*; more workshops planned
- Conference held in April 2023 with 90 institutions from the cultural, political, academic, business, media and social spheres
- Four applications selected and activities begun which prove the feasibility, economic relevance and added value of the Culture Data Space for the cultural and creative industries
- Strategy formulated to introduce machine-readable repertoires
- Smart Museum Services application developed; Caspar David Friedrich web portal launched (cdfriedrich.de/en)
- Website www.musiq.me launched, used to arrange in-person and online music lessons and facilitate web-based music-making
- Prototype for content-based recommendations developed and evaluated on the basis of creating clusters of interconnected cultural platforms
- Work started on a first working version of the *Kultur-Konnektor* (“culture connector”)
- Work started on a first business concept to make the Culture Data Space more permanent

Website of the policy/measure

en.acatech.de/project/the-culture-data-space

No. 50 moerslandVR / @the same time (2023)**Implementing actor(s)**

Moers Kultur GmbH

Further actors involved

CAD Schroer GmbH

Cultural domains covered by the policy/measure

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

Main aims

Bringing cultural and festival experiences to people interested in culture by offline and digital (hybrid) means, securing new audiences, bringing musicians together following the COVID-19 pandemic

Policy/measure introduced/adjusted...

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

Target groups

People who have attended the Moers Festival for years and new audiences of every age, gender and background

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☐ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☐ Public sector ☒ Private sector ☐ Civil society

Financial resources

☐ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☒ Private finance/sponsorship/own resources ☐ Other

Expected results

- Opening up new perspectives on the Moers Festival through digital formats
- Making it possible to experience the Moers Festival virtually
- Making it easier for musicians to collaborate who would not be able to perform together in person

Has the policy/measure been evaluated?

☐ Yes ☒ No

Website of the policy/measure

www.moers-festival.de/en/moersland

No. 51 Art Doc Archive – a public platform for archiving the online presence of Berlin's art and cultural scenes (pilot phase 2022-2023)

Implementing actor(s)

Technical University Berlin (TU Berlin), Berlin Senate Department for Culture and Community, Urbane Praxis e. V.

Further actors involved

Art historians, programmers, digital archivists and visual artists

Cultural domains covered by the policy/measure

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

Main aims

Creating a digital archive of the online self-presentation and self-documentation (websites, blogs and social media feeds) of Berlin's artists, cultural professionals and cultural scene

Policy/measure introduced/adjusted...

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

Target groups

Berlin art and cultural scenes, academics and researchers

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☒ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☒ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 130,000

Expected results

- Developing a long-term strategy for safeguarding the cultural heritage of Berlin's art and cultural scenes on a permanent basis
- Tapping into the world wide web as an archive of Berlin's various scenes where pieces of work, spaces, events and exhibitions are documented
- Preparing sources for research, liberating documentation relating to cultural professionals and their works from the data silos of social media

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Open-source prototype developed in collaboration with artists which collates and creates visualisations of many types of data and comprises (1) Art Doc Web, a searchable mirror of websites and feeds, (2) Art Doc Parser, for processing website contents as structured data and (3) Art Doc Viz, for analysing and creating visualisations of social media posts
- Art Doc Archives launched publicly in May 2023
- Blog flanking the project established for dialogue and research

Website of the policy/measure

Platform: www.art-doc-archive.net
Blog flanking the project: reclaim.hypotheses.org

1.3.3. Using artificial intelligence in the creative sector

No. 52 AI, robotics and culture and arts education – ideas lab and model projects (2021)
Implementing actor(s)
Academy of Culture and Arts Education of the Federal Government and the State of North-rhine-Westfalia (Akademie der Kulturellen Bildung des Bundes und des Landes NRW e. V.)
Further actors involved
North Rhine-Westphalia Ministry of Culture and Science
Cultural domains covered by the policy/measure
<input type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input checked="" type="checkbox"/> Media arts <input type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input type="checkbox"/> Cultural and creative sectors
Main aims
Investigating what role digital technology and AI (can) play in culture and arts education practice and raising awareness among younger generations regarding the use of AI for aesthetic, artistic and creative purposes
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
Culture and arts education practitioners, children and adolescents
Does this measure specifically target young people?
<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Scope
<input type="checkbox"/> Local <input checked="" type="checkbox"/> Regional or <i>Land</i> level <input type="checkbox"/> National <input type="checkbox"/> International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☒ Land funds ☐ Local authority funds ☐ EU funds
☒ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 25,620 (funding from *Land* North Rhine-Westphalia)

Expected results

- Establishing AI as necessary subject matter of culture and arts education for the long term
- Producing documentation, collections of relevant material and a first brochure as well as exploring possible topics for practitioners of culture and arts education dealing with AI

Has the policy/measure been evaluated?

☒ Yes ☐ No

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

- Investigations conducted into the role that culture and arts education can play in the process of addressing digital technology in cultural terms
- Initial model projects for culture and arts education implemented in practice
- Methodological toolbox developed

Website of the policy/measure

kulturellebildung.de/tagung-kunstliche-intelligenz-herausforderungen-des-posthumanen-zeitalters

No. 53 Joint statement on generative artificial intelligence (April 2023)**Implementing actor(s)**

Initiative Urheberrecht (authors' rights initiative)

Further actors involved

Authors' and artists' associations, authors, performing artists and copyright holders

Cultural domains covered by the policy/measure

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

Main aims

Highlighting the risks generative AI poses to society; advocating for regulations on generative AI to respect and protect the interests of copyright holders; safeguarding cultural diversity

Policy/measure introduced/adjusted...

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

Target groups

Political decision-makers, European Parliament, European Commission, Council of the European Union

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☐ Regional or *Land* level ☐ National ☒ International

Nature

- ☒ Legislative ☐ Regulatory ☐ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☐ Public sector ☐ Private sector ☒ Civil society

Expected results

- Adapting the European AI Act
- Creating suitable legal parameters for using and regulating the use of generative AI
- Realigning the balance of interests in copyright law

Has the policy/measure been evaluated?

☒ Yes ☐ No

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

- Developments in AI analysed and specific, constructive solutions proposed (including insights into applications and risks in each sector and each professional field)
- Parts of the statement reflected in the European AI Act

Website of the policy/measure

urheber.info/diskurs/ruf-nach-schutz-vor-generativer-ki

No. 54 Series of events on AI as a creativity booster (*KI als Kreativbooster*) (2023)

Implementing actor(s)

Media and Film Society Baden-Württemberg (MFG Medien- und Filmgesellschaft Baden-Württemberg)

Further actors involved

Baden-Württemberg branch of the German Publishers and Booksellers Association, NEXT MANNHEIM and additional partners in the cultural and creative industries
Support from the Baden-Württemberg Ministry of Economic Affairs, Labour and Tourism

Cultural domains covered by the policy/measure

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

Main aims

Fostering knowledge sharing and continuing training on the use of artificial intelligence in creative processes; presenting practical examples of its application in the cultural and creative industries and hosting discussions on new, forward-looking fields and business models in the sector; fostering dialogue among industry experts and cross-sectoral network-building on all aspects of AI in the cultural and creative industries

Policy/measure introduced/adjusted...

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

Target groups

Cultural and creative professionals, entrepreneurs in the cultural and creative industries, cultural institutions, interested companies from other sectors and the general public

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☒ Regional or *Land* level ☒ National ☐ International

Nature

- ☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

- ☒ Public sector ☒ Private sector ☐ Civil society

Financial resources

- ☐ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
- ☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 45,000

Expected results

- Communicating compressed knowledge and practical expertise about the use of artificial intelligence to cultural professionals and creatives
- Fostering understanding of AI as a tool and a new form of wealth creation
- Shining a light on the challenges and opportunities of generative AI for the cultural and creative industries (including music, publishing, design, film and the media)
- Fostering fresh ideas about AI in the cultural and creative industries
- Forging ties among players within the relevant industries

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Three events organised as part of the series on AI as a creativity booster:
(1) AI as a creativity booster for music and design in the UNESCO City of Music Mannheim, in collaboration with NEXT MANNHEIM (July 2023); (2) AI as a creativity booster for publishing and publishers, in collaboration with the Baden-Württemberg branch of the German Publishers and Booksellers Association, to open the 2023 *Stuttgarter Buchwochen* book festival (November 2023); (3) AI as a creativity booster for film, the media and product innovation, as part of the German Creative Economy Summit at Kampnagel in Hamburg (planned for March 2024)
- Video and photographic documentation of the events made available on YouTube and Flickr

Website of the policy/measure

kreativ.mfg.de/veranstaltungen/ki-als-kreativbooster

1.4. Partnering with civil society

Actors of organised civil society are particularly important partners in the promotion and protection of cultural diversity in Germany. They include professional associations and unions that represent the interests of artists, creatives and cultural professionals. Networking and cooperation among members of civil society and be-

tween them and public authorities, the creation of initial and continuing training opportunities for civil society actors, and their involvement in policy-making should therefore be especially encouraged. The following measures are intended to create favourable framework conditions for civil society organisations in all fields.

1.4.1. Strengthening the capabilities and capacities of civil society

No. 55 Dialogue Cultural policy for the future (<i>Dialog Kulturpolitik für die Zukunft</i>) (2018-2020, follow-up project focusing on popular culture and pop music 2023-2024)
Implementing actor(s)
Baden-Württemberg Ministry of Science, Research and the Arts
Further actors involved
Artists, representatives of art and cultural institutions, (post) migrant associations, Stadtjugendausschuss e. V. Karlsruhe youth organisation, private enterprise, the academic community, civil society “friends of” organisations attached to cultural institutions, volunteers in the cultural sector
Cultural domains covered by the policy/measure
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input checked="" type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors
Main aims
Establishing a participatory dialogue format for cultural policy fit for the modern world, and increasing cultural participation throughout society
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention

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

Target groups

Artists, stakeholders from cultural institutions, cultural affairs authorities, cultural associations, volunteers, sponsors, politicians interested in art and culture

Does this measure specifically target young people?

☒ Yes ☐ No

Scope

☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

☐ Legislative ☒ Regulatory ☐ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☐ Civil society

Financial resources

☒ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: approx. EUR 390,000

Expected results

- Improving the social situation of artists by means of a range of measures, such as minimum standards for remuneration and exhibition fees
- Raising the reputation of culture in the general public
- Advancing digitalisation in all sectors of culture
- Reaching a broader, younger audience
- Expanding cooperation, knowledge transfer and networks irrespective of physical locations
- Embedding sustainability in the art and culture sector
- Strengthening art and culture through new alliances and social pacts between artists, cultural institutions, amateur art practitioners, the independent arts scene and civil society actors

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- 1250 people involved in a process of dialogue spanning sectors and hierarchies between 2018 and 2020
- Four forums held on the issues of digital worlds, transformation strategies, new social pacts, and art and culture in rural areas

New in the 2020-2023 reporting period:

- Recommendations for action drawn up for cultural policy and for cultural actors in the *Land* Baden-Württemberg
- Thirteen propositions derived, published in 2020 and also incorporated into the 2021-2026 coalition agreement between the governing parties Alliance 90/The Greens Baden-Württemberg and the Christian Democratic Union (CDU) Baden-Württemberg
- Participatory cultural policy continued with a *Land*-wide process of dialogue on pop culture (May 2023)
- Baden-Württemberg Center for Cultural Participation founded in the second half of 2021
- Further support received for the initiative to create 20 permanent digital manager jobs at *Land* museums and other *Land*-owned collections
- Post of regional manager for culture created in six selected regions as a professional point of contact for actors in the *Land* art and cultural sectors
- Brochure on the *Regionalmanager*in Kultur* ("Regional manager for culture") published
- Cultural dialogue continued from 2023 onwards with a new focus, specifically on pop music, with the *Dialog zur Zukunft der Populären Kultur* ("Dialogue on the future of popular culture")

Website of the policy/measure

dialog-kulturpolitik-fuer-die-zukunft.landbw.de

No. 56 SHIFT eco-certificate (since 2023)

Implementing actor(s)

European Music Council

Further actors involved

Creative Carbon Scotland, Green Leisure Group, Aerowaves – Dance across Europe, International Association of Theatre & Performing Arts for Children & Young People (ASSITEJ International), European Network for contemporary circus and outdoor arts (Circostrada), Culture Action Europe (CAE), European Concert Hall Organisation (ECHO), Europe Jazz Network (EJN), European League of Institutes of the Arts (ELIA), European Music Council (EMC), European network on cultural management and policy (Encatc), European Dancehouse Network (EDN), International network for contemporary performing arts (IETM), International Music Council (IMC), Opera Europa, On the Move, REMA – European Early Music Network, Res Artis – Worldwide Network of Arts Residencies

Cultural domains covered by the policy/measure

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

Main aims

Jointly developing an eco-certification process for cultural networks to improve, measure, monitor and evaluate how sustainability is implemented as well as awarding certificates to participating cultural networks

Policy/measure introduced/adjusted...

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

Target groups

(European) cultural networks and umbrella associations which act as disseminators, sharing their knowledge with their members and the cultural sector as a whole

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☐ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☐ Public sector ☒ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
☒ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: No specific budget, but part of the overall budget

Expected results

- Fostering proactive measures of the broader cultural sector to mitigate climate change
- As a consequence of dissemination, encouraging other networks to make their activities greener by applying the guidelines that have been drawn up
- Involving other networks in the certification process and achieving financial independence for the eco-certificate

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- SHIFT environmental guidelines implemented by the participating networks into their organisations' own sustainability guidelines in 2023
- Customised instruments developed by Creative Carbon Scotland and Green Leisure Group, e.g. for calculating carbon emissions, to initiate the audit process
- An introduction to using the instruments given in an online workshop
- An additional workshop held in Brussels for all participating networks in October 2023
- Participating networks educating their members on how to work with the SHIFT eco-guidelines

Website of the policy/measure:

Press release at the start of the pilot process: mailchi.mp/emc-imc/shift-eco-certificate-announcement
Information on the guidelines: <https://shift-culture.eu/achieve-environmental-sustainability-in-your-work/shift-eco-guidelines-for-networks>

No. 57 Citizen-commissioned dance and performance (*Tanz und Performance im Bürgerauftrag*) (2023-2028)

Implementing actor(s)

New Patrons (Die Gesellschaft der Neuen Auftraggeber – GNA gGmbH)

Further actors involved

German Federal Cultural Foundation

Cultural domains covered by the policy/measure

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

Main aims

Supporting members of the public who, as “new patrons”, wish to initiate contemporary dance and performance projects with outstanding artists and see them through to the stage

Policy/measure introduced/adjusted...

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

Target groups

Civil society groups interested in dance and performance art

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 5 million

Expected results

- Community groups initiating 15 artistic projects in places with little cultural infrastructure and implementing them in partnership with internationally known artists
- Spreading citizen-commissioned art within Germany and making it a fixture of the cultural landscape; promoting recognition for this form of culture
- Raising local issues, leading to new perspectives and dynamics
- Instigating easily accessible yet powerful community experiences, developing new perspectives on the urgent concerns of civil society and fostering the social cohesion of a given group
- “New patrons” working with choreographers, dancers and performers to bring their projects to fruition, the latter in turn gaining new artistic impetus

Has the policy/measure been evaluated?

☐ Yes ☒ No

Website of the policy/measure

www.kulturstiftung-des-bundes.de/de/projekte/buehne_und_bewegung/detail/neue_auftraggeber_tanz_und_performance_im_buergerauftrag.html

No. 58 New drive for small cultural institutions – Lab for those who care about culture as well as support for voluntary cultural work (*Neue Kräfte für kleine Kultureinrichtungen – Labor für Kulturkümmerer und Unterstützung ehrenamtlicher Kulturarbeit*) (2020–2023)

Implementing actor(s)

Districts of Minden-Lübbecke and Herford

Further actors involved

North Rhine-Westphalia Ministry of Culture and Science

Cultural domains covered by the policy/measure

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

Main aims

Increasing civic engagement in rural areas

Policy/measure introduced/adjusted...

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

Target groups

Volunteers in the districts of Herford and Minden-Lübbecke

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☒ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Financial resources

- ☐ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: approx. EUR 325,000 (*Land* funding for three years as part of the *Stärkungsinitiative Kultur* initiative to bolster culture)

Expected results

- Improving fundamental conditions for volunteers by enabling them to gain qualifications and build networks
- Generating fresh ideas for connecting cultural work and civic engagement
- Testing new forms of participation to make civic engagement more attractive to all target groups

Has the policy/measure been evaluated?

- ☐ Yes ☒ No

Website of the policy/measure

Press release (in German): www.land.nrw/pressemitteilung/starkes-ehrenamt-fuer-die-kultur-im-laendlichen-raum-land-foerdert-projekt-der

1.4.2. Involving civil society in implementing the Convention

No. 59 Consultation with civil society from 2023 to 2024 as part of the elaboration of Germany's fourth periodic report (2023-2024)	
Implementing actor(s)	
Federal Coalition for Cultural Diversity, German Commission for UNESCO as the national point of contact for the Convention, Advisory Committee on the "Diversity of Cultural Expressions" (2020-2023) of the German Commission for UNESCO, Sub-Committee for Culture (2020-2023) of the German Commission for UNESCO	
Cultural domains covered by the policy/measure	
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input checked="" type="checkbox"/> Design <input checked="" type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors	
Main aims	
Inviting active civil society actors relevant to the objectives of the Convention to participate in producing Germany's fourth periodic report and incorporating civil society expertise as quality control for the draft report	
Policy/measure introduced/adjusted...	
<input checked="" type="checkbox"/> in order to implement the provisions of the Convention <input type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention	
Target groups	
Civil society actors in the art, cultural and creative sectors, German Commission for UNESCO's Sub-Committee for Culture and Communication and its Advisory Committee on the "Diversity of Cultural Expressions" (2020-2023), Federal Coalition for Cultural Diversity	
Does this measure specifically target young people?	
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
Scope	
<input type="checkbox"/> Local <input type="checkbox"/> Regional or <i>Land</i> level <input checked="" type="checkbox"/> National <input type="checkbox"/> International	

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: approx. EUR 7000 (institutional funding from the Federal Foreign Office)

Expected results

- Actively involving civil society in the process of producing the fourth periodic report by means of online and in-person consultations
- Formulating civil society perspectives on core challenges facing cultural policy in the coming years and incorporating them into the periodic report

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Civil society input for the 2020 to 2023 reporting period collected and consolidated
- First draft of the fourth periodic report released in electronic form for comment and quality control in the winter of 2023/2024
- Core challenges facing the cultural and creative sectors in the next four years, from 2024 to 2027, as well as problem-solving strategies, identified at an event with around 50 participants

Website of the policy/measure:

www.unesco.de

Chapter 2

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

A politically binding and therefore essential objective of the Convention is the establishment of fair and sustainable cultural cooperation with a view to reducing stark imbalances that exist worldwide. This entails promoting in particular international cultural cooperation and the mobility of artists and cultural professionals, particularly those from low- and middle-income countries (LMCIs), as well as a balanced flow of cultural goods and services.

This chapter presents 13 examples of measures that facilitate the mobility of artists and creative and cultural professionals as well as strengthen opportunities for exchanges between them and

market access for important sectors of the cultural and creative industries.

Reducing imbalances and closing gaps that exist between countries with sharply contrasting levels of economic clout is a major aim of German foreign policy as regards culture and society. This relates especially to countries which can avail themselves of official development assistance (ODA) and are States Parties to the UNESCO 2005 Convention.¹² During the reporting period, for example, Germany continued its transformation partnership with countries of North Africa and the wider Middle East and refocused it strategically. Cultural exchanges were also intensi-

12 The List of ODA Recipients is compiled by the Development Assistance Committee (DAC) of the OECD. It is regularly reviewed and updated. The current DAC List, reporting on aid flows in 2022 and 2023, comprises 141 states, including European countries such as Albania, Bosnia and Herzegovina, Serbia, Türkiye and Ukraine. See the DAC List of developing countries and territories, available at www.oecd.org/dac/financing-sustainable-development/development-finance-standards/DAC-List-of-ODA-Recipients-for-reporting-2022-23-flows.pdf

fied with countries of sub-Saharan Africa.¹³ The Federal Republic of Germany has concluded a total of 102 bilateral cultural agreements with other states, no new agreements having been added since 2019.

A major aim of the UNESCO Convention is the promotion of balanced trade in cultural goods and services. OECD and EU states in particular, such as Germany are required by Article 16 to implement measures granting preferential treatment so as to create access and development prospects for disadvantaged world regions and cultural professionals and practitioners. Germany makes a significant contribution to the pursuit of this priority aim of the Convention. Various measures have been receiving government support for many years, are being successfully implemented and have been presented in previous periodic reports.

Measures such as Berlinale Talents, Traduki, the World Cinema Fund and the invitation programme of the Frankfurt Book Fair, as well as numerous residency and networking programmes, continue to contribute to increased cooperation and capacity-building in low- and middle-income countries. An important part is also played by international city networks and twinning arrangements, especially the global network of UNESCO Creative Cities, in which seven German cities now participate, following the designation of Bremen in 2023. In this way, Germany is creating access pathways for cultural practitioners and creatives and supporting their professionalisation worldwide. During the COVID-19 pandemic, as well as thereafter, the mobility of cultural professionals, especially

those from the Global South, and their acquisition of visas for travel to Germany posed and still poses challenges. In the reporting period, the *Fair Culture Initiative* of the German Commission for UNESCO and the *TURN2* programme of the German Federal Cultural Foundation have made very significant progress. The reporting period saw exciting new or upgraded measures to increase networking and cooperation in various cultural domains, such as the International Cultural Relations Research Alliance of the ifa – Institut für Auslandsbeziehungen (institute for international and cultural relations) and de+, the support fund of the Federal Foreign Office and the Goethe-Institut for film festivals.

Whether trade and investment treaties and similar agreements concluded by the States Parties make direct reference to the UNESCO Convention of 2005 is an equally crucial factor for the implementation of the Convention. Recognizing the dual nature of cultural and audiovisual services as both cultural and economic goods as established by the Convention, there is therefore a fundamental need, in negotiations on free trade agreements, for critical examination of their potential effects on the cultural and audiovisual sphere. As a member state of the European Union, Germany – like all other EU member states – has transferred its power to conclude free trade agreements to the EU. In view of the periodic report submitted for the European Union as a whole, this country report does not go into detail on EU trade agreements, such as the recently concluded Comprehensive Economic and Trade Agreement (CETA) with Canada. The EU has concluded various free trade agreements since 2007, which have also been accompanied in recent

13 25th German Government report on foreign cultural and education policy for 2021, available (in German) at dserver.bundestag.de/btd/20/051/2005140.pdf (last updated: 21 December 2022); Coalition Agreement for 2021-2025, subtitled “Dare more progress. Alliance for Freedom, Justice and Sustainability”, available at italia.fes.de/fileadmin/user_upload/German_Coalition_Treaty_2021-2025.pdf (last updated: 7 December 2021)

years by numerous cultural support programmes such as the new ACP-EU Culture programme, entitled “Towards a viable cultural industry” (EUR 40 million), the Creative Industry Financing Initiative CreatiFI (EUR 20 million) and Trans-Cultura, a programme for cooperation on cultural heritage in the Caribbean (EUR 15 million).¹⁴

In addition to trade treaties and bilateral cultural agreements, other important aids to implementation are cultural cooperation guides and strategies with regulatory effect. The subject of restituting artefacts and dealing with collections from colonial contexts has been a focal point of the of German foreign policy as regards culture and society in past years (see *measure no. 72*). For that reason the fourth periodic report deals with

the implementation of the Framework Principles for dealing with collections from colonial contexts, which were adopted in 2019 and have been implemented since 2020. Cooperation projects such as *TURN2* and *TheMuseumsLab* (see *measures no. 62* and *65*) likewise play an important role in fostering understanding and cooperation in this context.

These measures are contributing to the pursuit of SDGs 8, 10 and 17.



¹⁴ European Commission, *International cultural relations*, accessible at culture.ec.europa.eu/policies/international-cultural-relations (last updated: 7 September 2023)

2.1. Mobility of artists and cultural professionals

Promoting the inward and outward mobility of artists and other cultural professionals around the world is an elementary requirement for fair and equal participation in the international art and culture market. Among other things, mobility increases opportunities for the initial and continuing training of artists and for the forging of networks. One of the aims of preferential treatment (Article 16 of the UNESCO 2005 Con-

vention) is therefore to facilitate and encourage global mobility, particularly for creative and cultural professionals from the countries of the Global South. Through the implementation of North-South and South-South mobility programmes, of international cultural programmes and of artist residencies, for example, Germany contributes to the achievement of these aims.

2.1.1. Promoting fair cultural cooperation worldwide and international knowledge transfer

No. 60 Transcontinental Partnerships (2023-2031)
Implementing actor(s)
German Federal Cultural Foundation
Further actors involved
Cultural institutions and the independent arts scene
Cultural domains covered by the policy/measure
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input type="checkbox"/> Cultural and creative sectors
Main aims
Supporting long-term collaborative ventures between German and non-European art and cultural scenes
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention

Target groups:

Cultural professionals and cultural institutions

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☐ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 27.59 million (2023-2031)

Expected results

- Developing projects based on guidelines for fair and sustainable collaboration which are jointly devised in a process of dialogue and which serve as the foundation for a cooperation-based programme
- Delivering 60 research projects, culminating in up to 30 long-term collaborative ventures with exhibitions, performances and other forms of production
- Reviving international artistic collaboration and interaction following the COVID-19 pandemic

Has the policy/measure been evaluated?

☐ Yes ☒ No

There will be an accompanying evaluation of the challenges involved in fair and sustainable cooperation worldwide.

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

No results yet, as the initial consultations on the programme and project guidelines will not take place until 2024.

Website of the policy/measure

www.kulturstiftung-des-bundes.de/en/programmes_projects/sustainability_and_future/detail/transcontinental_partnerships.html

No. 61 ICRRRA – International Cultural Relations Research Alliance (since 2019, upgraded from 2020)**Implementing actor(s)**

ifa – Institut für Auslandsbeziehungen

Further actors involved

British Council and 35 network partners around the world

Cultural domains covered by the policy/measure

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

Main aims

Transferring research-based knowledge to policy-makers and society across borders and promoting the exchange of knowledge and cooperation in cultural relations; distributing knowledge from the Global South; promoting informed policy-making in the realms of cultural diversity, exchanges and mobility

Policy/measure introduced/adjusted...

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

Target groups

Institutions, researchers and practitioners in the field of international cultural relations

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☐ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☐ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☒ Other: Contributions from partners

Financial resources allocated: EUR 60,000 (of which EUR 35,000 project funds and EUR 25,000 for staffing costs)

Expected results

- Establishing the reduction of inequalities in the distribution of knowledge, and hence the reinforcement of cultural diversity, as a priority area for action
- Enhancing the impact of informed policy-making in the field of international cultural relations
- Increasing the visibility of the contribution made by the cultural sector to the achievement of the SDGs
- Establishing an evidence basis for the contribution of the cultural sector to the protection of human rights, especially fundamental freedoms

Has the policy/measure been evaluated?

☐ Yes ☒ No

What are the results achieved so far through the implementation of the policy/measure?**New in the 2020-2023 reporting period:**

- Policy Briefs (accessed 519 times)
- 2022: Cooperation in a Fragmented World: International Cultural Relations at the Cross-roads of Climate, Health and Political Crisis *culturalrelations.ifa.de/en/research/results/cooperation-in-a-fragmented-world*
- 2023: Culture in Security: International Cultural Relations as an Enabler of Peace through Engagement
culturalrelations.ifa.de/en/research/results/culture-in-security
- 2022 ICRRA Conference held as an official Mondiacult side event, conferences documented on YouTube (2500 views), reference made in the context of Voices of Culture, the structured dialogue between the European Commission and the cultural sector
- Study published: Nora Schmidt, *A Decolonial Approach to Open-Access Repositories. How to Set Up a Subject Repository for Documents on International Cultural Relations*, ifa Edition Culture and Foreign Policy, 2023 (accessed 195 times)
- 10,000 hits recorded on the ICRRA web page (as of 31 July 2023)
- Searches for the ifa Edition Culture and Foreign Policy series on the Social Science Open Access Repository (SSOAR): 1659 downloads (as of June 2023)
- Impressions under #ifaCultExtern: 2469 (as of June 2023)

Website of the policy/measure

www.ifa.de/en/research/icrra

No. 62 TURN2 – Artistic Co-Creation between Germany and African Countries, with programme modules *TURN2 Fund*, *TURN2 Labs* and *TURN2 Residencies* (TURN Fund operational since 2012 and upgraded from 2021 to 2024)
Implementing actor(s)

German Federal Cultural Foundation

Further actors involved

TURN2 Labs: KENU – Lab’Oratoire des Imaginaires Dakar, L’Art Rue Tunis, Nairobi Contemporary Art Institute (NCAI), Goethe-Institut in Nairobi, Dakar and Tunis
TURN2 Residencies: ZK/U – Zentrum für Kunst und Urbanistik (Center for Art and Urbanistics, Berlin), Triangle Network, The Bag Factory Johannesburg, Nairobi Contemporary Art Institute (NCAI), Guest Artists Space (G.A.S.) Foundation, Lagos

Cultural domains covered by the policy/measure

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

Main aims

Fostering sustainable and equitable artistic co-creation between German and African partners and promoting engagement with cultural sectors in African countries

Policy/measure introduced/adjusted...

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

Target groups:

German-based entities implementing non-commercial initiatives and projects in all fields and cooperation partners from African countries (cultural institutions or players from the respective cultural scenes)

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☐ Regional or *Land* level ☐ National ☒ International

Nature

- ☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

- ☐ Public sector ☐ Private sector ☒ Civil society

Financial resources

- ☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 4 million

Expected results

- Highlighting asymmetries between African and German partners and facilitating fair exchanges as well as contributing to the critical examination of colonial rule and its repercussions
- Establishing artistic relations between Germany and Africa and integrating international Afrodiasporic positions into the German art and cultural scenes
- Generating fresh impetus for new forms of aesthetic examination
- *TURN2 Residencies*: Establishing new partnerships between art institutions, curators and cultural players from African countries and Germany and forging international fine arts networks

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

New in the 2020-2023 reporting period:

(Information on the previous funding period of this measure can be found in the third periodic report.)

- New programme modules developed: *TURN2 Labs* (workshops for artistic collaboration and joint shaping of culture scenes in Europe and Africa) and *TURN2 Residencies* for curatorial research visits
- EUR 1.7 million allocated in total to support 12 artistic co-creation projects, with a particular focus on interdisciplinary artistic research projects, between Germany and African countries
- 20 partner institutions from 13 African countries involved
- 122 co-creation projects supported since 2021

Website of the policy/measure

www.kulturstiftung-des-bundes.de/en/programmes_projects/sustainability_and_future/detail/turn2_artistic_co_creation_between_germany_and_african_countries.html

No. 63 de+ film festival funding programme (2021-2023)
Implementing actor(s)
Goethe-Institut e. V., Federal Foreign Office
Cultural domains covered by the policy/measure
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input type="checkbox"/> Music <input type="checkbox"/> Literature/publishing <input type="checkbox"/> Visual arts <input type="checkbox"/> Performing arts <input type="checkbox"/> Cultural and creative sectors
Main aims
Enabling access to cinematic culture and cinematic education across geographical, political and social boundaries
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
Film festivals and organisations based in Germany
Does this measure specifically target young people?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Scope
<input type="checkbox"/> Local <input type="checkbox"/> Regional or <i>Land</i> level <input checked="" type="checkbox"/> National <input checked="" type="checkbox"/> International
Nature
<input type="checkbox"/> Legislative <input type="checkbox"/> Regulatory <input checked="" type="checkbox"/> Financial <input type="checkbox"/> Institutional
Financial resources
<input checked="" type="checkbox"/> Federal funds <input type="checkbox"/> <i>Land</i> funds <input type="checkbox"/> Local authority funds <input type="checkbox"/> EU funds <input type="checkbox"/> Private finance/sponsorship/own resources <input type="checkbox"/> Other

Financial resources allocated: EUR 200,000 in total; application limit EUR 25,000

Expected results

- Creating more mutual understanding between people and societies internationally
- Encouraging more exchanges, encounters and dialogue between the public in Germany and in other countries and between filmmakers, film critics, newcomers in the film sector and institutions active in the various areas of the cinematic medium
- Enabling access and promoting cinematic education at a local level

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- International cultural exchanges at film festivals in Germany intensified (international dialogue formats, such as panel talks or discussions of films, and extensive exchange programmes, including numerous networking events)
- Networking opportunities increased for professional dialogue between filmmakers and industry representatives
- Awareness of foreign perspectives raised in the German cultural and cinema scenes (examination of other cinematic cultures)
- Initial and continuing training formats delivered for marginalised filmmakers
- Discussion programmes and cinema programmes on diversity and inclusion delivered
- Support provided for festivals
- Practical experience gained in the digital delivery of festivals and in the use of new digital dialogue formats
- Festival contributions, programmes and guest profiles diversified and awareness of sustainably designed programmes heightened

Website of the policy/measure:

www.goethe.de/en/kul/foe.html#isActive=false

No. 64 Visual Arts Project Fund (since 2021)
Implementing actor(s)
Goethe-Institut e.V.
Cultural domains covered by the policy/measure
<input type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input type="checkbox"/> Music <input type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input type="checkbox"/> Performing arts <input type="checkbox"/> Cultural and creative sectors
Main aims
Enhancing international cooperative projects and establishing global networks of professionals in the realm of visual arts from Germany and the rest of the world
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
Artists, curators, art mediators and art and cultural theorists from Germany and at least one additional country
Does this measure specifically target young people?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Scope
<input type="checkbox"/> Local <input type="checkbox"/> Regional or <i>Land</i> level <input checked="" type="checkbox"/> National <input checked="" type="checkbox"/> International
Nature
<input type="checkbox"/> Legislative <input type="checkbox"/> Regulatory <input checked="" type="checkbox"/> Financial <input type="checkbox"/> Institutional
Type of entity(ies) involved in the policy/measure
<input checked="" type="checkbox"/> Public sector <input type="checkbox"/> Private sector <input checked="" type="checkbox"/> Civil society

Financial resources

- ☒ Federal funds ☐ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: maximum EUR 25,000 per project, subject to an overall funding cap of EUR 100,000

Expected results

- Creating new cooperative artistic and curatorial ventures across national borders and continental boundaries
- Developing cross-border modes of discourse and addressing (research) issues in suprarregional projects
- Experimenting with new collaborative formats, processes and structures
- Involving local arts scenes through participatory and interactive project content, thereby laying the foundations for long-term sustainable exchanges
- Reflecting critically on Western European/North American modes of discourse and developing alternative perspectives

Has the policy/measure been evaluated?

- ☐ Yes ☒ No

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

- Existing International Coproduction Fund (IKF), which supports international cooperation projects in the realms of theatre, dance, performance and music, extended to include the visual arts, design, architecture and art mediation
- 15 projects selected by the jury in the first three application rounds, addressing topical discourses on decolonialism, alternative knowledge systems and mediation practices, sustainability, digitality and gender issues

Website of the policy/measure

www.goethe.de/en/kul/foe/prj.html

No. 65 TheMuseumsLab (2021-2023)

Implementing actor(s)

German Academic Exchange Service (DAAD), Goethe-Institut e. V., Museum für Naturkunde – Leibniz Institute for Evolution and Biodiversity Science

Further actors involved

Master's course in museum management and communication at HTW Berlin – University of Applied Sciences, African consultancy group The Advisors, African and European museums and other cultural institutions

Support from the Federal Foreign Office and the Federal Government Commissioner for Culture and the Media

Cultural domains covered by the policy/measure

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

Main aims

Fostering joint learning, knowledge sharing and continuing training on the future of museums for young German and African museum staff; establishing durable and robust networks and equitable partnerships linking future devisers of museum concepts

Policy/measure introduced/adjusted...

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

Target groups

Young staff of African and German museums and museum specialists

Does this measure specifically target young people?

☒ Yes ☐ No

Scope

☐ Local ☐ Regional or *Land* level ☐ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☐ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: approx. EUR 5 million

Expected results

- Contributing to the transformation of museums and promoting social change
- Engaging in examination of urgent issues such as global equal rights, social justice and climate change
- The initiative is a major step on the path towards the creation of a German agency for international cooperation between museums

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- 51 research fellows from Germany and 11 from African countries (Cameroon, DR Congo, Egypt, Ghana, Kenya, Morocco, Namibia, Nigeria, Senegal, South Africa and Tanzania) participated in the programme in 2021, completing two-week placements at ten German museums
- 55 research fellows (28 from nine European countries and 27 from 19 African countries) participated in 2022
- 52 research fellows (26 from 12 European countries and 26 from 19 African countries) participated in 2023

- German museums involved in the programme in 2021; programme extended to other European museums in 2022 and to African museums in 2023; number of participating African museums set to increase
- Online training courses delivered, on-site training courses held in Berlin, Cape Town and Nairobi, and museum residencies undertaken in Europe and Africa

Website of the policy/measure

www.museumfuernaturkunde.berlin/en/about/the-museum/themuseumslab

2.1.2. Facilitating residency programmes and international exchanges

No. 66 Touring Artists (since 2013; upgraded from 2018/19 and from 2020)

Implementing actor(s)

International Society of Fine Arts in Germany (Internationale Gesellschaft der Bildenden Künste – IGBK), Federal Republic of Germany Centre of the International Theatre Institute (ITI) and the German Dance Association (Dachverband Tanz Deutschland – DTD)

Cultural domains covered by the policy/measure

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

Main aims

Making processed information available to creative and cultural professionals on inward and outward mobility and advising them on administrative and organisational matters arising in cross-border work which pertain to artistic, curatorial and organisational practice

Policy/measure introduced/adjusted...

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

Target groups

Artists and cultural professionals living in Germany who are planning and implementing international projects, representatives of cultural institutions or groups in Germany who are working with artists from other countries, artists and cultural professionals from other countries who are working temporarily in Germany or wish to do so, and artists from non-EU countries who wish to establish themselves in Germany

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☐ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☒ *Land* funds ☐ Local authority funds ☒ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated:

- Basic support of EUR 156,000 a year (running until 2025)
- Additional third-party funding of about EUR 45,000 in 2023
- Additional third-party funding of EUR 350,000 for the Brexit Infopoint project in 2023

Expected results

- Processing some 1000 requests for advice each year
- Organising and conducting about 10 workshops and networking events and 10 to 15 workshops for external organisations

Has the policy/measure been evaluated?

☐ Yes ☒ No

There has been no evaluation, but a user survey was conducted in 2021. Consultations are normally documented, statistics are compiled and website use is analysed.

The user survey yielded the following findings: particularly with regard to taxation and social insurance in the international context as well as matters concerning visas and residence law, the provision of information and advice significantly facilitated international cultural activity. The Touring Artists services provide an important point of contact, especially for smaller groups and ensembles. Consultations enable them to establish themselves more quickly in the German cultural sector, and their careers often develop an international scope within one to two years.

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

New in the 2020-2023 reporting period:

(Information on the previous funding period of this measure can be found in the third periodic report.)

- Touring Artists portal expanded to include information on entry and residence regulations, on social insurance in the international context, on tax deduction at source and on drawing welfare benefits in Germany for artists who have fled Ukraine
- Information portal relaunched, one new feature being a step-by-step guide providing tailored answers to questions regarding international art projects
- Brexit Infopoint service tool developed to alleviate new obstacles to German-British collaboration resulting from Brexit
- More European Mobility Information Points (MIPs) created to intensify information exchanges and experience-sharing within the framework of the On the Move organisation
- Between 150,000 and 200,000 hits recorded on the website in 2023

Website of the policy/measure

www.touring-artists.info/en

No. 67 Arab theatre meeting: HERITAGE – realities, outlooks, horizons (*Arabisches Theatertreffen: ERBE – Realitäten Perspektiven Horizonte*) (2022)

Implementing actor(s)

Pavillon Cultural Centre, Hanover / citizens' initiative Raschplatz e. V.

Further actors involved

Arab Theatre Institute (United Arab Emirates), Zoukak Theatre Company and Cultural Association (Lebanon), D-Caf Festival (Egypt), JTC Festival (Tunisia), Joule Company (France) and Malta Festival (Poland)

Cultural domains covered by the policy/measure

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

Main aims

Raising the profile of repertoires and people involved in theatre from the Arab world in Europe and offering a platform for the staging of artistic productions that might otherwise face censorship

Policy/measure introduced/adjusted...

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

Target groups

Artists and specialised audiences from the Arabic-speaking world, interested theatregoers, non-theatregoers and members of Arabic-speaking communities

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☐ Regional or *Land* level ☐ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☐ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☒ Land funds ☒ Local authority funds ☐ EU funds
☒ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 22,000

Expected results

- Raising the profile of theatre professionals from Arabic-speaking countries and of productions from those countries which are never staged or the staging of which receives little attention in the European theatre scene
- Fostering exchanges and ties between disseminators from the Arabic-speaking and European theatre scenes

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Theatre performances attended by heterogeneous audiences; 80% of seating capacity filled
- Networks of theatre professionals established
- A positive impact made on difficult post-colonial relations
- Prospects highlighted for otherwise marginalised Arabic-speaking cultural professionals
- Some theatre productions planned but cancelled because of a restrictive visa policy and obstacles preventing artists from Tunisia, Algeria and Morocco from entering Germany

Website of the policy/measure

www.pavillon-hannover.de/projekt/das-arabische-theatertreffen

No. 68 CrossCulture Programme (CCP), comprising the modules CCP Fellowships, CCP Synergy and CCP Alumni Mobility (since 2005, upgraded from 2020)

Implementing actor(s)

ifa – Institut für Auslandsbeziehungen

Further actors involved

Host organisations in civil society, art and culture, including foundations, arts centres, non-governmental organisations and universities

Cultural domains covered by the policy/measure

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

Main aims

Fostering intercultural dialogue and cooperation in the realms of culture, education, research, art and the media by means of work-related stays in host organisations in Germany or CCP partner countries; providing grants and mobility support, thereby reinforcing international understanding, civil society networks and capacity-building; developing professional knowledge and the fellows' regional knowledge and networks

Policy/measure introduced/adjusted...

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

Target groups:

CCP Fellowships: Professionals and volunteers aged 23 or over from more than 40 countries working in the fields of politics and society, education (particularly civic education), media, arts and culture, human rights and peace, or sustainable development

CCP Synergy: Two employees working in tandem, one from each of two organisations (operating in any of the following fields: politics and society, education (particularly civic education), the media, arts and culture, human rights and peace, or sustainable development that are planning a cooperative venture; alumni of *CCP Fellowships*. The two individuals, from two different CCP participating countries, jointly implement a project within the framework of the fellowship.

CCP Alumni Mobility: former CCP fellows

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☐ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: approx. EUR 900,000 (for all three programme modules/mobility programmes)

Expected results

- *CrossCulture Programme*: Fostering capacity-building for fellows as well as providing them with continuing training, development and international experience; creating a sustainable, worldwide network of individuals actively committed to civil society and culture; fostering mutual understanding of participants' context-specific backgrounds; building intercultural competence; promoting awareness and preservation of cultural diversity; fostering international dialogue and mobility
- *CCP Synergy*: Tandem cooperative ventures and jointly implemented projects, exchanges across national borders between civil society stakeholders
- 2023: Realising South-South cooperative ventures to empower and forge ties among players, including projects focused on peacebuilding, gender equality and reinforcement of regional links, e.g. between women from Nepal and Pakistan

Has the policy/measure been evaluated?

☒ Yes ☐ No

If yes, what are the main conclusions/recommendations?

Participants' internal evaluations highlight the development of work-related knowledge, mutual understanding, intercultural competence and international experience as the main outcomes.

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

- Each year the CrossCulture Programme enables fellowship beneficiaries from some 40 countries around the world to develop skills and gather experience in host organisations.

New in the 2020-2023 reporting period:

- 2020-2021: Number of country profiles increased by 11, the additions include Bolivia, Colombia, Haiti and Bhutan
- Change in the implementation procedures for the CCP Fellowships programme: programme implemented digitally (remote fellowships), by hybrid means and on site in combination with digital event and network-building formats in the reporting period
- Greater specialisation achieved through new event formats: thematic seminar series, networking events, Feminist Autumn School in 2022, peer-to-peer workshops and specialised events devoted to the subjects of digital civil society, diversity and climate justice
- Digital network-building platform and online magazine *SHARE* developed

Website of the policy/measure

CCP Fellowships: www.ifa.de/en/funding/ccp-fellowships

CCP Synergy: www.ifa.de/en/funding/ccp-synergy

CCP Alumni: www.ifa.de/en/funding/ccp-alumni

No. 69 Residencies Mapping (since 2023)

Implementing actor(s)

International Society of Fine Arts in Germany (Internationale Gesellschaft der Bildenden Künste – IGBK)

Further actors involved

Res Artis, Transartists, Artists at Risk, Goethe-Institut e. V., Working Group of German International Residence Programmes (Arbeitskreis Deutscher Internationaler Residenzprogramme – ADIR)

Cultural domains covered by the policy/measure

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

Main aims

Mapping artist residencies and atelier complexes dedicated to the visual arts which are located in Germany as well as generating momentum for the establishment of regional and inter-regional networks of residency programmes in Germany

Policy/measure introduced/adjusted...

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

Target groups

Cultural professionals from Germany and other countries, organisers of residencies

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☒ International

Financial resources

- ☒ Federal funds ☒ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Expected results

- Enabling visual artists from abroad, but also those based in Germany, to inform themselves about the wide range of programmes available in Germany
- Reinforcing the national and international role of residencies as important structures enabling artists to enjoy individual mobility, engage in exchanges with local art scenes and interact with local circumstances
- Promoting existing free spaces and safe places for artists
- Publicising smaller programmes and structures
- Establishing interregional networks of cultural players

Has the policy/measure been evaluated?

- ☐ Yes ☒ No

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

- Residencies Mapping made publicly available as a service in English
- Networking meetings held for residency organisers
- Dialogue fostered on challenging issues for residency organisers, relating, for example, to visas, transport, customs requirements and social insurance

Website of the policy/measure

www.igbk.de/en/service-e/residencies-tags

2.2. Flow of cultural goods and services

In addition to greater mobility for cultural professionals from the Global South, the OECD states' commitment to preferential treatment under international law also necessitates non-reciprocal measures designed to facilitate balanced global trade in cultural goods and services. Ex-

port and import strategies, aid for trade, German direct investments in cultural and creative industries and cultural cooperation programmes help to promote the production, distribution and communication of cultural goods and services from the Global South.

FACTS AND FIGURES

Value of foreign direct and indirect investments in the German creative and cultural industries (primary and secondary direct investment stocks (accumulated) in arts, entertainment and recreation):

2020: EUR 774,000,000

2021: EUR 690,000,000¹⁵

Value of domestic direct and indirect investments in creative and cultural industries abroad (primary and secondary direct investment stocks (accumulated) / arts, entertainment and recreation):

2020: EUR 143,000,000

2021: EUR 149,000,000¹⁶

15 Deutsche Bundesbank: *Direct investment statistics*, April 2023, p. 107; available at www.bundesbank.de/resource/blob/908856/50ecedd-25b5869ad3341c0bea0f63ffa/mL/2023-05-09-15-36-52-direktinvestitionsstatistiken-data.pdf

16 Deutsche Bundesbank: *Direct investment statistics*, April 2023, p. 65; available at www.bundesbank.de/resource/blob/908856/50ecedd-25b5869ad3341c0bea0f63ffa/mL/2023-05-09-15-36-52-direktinvestitionsstatistiken-data.pdf

FOCUS BOX

Fair and sustainable trade, cooperation and working conditions in the cultural sector

Creative and cultural professionals throughout the world are faced with major structural inequalities. Access to international art and culture markets is largely lacking for to artists and cultural professionals from many regions of the world. They often experience precarious financial and social circumstances, cannot make a living from their art and are less visible in the global art and culture market. This was shown once again by the figures and analysis in the 2022 edition of the UNESCO Global Report.¹⁷ The COVID-19 pandemic further exacerbated the existing inequalities, severely hampered cultural cooperation for a time and highlighted the injustices and vulnerability of the cultural and creative sectors worldwide. The digital transition and the effects of generative AI on art and culture, meanwhile, are changing entire value chains, with drastic repercussions. In this globally valid context, special responsibility rests with Germany as an industrialised country and State Party to the UNESCO 2005 Convention. In addition to the need for reducing worldwide inequalities and promoting access channels, actively promoting an international orientation in the German cultural sector is a fundamental prerequisite for the diversity of cultural expressions and cultural content in Germany.

Many national and international efforts to improve working conditions and to bring about fairer and sustainable trade and exchanges in

the cultural and creative sectors have been observed in the 2020-2023 reporting period. Some of them which have a national dimension are presented in *Chapters 1* and *4*, while international projects are described in *Chapter 3*. Other measures are part of this chapter of the periodic report, because they relate to the balanced flow of cultural goods and services and to the mobility of artists and cultural professionals around the world. Thus, in highly diverse ways, a major contribution was made to the implementation of the Convention in and by Germany during the reporting period.

National and international examples include the global project Culture and Creative Industries sponsored by the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ), the Federal Ministry for Economic Cooperation and Development and the Goethe-Institut, the Fair Collaboration Toolkit devised by the EU National Institutes for Culture network EUNIC with the collaboration of German experts, the UNESCO online debate series ResiliArt – Artists and Creativity beyond Crisis – which has also been actively embraced through several events in Germany (see *measure no. 71*) as well as several initiatives, fee scales and recommendations for fair remuneration in the cultural and creative sectors in Germany.

The initiatives frequently focus on improving the unstable and often precarious situation

17 UNESCO, *Reshaping policies for creativity: addressing culture as a global public good*, 2022; available at unesdoc.unesco.org/ark:/48223/pf0000380474

of professionals in the cultural sector and in the creative industries, establishing structures and devising reference systems. Their aim is to heighten awareness of the important role of art and culture for our society and to make the case for better working conditions and fair remuneration in the cultural and creative sectors, especially in the digital context. They help to establish fair practices for cultural exchanges and the work of cultural professionals.

How can these initiatives be linked, and what can be done to ensure that recommendations are followed? That is a key concern of the Fair Culture Initiative of the national contact point for the 2005 Convention at the German Commission for UNESCO (see *measure no. 70* below). In 2021, the comprehensive study “Fair Culture – A Key to Sustainable Development” was published in collaboration with the UNESCO Chair on the Diversity of Cultural Expressions at Laval University, Quebec, Canada, with financial

assistance from the Federal Ministry for Economic Cooperation and Development. The study earned a great deal of recognition, both nationally and internationally. In September 2022, Germany sent a clear signal about the need for a new global cultural policy with an official side event at Mondiacult 2022, the UNESCO World Conference on Cultural Policies and Sustainable Development, and formulated recommendations for Fair Culture. Inspired by the Fair-trade movement, a Fair Culture Charter was created in 2023 with partners and experts from all parts of the world, as reference document for an international movement which links many existing initiatives and actors throughout the world that are committed to fair exchange and trading relations and fair working conditions in the cultural sector. Germany also brought this important initiative onto the agenda of the intergovernmental bodies of the UNESCO Convention during the reporting period.

2.2.1. Achieve fair trade in cultural goods and services

No. 70 Fair Culture Initiative (since 2018; underwent significant further development from 2020; Fair Culture Charter from 2023)
Implementing actor(s)
German Commission for UNESCO
Further actors involved
Fairtrade International, Ministry of Culture of the French Republic, UNESCO Chair on the Diversity of Cultural Expressions at Laval University, International Federation of Coalitions for Cultural Diversity (IFCCD), Kenya National Commission for UNESCO, Korean National Commission for UNESCO and other international experts from the field of culture and the creative industries
Cultural domains covered by the policy/measure
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input checked="" type="checkbox"/> Design <input checked="" type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors
Main aims
Developing the foundations of a new trade-based paradigm for fair and sustainable cultural cooperation worldwide as well as fair working conditions and appropriate remuneration for creatives and cultural professionals inspired by the Fair-trade system and ensuring recognition for the contribution of artists and cultural professionals to society and the economy
Policy/measure introduced/adjusted...
<input checked="" type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups:
All stakeholders in the cultural and creative industries worldwide, particularly cultural professionals, governments, civil society, business and the academic community
Does this measure specifically target young people?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

Scope

☐ Local ☐ Regional or *Land* level ☐ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: Institutional funding from the Federal Foreign Office and funding of the Fair Culture study of 2021 with resources from the Federal Ministry for Economic Cooperation and Development

Expected results

- Establishing an international Fair Culture movement
- Formulating the Fair Culture Charter as part of a transparent international process, 2023-2024
- Creating and raising awareness among the general public of the aims and the necessity of fair cultural partnerships, trade and cooperative ventures
- Raising awareness of the aims of the Fair Culture Initiative among relevant stakeholders of the cultural sector operating in the public and private sectors, in civil society and especially in multinational companies, including digital platforms, and further mobilising those players in pursuit of these aims

Has the policy/measure been evaluated?

☒ Yes ☐ No

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

New in the 2020-2023 reporting period:

(Information on the previous funding period of this measure can be found in the third periodic report.)

- 2021: Comprehensive study entitled “Fair Culture – A Key to Sustainable Development” published by Prof. Véronique Guèvremont, UNESCO Chair on the Diversity of Cultural

Expressions at Laval University, Quebec, Canada, with financial assistance from the Federal Ministry for Economic Cooperation and Development

- 2022: Hybrid side event on Fair Culture held at the Goethe-Institut, Mexico City, in connection with Mondiacult 2022, the UNESCO World Conference on Cultural Policies and Sustainable Development; “Fair Culture: Recommendations for a new Global Cultural Policy” published in that context
- 2023: Structure created for the process of formulating the Fair Culture Charter (Advisory Committee, Editorial Team and Sounding Board with professional experts from all UNESCO regions), Fair Culture Charter formulated by the Editorial Team, public consultation conducted within the framework of the Conference of Parties to the UNESCO Convention and online consultation of the Sounding Board on the Fair Culture Charter conducted in writing
- Fair Culture Charter subjected to comments and adopted by the Advisory Committee
- Awareness of Fair Culture raised in forums such as the G20 Culture Working Group, GIZ workshops, the World Summit of the International Federation of Arts Councils and Culture Agencies (IFACCA) and the Worldwide Music Expo WOMEX

Website of the policy/measure

Fair Culture Initiative: www.unesco.de/en/culture-and-nature/cultural-diversity/cultural-diversity-worldwide/fair-culture

Fair Culture Charter: www.unesco.de/culture-and-nature/cultural-diversity/cultural-diversity-worldwide/fair-culture/fair-culture

No. 71 ResiliArt online debates as part of UNESCO’s ResiliArt Artists and Creativity beyond Crisis (2020-2021)

Implementing actor(s)

German Commission for UNESCO

Further actors involved

UNESCO Institute for Lifelong Learning, Kulturpolitische Gesellschaft, UNESCO Chair in Cultural Policies for the Arts and Transformation at the University of Hildesheim, UNESCO Creative Cities Network, Federal Ministry for Economic Cooperation and Development, UNESCO Chair on the Diversity of Cultural Expressions at Laval University, Quebec, and others

Cultural domains covered by the policy/measure

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

Main aims

Supporting artists worldwide, ensuring equal access to culture for everyone during and after the COVID-19 pandemic and promoting global exchanges on visions for a diverse cultural landscape

Policy/measure introduced/adjusted...

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

Target groups

Individuals from culture, politics, academia and civil society in Germany and abroad

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☐ Regional or *Land* level ☒ National ☒ International

Nature

- ☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

- ☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

- ☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
- ☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: approx. EUR 4,000 (institutional funding from the Federal Foreign Office)

Expected results

- Creating awareness of the precarious situation of the cultural and creative industries during the pandemic
- Preserving the diversity of the cultural sector and promoting sustainable foreign cultural relations policy, even during and after the COVID-19 pandemic
- Responding to the breakdown in value chains in the creative sector by continuing dialogues, knowledge transfer and advocacy work

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- 2020: Global ResiliArt initiative introduced by UNESCO, with participants from 110 countries
- 2020-2021: five debate events held in Germany: (1) Visions for a diverse cultural landscape and sustainable foreign cultural relations policy during and after the crisis, (2) Visions for a diverse cultural landscape and sustainable cultural policies in towns, cities and municipalities, (3) Fair Culture – a Key to Sustainable Development, (4) Jazzz! Lunch Break, and (5) Create 2030!
- Recommendations made, e.g. to establish permanent participatory consultation mechanisms, expand investments, diversify funding mechanisms for cultural projects, ensure fair remuneration for cultural professionals in the digital sphere, and reassign buildings for use as publicly accessible cultural infrastructure

Website of the policy/measure

www.unesco.de/kultur-und-natur/kulturelle-vielfalt/kunst-und-kultur-zeiten-von-covid-19
www.unesco.org/en/articles/resiliart-artists-and-creativity-beyond-crisis

2.3. Treaties and agreements

In addition to their cultural value, cultural goods, services and digital output also have an economic value. When cultural goods, services and products are unevenly distributed globally, that also exacerbates imbalances in economic wealth creation. For this reason, the UNESCO 2005 Convention aims to ensure a balanced flow of cultural goods and services. This necessarily requires industrialised countries to facilitate cultural exchanges by creating the institutional and legal conditions for those exchanges. These include international or regional

trade and investment agreements, as well as other treaties, agreements, declarations, recommendations and decisions, which relate to the UNESCO Convention or serve its objectives. These measures are typically implemented by the authorities responsible for trade, foreign affairs and culture.

In recent years, an emphasis in Germany has been on intergovernmental agreements devoted to dealing with cultural assets from colonial contexts.

2.3.1. Dealing with collections from colonial contexts

No. 72 Implementation of the Framework Principles for dealing with collections from colonial contexts (adopted in 2019 and implemented since 2020)	
Implementing actor(s)	
German Lost Art Foundation (DZK – Deutsches Zentrum für Kulturgutverluste), German Digital Library (Deutsche Digitale Bibliothek – DDB), German Contact Point for Collections from Colonial Contexts, based at the Cultural Foundation of the <i>Länder</i>	
Further actors involved	
Representatives of countries and societies of origin and civil society are involved as cooperation partners and in an advisory role	
Cultural domains covered by the policy/measure	
<input type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input type="checkbox"/> Music <input type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input type="checkbox"/> Performing arts <input type="checkbox"/> Cultural and creative sectors	
Main aims	
Coming to terms with the legacy of colonialism, encouraging future cooperation with countries of origin and restitution of cultural assets from colonial contexts	

Policy/measure introduced/adjusted...

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

Target groups

Countries of origin and societies of origin concerned, establishments holding cultural assets, academic institutions, publicly funded and non-governmental cultural institutions with collections which include artefacts from colonial contexts, such as museums

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☐ Regional or *Land* level ☒ National ☒ International

Nature

- ☐ Legislative ☐ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

- ☒ Public sector ☐ Private sector ☐ Civil society

Financial resources

- ☒ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated:

- EUR 1.2 million for the DDB online portal on collections from colonial contexts
- EUR 1.1 million for the German Contact Point for Collections from Colonial Contexts
- EUR 8.6 million for the funding of 63 projects by the German Lost Art Foundation

Expected results

- Publishing centrally accessible digital information for the general public on collections from colonial contexts in German cultural and academic institutions
- Establishing dialogue with societies of origin and groups from civil society

- Generating greater awareness and spreading knowledge of colonial history and its effects down to the present day
- Abandoning claims to interpretative authority and a Eurocentric perspective and achieving dialogue based on partnership

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Work of the German Contact Point for Collections from Colonial Contexts (“the Contact Point”) at the Cultural Foundation of the *Länder* started in August 2020, its main function being to advise individuals and institutions from countries and societies of origin on artefact collections in Germany
- Digitisation strategy adopted in October 2020, which provides for the gradual cataloguing and digital publication of collections from colonial contexts by the Deutsche Digitale Bibliothek (DDB – German Digital Library)
- Funding provided by the German Lost Art Foundation in the period from 2020 to 2023 for 63 research projects of various institutions relating to the provenance of collections from colonial contexts
- Online portal on collections from colonial contexts established at the DDB, the prototype version having gone live in November 2021
- Services provided by the Contact Point – informing and advising individuals from societies of origin, forwarding case-specific queries, forging networks and ties between individuals and institutions, collecting, analysing and documenting data and assisting in the development of the Framework Principles
- Benin Bronzes returned in Abuja, Nigeria, on 21 December 2022
- Agreement concluded by France and Germany in 2023 to establish a joint Provenance Research Fund to support research projects on cultural assets from sub-Saharan Africa conducted jointly by French and German institutions, the programme to start in 2024 and the fund to be run by the Franco-German research establishment Centre Marc Bloch

Website of the policy/measure

kulturgutverluste.de/en

www.cp3c.org

ccc.deutsche-digitale-bibliothek.de/?lang=en

www.museumfuernaturkunde.berlin/en/about/the-museum/themuseumslab

cmb.hu-berlin.de/en/research/translate-to-english-fonds-de-provenance

Chapter 3

Integrating culture into sustainable development frameworks

The German cultural sector, to a large extent, has come to understand that culture plays an important role for the need of society and the economy to develop sustainably, both in Germany and on a global scale. Development is “sustainable” if it resolves economic, social and environmental challenges and conflicting objectives.

That understanding has already given rise to far-reaching activities at all levels and in all fields. Further to Germany’s third quadrennial periodic report in 2020, which was already able to give a positive picture of a new “culture of sustainability”, additional significant progress can be recorded. That will become clear from the measures set out in this chapter as examples of the roles culture can play in the sustainability transition. What is notable about those measures is that, rather than misusing culture as a problem-solving tool, they champion the intrinsic value of culture and artistic freedom.

The recognised point of reference in Germany is the United Nations 2030 Agenda for Sustainable Development, the adoption of which in 2015 coincided ideally, in both timing and substance, with the Paris Agreement. In a short space of time, the most diverse range of players in Germany, from across the party-political spectrum,

aligned themselves with the pursuit of resolute climate action embedded in a far-reaching sustainability transition. From 2019 onwards, those efforts at transformation were injected with fresh grassroots energy through the School Strikes for Climate (called Fridays for Future in Germany) and gained top-down support in the stable framework provided by the European Green Deal. All those efforts seek to achieve development that is sustainable in all three dimensions.

Germany’s clear commitment to the sustainability transition translates into convincing strategic and operational measures at the federal and *Länder* levels. The German Sustainable Development Strategy was adopted in its updated and upgraded form in 2021. A total of 231 SDG indicators, 101 European Commission indicators and 75 indicators of the German Sustainable Development Strategy are tracked on an annual basis. It was also in 2021 that Germany submitted its second Voluntary National Review on the 2030 Agenda to the United Nations. Germany has launched various multilateral initiatives, for example during its G7 Presidency in 2022. Germany is also a co-facilitator, alongside Namibia, for the 2024 UN Summit of the Future. Almost all its *Länder* have their own sustainable development strategies with indicators, as do a large number of municipalities.

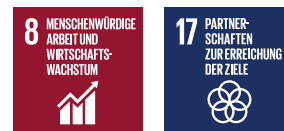
Culture as a driving force in the sustainability transition is a matter of consensus in both Europe (resolution adopted by the EU cultural affairs ministers in 2019; working group for the New European Bauhaus in place since 2021) and in Germany – with due regard for the intrinsic value of culture and for artistic freedom. The 2021 version of the Sustainable Development Strategy is the first to contain a culture-related indicator and a clear commitment to the idea that “a culture of sustainability [is] a culture geared to the 17 SDGs and thus to a better quality of life, to fitness for the future, to intergenerational equity and to social cohesion. In other words, one that also keeps a constant eye on its own resilience”.¹⁸ The strategy prioritises measures to reduce the environmental footprint of artistic institutions and productions and highlights the role of art and culture in shaping and communicating sustainable visions for the future. Culture and arts education is also highlighted as a driver of transformation. The most significant measure in that regard in the coalition agreement adopted by the new German Government in 2021 is the creation of a Green Culture hub (see *measure no. 76*).

Between 2020 and 2024, the German Government is focusing in its development cooperation on reinforcing the cultural and creative industries as a job-creation motor in six countries in Africa and the Middle East, with particular emphasis on supporting income and employment prospects of women and creating lasting structures within the creative economy. Since 2018, the German Government has moreover been promoting socially and environmentally sustainable clothing via a public-private partnership through the Green Button (*Grüner Knopf*) devel-

opment initiative. In the context of MONDIA-CULT 2022, the World Conference on Cultural Policies and Sustainable Development, Germany committed itself to pursuing strong cultural policy focused on sustainability and freedom.

According to preliminary figures from the OECD Development Assistance Committee, Germany spent EUR 35 billion, or over 0.8% of its gross national income (GNI), on official development assistance in 2022. In absolute terms, this means Germany is paying the largest amount after the United States (and which does not even include its contributions to development assistance through EU institutions). It also means Germany has now achieved the 0.7% quota agreed by the United Nations in 1972 for the fourth time (also in 2016, 2020 and 2021).

This chapter sets out 14 measures as examples of action contributing to sustainable development and to the pursuit of SDGs 8 and 17.



18 German Federal Government (publisher): *German Sustainable Development Strategy. Update 2021*, p. 28 ; available (in German) at: www.bundesregierung.de/resource/blob/974430/1940716/1c63c8739d10011eb116fda1aecb61ca/german-sustainable-development-strategy-en-data.pdf?download=1

3.1. National sustainable development policies and plans

Culture and creativity are increasingly accorded a place in plans and strategies for sustainability at the national and *Länder* levels. These are often drawn up at the intersection of various fields – such as the environment, the economy, urban development and culture. They contribute to economic, social and environmental progress in Germany. In so doing, they also promote fair and sustainable access to resources and cultural expression.

Especially in respect of the environmental dimension of sustainable development, cultural institutions have recognised their role and their shared responsibility in the fight against climate change. They are developing programmes and projects to implement climate action and make the cultural and media sectors as energy- and resource-efficient as possible. The public sector supports those efforts and is itself instituting sustainable development programmes.

3.1.1. Artistic and cultural sectors committed to climate action and sustainability

No. 73 Green Culture – Guidelines for climate action in the cultural institutions governed by <i>Land</i> Baden-Württemberg (2022)	
Implementing actor(s)	
Baden-Württemberg Ministry of Science, Research and the Arts	
Further actors involved	
Representatives of the <i>Land</i> cultural institutions, Filmakademie Baden-Württemberg	
Cultural domains covered by the policy/measure	
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input checked="" type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors	
Main aims	
Supporting arts and cultural institutions on their journey to climate neutrality with specific guidelines on management, heating, electricity, water, mobility and waste; involving staff at the cultural institutions in shaping climate-related measures	
Policy/measure introduced/adjusted...	
<input type="checkbox"/> in order to implement the provisions of the Convention	

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

Target groups

Cultural institutions, particularly those governed by *Land* Baden-Württemberg

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

- ☐ Legislative ☒ Regulatory ☐ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

- ☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

- ☐ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 36,200

Expected results

- Cultural institutions in Baden-Württemberg and elsewhere engaging with the need to mitigate climate change
- Developing their own climate action strategies on the basis of the guidelines, establishing realistic approaches and measures for the long-term avoidance, reduction and off-setting of CO₂ emissions

Has the policy/measure been evaluated?

- ☐ Yes ☒ No

The individual cultural institutions' climate action strategies are nearing completion. Once finished, they will be evaluated and used as a basis for developing a joint strategy.

Website of the policy/measure

mwk.baden-wuerttemberg.de/de/kunst-kultur/kulturpolitik/green-culture

No. 74 Orchestra of Change (*Orchester des Wandels*) (since 2020) / The Madagascar Project

Implementing actor(s)

Orchester des Wandels e. V.

Further actors involved

ANKM action network for sustainability in culture and the media, unisono – German Orchestra Union, Green Touring Network, Helmholtz Climate Initiative, Eben!Holz e. V., Wildlife Conservation Society (WCS), Zoo Zürich

Cultural domains covered by the policy/measure

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

Main aims

Cutting the emissions of the cultural sector and integrating climate action into its activities; protecting timber stocks used to make musical instruments

Policy/measure introduced/adjusted...

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

Target groups

Musicians, people of Madagascar, school children in Madagascar

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☐ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☒ Private finance/sponsorship/own resources ☐ Other

Expected results

- Reducing orchestras' carbon footprints and cutting emissions by means of appropriate strategies
- Raising awareness of the climate crisis through creative concert formats
- Developing a carbon-offsetting system designed for music and culture
- Sustainably cultivating high-grade timber used to make musical instruments; reforesting land with the involvement of local communities
- Conserving biodiversity, e.g. by planting 140,000 trees on 200 hectares within five years
- Improving quality of life for local people in Madagascar and fostering public awareness within communities by involving local schools

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Regional projects for climate action and nature conservation supported e.g. by means of fund-raising concerts
- Guidelines for concerts published in 2021 with recommendations for saving on CO₂ emissions (*Grüner Leitfaden für Nachhaltigkeit im Konzertbetrieb*)

- Green touring guidelines for orchestras published in 2021: *Greentouring Leitfaden*

Website of the policy/measure

www.orchester-des-wandels.de/en

www.orchester-des-wandels.de/en/the-madagascar-project

No. 75 *SIN – Start in die Nachhaltigkeit für Kulturinstitutionen*, advice for cultural institutions to start engaging with sustainability (2023-2024)

Implementing actor(s)

Federal Academy for Culture and Arts Education in Wolfenbüttel

Further actors involved

Federal Government Commissioner for Culture and the Media, ANKM action network for sustainability in culture and the media

Cultural domains covered by the policy/measure

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

Main aims

Advising cultural institutions as they get started on a strategic sustainability process and implement the necessary green transition – responsibly, holistically and with a focus on the opportunities created – in pursuit of the German Government's climate goals for 2030, the 1.5° target from the Paris Agreement and the UN's 17 SDGs

Policy/measure introduced/adjusted...

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

Target groups

Publicly funded or governed cultural institutions with ten or more permanent staff

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: approx. EUR 487,000

Expected results

- Generating the skills, structures and collegial networks required to establish the procedures of a green culture within the cultural sector
- Providing cultural institutions with tailored solutions free of charge, supporting them in fulfilling their social responsibilities in view of the environmental challenges of our time and in moving towards a desirable and climate-friendly future
- Advising 16 cultural institutions by the end of the pilot phase (end of 2024)

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Programme begun in 2023/2024 with eight participating institutions
- Advice provided free of charge to selected cultural institutions
- Eight teams of advisers (totalling 16 specialists) in transition and sustainability management made available to advise the institutions in tandem

- Six-month in-house advisory process started to transmit know-how, tools and methods for shaping new organisational structures, processes and strategies in such a way as to permit operations to be more closely aligned with the SDGs
- Digital information event held on the project, the institutions participating in the current phase and the application criteria
- High level of interest recorded, with more than 90 cultural institutions applying for the 16 places available until the end of 2024

Website of the policy/measure

www.bundesakademie.de/kompetenz/projekte/sin-start-in-die-nachhaltigkeit-fuer-kulturinstitutionen

No. 76 Green Culture hub (since 2023)

Implementing actor(s)

Delta1 gGmbH

Further actors involved

Federal Government Commissioner for Culture and the Media, players in the cultural and media sectors, politics and civil society

Cultural domains covered by the policy/measure

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

Main aims

Supporting the cultural, creative and media sectors on their way towards climate-friendly operation by means of network-building, documentation, advice and the provision of suitable instruments

Policy/measure introduced/adjusted...

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

Target groups

The cultural, creative and media sectors

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 3.86 million

Expected results

- The hub helping cultural institutions in Germany to reach the target of climate neutrality by 2045
- Creating a comprehensive supply of skills, knowledge, data, advice and resources for green and climate-friendly measures in cultural institutions and for combating the climate crisis – in short, a centre of excellence for a green business culture in the cultural and media sectors
- The hub evolving, as a neutral intermediary between politics, administrative authorities and active enterprises, into a one-stop shop for the sector
- The hub being in a position to highlight horizontal cross-overs with other areas, such as science, research, green technology, economic development and the world of digital start-ups, and to promote cooperation

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Participatory process implemented to develop the Green Culture hub with stakeholders from the cultural sector, politics and civil society
- 2023: Green Culture hub founded
- Online platform www.greenculture.info launched
- Kick-off event held in 2022 and three green culture conferences held in 2023
- Expertise and advisory services built up successively; examples of best practice identified for various subjects: (1) collating environmentally relevant figures, (2) maintaining minimum environmental standards, (3) establishing a pool of experts, (4) adapting to climate change and generating resilience in cultural and media enterprises, (5) providing advice and information on funding and (6) pursuing best practice for a circular economy
- Example pilot projects accompanied and their outcomes documented and communicated to the public

Website of the policy/measure

www.greenculture.info

3.1.2. Sustainability and culture as the core of municipal development plans and work**No. 77 Guidelines for the future of Augsburg (since 2015, updated since 2021)****Implementing actor(s)**

City of Augsburg, Office for Sustainability, Local Agenda 21 unit for a future-proof Augsburg

Further actors involved

Augsburg City Council, its advisory committee on sustainability, players from civil society, administrative authorities, business and academia

Cultural domains covered by the policy/measure

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

Main aims

Advancing the sustainable development of Augsburg in four dimensions – environmental, social, economic and cultural fitness for the future – and contributing to the UN SDGs

Policy/measure introduced/adjusted...

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

Target groups

Society within the city: political stakeholders, administrative authorities, civil society, businesses, members of the public

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☒ Local ☐ Regional or *Land* level ☐ National ☐ International

Nature

- ☐ Legislative ☐ Regulatory ☐ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

- ☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

- ☐ Federal funds ☐ *Land* funds ☒ Local authority funds ☐ EU funds
- ☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 50,000 annually, allocated pro rata (costs of materials and share of staffing costs)

Expected results

- Encouraging city, civic and entrepreneurial involvement in the sustainable development of Augsburg, with a focus on the common good
- Providing orientation for stakeholders of civil society, business, politics and the civil service

Has the policy/measure been evaluated?

☒ Yes ☐ No

If yes, what are the main conclusions/recommendations?

Vision statement to be taken forward and given more detail

What are the results achieved so far through the implementation of the policy/measure?**New in the 2020–2023 reporting period:**

- Guidelines for the future updated and fleshed out in a participatory process in 2021
- Order of guidelines adapted and content updated; number of objectives increased by three to a total of 78; 13 new objectives formulated, including four new culture objectives: to promote artistic and cultural professionals, preserve and develop the townscape, seek to safeguard planet Earth, and follow unconventional paths
- Understanding of the subject matter and its relevance enhanced
- Use of the guidelines as a frame of reference increased
- Expertise harnessed from various spheres, interest groups, perspectives and issues
- Number of stakeholders involved increased and sense of ownership spread
- Fourth dimension of sustainability established as a pillar of strong sustainable development, inspiring and activating players in the fields of culture and sustainable development both in the city and at the supraregional, national and international levels

Website of the policy/measure

www.nachhaltigkeit.augsburg.de/zukunftsleitlinien

No. 78 Bonn 2035 sustainable culture strategy: *BUNTER.BEWEGTER.BEWUSSTER* (“More diverse, more vibrant, more aware”) (since 2023)

Implementing actor(s)

City of Bonn, Department of Sports and Cultural Affairs, coordination unit for culture and sustainability

Further actors involved

Consultancy imorde.brütt Kultur- und Nachhaltigkeitsberatung GbR; representatives from civil society, art, culture, sports and sustainability

Support from cultural support initiative NRW KULTURsekretariat and the North Rhine-Westphalia Ministry of Culture and Science

Cultural domains covered by the policy/measure

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

Main aims

Developing sustainable and future-proof framework conditions for the cultural sector of Bonn

Policy/measure introduced/adjusted...

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

Target groups

Bonn’s cultural professionals (institutions and the independent arts scene), consumers of culture and representatives of the sports sector, civil society, the general public, cultural administrative authorities and policy-makers in cultural affairs

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

☒ Local ☐ Regional or *Land* level ☐ National ☐ International

Nature

☐ Legislative ☒ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☒ *Land* funds ☒ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: approx. EUR 20,000

Expected results

- Updating the 2012-2022 cultural affairs concept for the city of Bonn with special focus on social cohesion, participation, sustainability, the digital transition, democracy, inclusion, cultural urban development, sports and culture, with sustainability given top priority
- Developing a sustainable culture strategy with public participation by the end of 2023
- Prompting artistic engagement with sustainability
- Building skills, raising awareness and encouraging empowerment internally and externally
- Dovetailing the various needs of diverse cultural players
- Establishing a viable and sustainable strategy aligned with five of the United Nations' 17 SDGs: quality education (SDG 4), sustainable cities and communities (SDG 11), responsible consumption and production (SDG 12), climate action (SDG 13) and partnership for the goals (SDG 17)

Has the policy/measure been evaluated?

☒ Yes ☐ No

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

- Digital survey conducted
- Launch event held with cultural players (May 2022)
- Coordination unit for culture and sustainability set up within the Department of Sports and Cultural Affairs (September 2022)

- Participation process with the target group: participatory, open-ended process conducted by external culture and strategy consultants under the banner of a more diverse, more vibrant and more aware Bonn
- Dialogue: Club night for sustainability held in summer 2023 with cultural and sustainable development stakeholders
- Knowledge: Six-part inspiration series *Fünf vor Zwölf* (“Five minutes to midnight”) launched in 2023 for players from Bonn’s cultural and sports sectors to share knowledge and ideas
- Visions: Focus group discussions for fresh ideas held with the Bonn cultural scene and people involved in city cultural policy; creative workshop held to test ideas

Website of the policy/measure

www.bonn.de/bonn-erleben/kunst-kultur/nachhaltige-kulturstrategie.php

No. 79 Culture.space.city centre – K.R.Z.I. (*Kultur.Raum.Zentrale Innenstadt*), a cultural space development process (since 2021)

Implementing actor(s)

City of Braunschweig

Further actors involved

Cultural professionals, administrative authorities in the cultural sector, representatives of the property sector, the general public, relevant experts, Urban Catalyst, Braunschweig Zukunft GmbH

Cultural domains covered by the policy/measure

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

Main aims

Effecting forward-looking cultural promotion and resilient urban development by having empty properties in Braunschweig’s inner city used (temporarily) by artists; strengthening the city’s sense of community by re-establishing the cultural scene in the city centre

Policy/measure introduced/adjusted...

- ☐ in order to implement the provisions of the Convention

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

Target groups

Cultural professionals, representatives of the property sector, civil society

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☒ Local ☐ Regional or *Land* level ☐ National ☐ International

Nature

- ☐ Legislative ☒ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

- ☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

- ☐ Federal funds ☒ *Land* funds ☒ Local authority funds ☒ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Expected results

- Counteracting the proliferation of inner-city properties standing empty (due in part to the COVID-19 pandemic and to structural change)
- Addressing the growing need among art practitioners for attractive exhibition spaces at the heart of communities
- Taking stock of spaces with potential and possibilities, putting cultural professionals in touch with spaces and locations, and advising creative and cultural professionals
- Focusing on participation, sustainability, the digital transition and visibility
- Creating new meeting places for the city's society by having empty properties (temporarily) used by artists
- Raising the visibility of art and culture, facilitating participation and thereby enhancing the attractiveness of the inner city
- K.R.Z.I. serving as a culture-facilitation hub to implement the concept

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- City of Braunschweig's cultural development process adopted in 2022 taken into account in the conceptualisation for K.R.Z.I.
- Empty properties in Braunschweig's inner city analysed for potential temporary uses
- 2022: *Leerstand # Kunst* ("Empty Buildings # Art") funding module established to make funds available for artists to rent empty properties
- 2022/2023: Workshops held with representatives of the culture sector, the associated administrative authorities and the property sector for participatory concept development
- Recommendations developed on the selection of locations, resource requirements, the allocation of empty properties, a communications strategy and implementation of K.R.Z.I.
- Hub for initiating artistic projects for (temporary) use of empty properties and inner-city spaces planned and advised on

Website of the policy/measure

www.braunschweig.de/kultur/kulturentwicklungsprozess/k.r.z.i..php

No. 80 Dresden: Culture for Future, a sustainability strategy for 2020-2030**Implementing actor(s)**

City of Dresden, *Land* capital

Further actors involved

Stakeholders of the public and private cultural sectors, the general public, relevant experts

Cultural domains covered by the policy/measure

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

Main aims

Making sustainability a key topic in the planning of cultural development; embedding and advancing climate action and sustainability within the municipal cultural sector; effecting a transition towards sustainability within the cultural sector

Policy/measure introduced/adjusted...

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

Target groups

Artistic and cultural professionals, the general public, administrative authorities and policy-makers in cultural affairs

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☒ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

☐ Legislative ☒ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☒ Land funds ☐ Local authority funds ☐ EU funds
☒ Private finance/sponsorship/own resources ☐ Other

Expected results

- All cultural institutions in Dresden having an impact on society through successfully implemented sustainable development strategies by 2030
- Developing a diverse and high-quality artistic programme
- Creating an extensive range of education offers for all generations
- Fostering partnerships with scientific and environmental institutes, encouraging big-picture thinking and action
- Defining a framework for effective action

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Sustainable development strategies implemented by all cultural enterprises in Dresden since 2021, containing measures to mitigate climate change and organising internal social and economic structures in a forward-looking manner, with education for sustainable development (ESD) playing a key role
- Implementation of that vision kicked off by the Dresden office for culture and architectural heritage (*Amt für Kultur und Denkmalschutz*) with a digital conference on sustainability in art and culture in May 2020
- Climate action declared a top-priority city responsibility by Dresden City Council in January 2020
- National sustainability declaration for the cultural sector signed in 2023
- Dresden charter for sustainability in the cultural sector published in 2023

Website of the policy/measure

www.dresden.de/de/kultur/nachhaltigkeit.php
www.dresden.de/media/pdf/kulturamt/lhdd_2020_kep_lang_210x297.pdf

No. 81 art.climate.art (*Kunst.Klima.Kunst*), an inter-town festival (2023)**Implementing actor(s)**

STADTKULTUR Netzwerk Bayerischer Städte e. V. (network of Bavarian towns)

Further actors involved

Administrative authorities in the cultural sector and independent artistic and cultural professionals in the municipalities which are members of the STADTKULTUR network

Cultural domains covered by the policy/measure

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

Main aims

Prompting diverse new and climate-friendly cultural formats and providing the momentum for the cultural sector to examine its responsibilities regarding climate change

Policy/measure introduced/adjusted...

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

Target groups

Administrative authorities in the cultural sector, institutions and stakeholders involved in cultural policy within the participating municipalities; independent artists and creative professionals; the general public in Bavaria

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☒ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

☐ Legislative ☒ Regulatory ☐ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☒ Land funds ☒ Local authority funds ☐ EU funds
☒ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 165,800 to support the overall festival and training series (plus additional funding on the ground in various municipalities)

Expected results

- Raising awareness of the connections between art and culture and climate change within municipal administrative authorities and among the general public
- Contributing to the pursuit of ESD goals
- Making climate change more tangible in artistic formats
- Using art to address the necessary transition in a positive way and make it more tangible and immediate for a wide audience
- Developing specific recommendations for cultural institutions and administrative authorities by identifying practices within the cultural sector that are harmful to the climate and working out solutions and measures to make the work of cultural professionals sustainable and climate friendly
- Encouraging and supporting smaller municipalities to effect transformation at a local level
- Fostering new developments and long-term structures at a local level

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- 400 formats implemented across all branches of art in 25 Bavarian towns and communities with the involvement of 145 artists, 40 municipal and independent event organisers and 35 cooperation partners
- Awareness generated within municipal institutions regarding the role of art and culture in climate change; know-how accumulated
- Experience sharing between municipalities encouraged

- Stakeholders of civil society and the cultural sector brought together and empowered and
- new collaborations with cultural administrative authorities established
- Interdisciplinary cooperation between art and science put into practice in several formats
- Booklet produced documenting the eight-part training series on knowledge sharing
- Extensive publication produced with the outcomes of a conference on urban greenery and cultural landscapes (organised in cooperation with the Protestant Academy of Tutzing and the cultural affairs association Kulturpolitische Gesellschaft e. V.) and documenting the *Kunst.Klima.Kunst* festival as a whole and the training series on cultural work in the context of climate change
- Plans made for the resultant content and implementation experience to be continuously disseminated via a new digital format

Website of the policy/measure

www.klimakunst.net

No. 82 *Kommunale Kultur und Nachhaltigkeit*, a support programme for municipal culture and sustainability (since 2023)

Implementing actor(s)

NRW KULTURsekretariat

Further actors involved

LAG 21 NRW, North Rhine-Westphalian working group for Agenda 21; ANKM action network for sustainability in culture and the media; Sustainable Production and Consumption Division of the Wuppertal Institute for Climate, Environment and Energy; NRW.Energy4Climate, North Rhine-Westphalia Ministry of Culture and Science; the cities of Aachen, Bielefeld, Bochum, Bonn, Cologne, Dortmund, Düsseldorf, Duisburg, Essen, Gelsenkirchen, Hagen, Krefeld, Mönchengladbach, Moers, Mülheim an der Ruhr, Münster, Neuss, Oberhausen, Recklinghausen, Solingen and Wuppertal and the Rhineland Regional Council

Cultural domains covered by the policy/measure

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

Main aims
Promoting sustainable development in municipal cultural work by assisting municipal administrative authorities with the socio-environmental transformation of the cultural sector
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
Administrative authorities of the cultural sector in municipalities of North Rhine-Westphalia
Does this measure specifically target young people?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Scope
<input checked="" type="checkbox"/> Local <input checked="" type="checkbox"/> Regional or <i>Land</i> level <input type="checkbox"/> National <input type="checkbox"/> International
Nature
<input type="checkbox"/> Legislative <input checked="" type="checkbox"/> Regulatory <input checked="" type="checkbox"/> Financial <input checked="" type="checkbox"/> Institutional
Type of entity(ies) involved in the policy/measure
<input checked="" type="checkbox"/> Public sector <input type="checkbox"/> Private sector <input checked="" type="checkbox"/> Civil society
Financial resources
<input type="checkbox"/> Federal funds <input checked="" type="checkbox"/> <i>Land</i> funds <input type="checkbox"/> Local authority funds <input type="checkbox"/> EU funds <input type="checkbox"/> Private finance/sponsorship/own resources <input type="checkbox"/> Other
Financial resources allocated: approx. EUR 48,000
Expected results
<ul style="list-style-type: none"> Municipal administrative authorities in the cultural sector especially in North Rhine-Westphalia, being in a key position to drive change towards sustainable cultural sector

- Evaluating administrative authorities in the cultural sector for compatibility with (municipal) developments in sustainability and as a basis for fostering intra-municipal ties
- Building a long-term interdisciplinary network working on municipal sustainability
- Developing and implementing inter-municipal projects that can be transposed or integrated into other municipalities
- Establishing cultural-sector administrative authorities and the cultural scene as important and visible players in the pursuit of the goals of the UN's 2030 Agenda

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Support programme and foreseen training sessions programmatically aligned with the environmental, social and economic dimensions of sustainable development as conceived in the UN's 2030 Agenda
- 2022 to spring 2023: Training and workshops conducted for disseminators of the cultural promotion initiative NRW KULTURsekretariat on municipal sustainability management, municipalities' steering mechanisms and identifying areas for action to be taken by administrative authorities within the cultural sector
- From mid-2023: Training outcomes translated into action in the form of project development by members of NRW KULTURsekretariat (e.g. stock-taking, assessment of needs and building of ties), to be put into practice and funded at EUR 3000 per member in 2024

Website of the policy/measure

www.nrw-kultur.de/programme/kommunale-kultur-und-nachhaltigkeit

3.1.3. Preserving linguistic diversity

No. 83	<i>Sorbisch? Na klar</i> (“Sorbian? Of course) – image campaign for the Sorbian language (since 2020)
Implementing actor(s)	
Saxony State Ministry of Science, Culture and Tourism	
Further actors involved	
Advisory Committee chaired by the Saxony State Minister for Science, Culture and Tourism; Sorbian institutions, the Sorbian community	
Cultural domains covered by the policy/measure	
<input type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input type="checkbox"/> Music <input type="checkbox"/> Literature/publishing <input type="checkbox"/> Visual arts <input type="checkbox"/> Performing arts <input type="checkbox"/> Cultural and creative sectors	
Main aims	
Safeguarding Sorbian identity; preserving, developing and protecting the Sorbian language and culture and ensuring they are passed on; generating interest in the Sorbian language; sharing knowledge; fostering public approval and appreciation of its use in the public sphere	
Policy/measure introduced/adjusted...	
<input type="checkbox"/> in order to implement the provisions of the Convention <input type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input checked="" type="checkbox"/> for other reasons that do not relate to this UNESCO Convention	
Target groups	
Sorbian speakers in the Sorbian settlement areas; non-Sorbian speakers in the Sorbian settlement areas; people across the country who are interested in Sorbian culture	
Does this measure specifically target young people?	
<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	

Scope

☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Expected results

- Reinforcing the cultural identity of Lusatia as a bilingual region and enhancing the German majority's understanding and acceptance of the Sorbian minority with its own language and culture
- Encouraging the use of Sorbian and nurturing interest in the language
- Raising the visibility of and honouring Sorbian-speaking people
- Making clear the Sorbian people's potential for building bridges with Slavic states by highlighting the advantages of cultural affinity and the Sorbs' bilingualism
- Strengthening the unprejudiced and consensual co-existence of the Sorbian and German-speaking segments of the population
- Presenting Sorbian considerations in connection with dealing with structural transformation in Lusatia
- Articulating the opportunities arising for Lusatia in the process of structural transformation as a result of its unique selling point as a Sorbian region
- Communicating the added value for society of Lusatia's bilingualism beyond the region
- Raising public awareness of the needs of the Sorbian people

Has the policy/measure been evaluated?

☐ Yes ☒ No

An evaluation is planned.

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

Prominence of the campaign raised on social media and online

Website of the policy/measure

www.sorbisch-na-klar.de

3.2. *International cooperation for sustainable development*

Culture can be a strategic element of international cooperation. It can contribute to sustainable development and the reduction of poverty in low- and middle-income countries. The UNESCO Convention therefore calls on its States Parties to strengthen their bilateral, regional and international cooperation for the creation of conditions conducive to the emergence of dynamic creative sectors. In practice, this can be achieved by strengthening public cultural institutions by means of specialist and international cultural exchange, fostering partnerships be-

tween civil society actors, NGOs and the private sector, or encouraging the use of new technologies or co-production and co-distribution.

It was also for precisely that purpose that UNESCO established the International Fund for Cultural Diversity (IFCD) in the context of the Convention (Article 18) in 2005. Germany's contributions to the IFCD during the reporting period were USD 128,654.90 in 2020, USD 128,956.30 in 2021, USD 101,419.88 in 2022 and USD 107,066.38 in 2023.

FOCUS BOX

Culture as an objective in the 2030 Agenda

Germany views the United Nations' 2030 Agenda as a historic achievement. For the first time, we have a comprehensive, people-centric and ambitious list of measurable targets. The 2030 Agenda applies to every state in the world, thereby overcoming received differentiations between the "Global South" and "Global North". The 2030 Agenda contains many conflicting objectives or trade-offs which, in Germany's view, are precisely what makes it a modern political instrument: only when conflicting objectives become clearly visible can they be transparently and democratically resolved.

The United Nations' SDG Summit on 18 and 19 September 2023 was unflinching in its stock-taking following various setbacks, including the COVID-19 pandemic. The interim successes achieved so far are too small, and

greater efforts are essential if the SDGs of the 2030 Agenda are to be achieved. Federal Chancellor Olaf Scholz said at the summit that it was "time to get to work", while Minister Svenja Schulze called for catch-up efforts and UN Secretary-General António Guterres sought a "rescue plan for people and planet".

The Political Declaration was the result of the SDG summit (A/HLPF/2023/L.1) therefore primarily records that total focus is needed on the currently applicable 2030 Agenda: "We are determined to make all efforts to implement the 2030 Agenda and achieve the Sustainable Development Goals by the target year of 2030". Germany added its voice to that commitment unconditionally.

At the same time, Germany is taking part – with all due care to avoid undermining the

currently applicable 2030 Agenda – in recently launched discussions about a feasible post-2030 Agenda. With its MONDIACULT 2022 world conference and the resultant final declaration, UNESCO has already given expression to a particularly courageous demand: “We call on the UN Secretary General to [...] integrate [culture] as a specific goal in its own right in the development agenda beyond 2030”.

In fact, the SDGs of the 2030 Agenda already contain at least 11 direct and indirect references to culture and creativity. Those references can provide the necessary legitimacy for including culture and the creative economy in discourse and movements seeking sustainable development. Unfortunately, however, those references are scattered across the 2030 Agenda, and some of them are indirect. Nor do the references have a clear enough connection to artistic freedom; after all, culture and creativity can only support sustainable development effectively if they can operate freely.

Successor documents to the 2030 Agenda should therefore motivate the cultural sector and creative economy to form the vanguard of the movement for sustainable development, as called for in the Political Declaration issued at the SDG summit: “We reaffirm the role of culture as an enabler of sustainable devel-

opment”. The cultural and creative industries derive their importance for the SDGs not only from their strong economic significance but specifically from their role in socio-cultural identity and social cohesion and from their capacity to motivate new perspectives and ways of thinking, the courage and willingness to undertake change, openness to compromise and readiness to confront the future. Culture opens up spaces for bottom-up processes of searching and change without which the coming transformation would be insurmountable.

Within the United Nations, the discourse about culture as thus defined has been well established for ten years; it has found expression in General Assembly and Security Council resolutions on culture and sustainable development and on the protection of cultural heritage. The International Criminal Court too, following its 2017 landmark judgment convicting Ahmad al Mahdi of destroying cultural heritage in Timbuktu, published a Policy on Cultural Heritage in 2021.

Culture has thus become a reliable feature of global multilateral policy. As soon as discussion on a post-2030 Agenda can be held without jeopardising the implementation of the currently applicable 2030 Agenda, that will be a fresh and important opportunity for consensus on cultural policy.

3.2.1. *International cooperation supports countries and cultural professionals in the Global South*

No. 84 Cultural and Creative Industries (pilot phase 2018-2020, onward development from 2020)
Implementing actor(s)
Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH, Goethe-Institut e. V.
Further actors involved
Federal Ministry for Economic Cooperation and Development
Cultural domains covered by the policy/measure
<input type="checkbox"/> Cinema/audiovisual/radio <input checked="" type="checkbox"/> Design <input type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input type="checkbox"/> Literature/publishing <input type="checkbox"/> Visual arts <input type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors
Main aims
Improving income and employment prospects of cultural and creative professionals, especially women in Kenya, Senegal, South Africa, Jordan, Lebanon and Iraq
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input checked="" type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
Creative professionals, particularly women working in music, design, animation/gaming and fashion in Kenya, Senegal, South Africa, Jordan, Iraq and Lebanon
Does this measure specifically target young people?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Scope
<input type="checkbox"/> Local <input type="checkbox"/> Regional or <i>Land</i> level <input type="checkbox"/> National <input checked="" type="checkbox"/> International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Financial resources

☒ Federal funds ☐ Land funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 22.3 million (2020-2023)

Expected results

- Improving employment and income prospects of cultural and creative professionals in the selected partner countries
- Fostering creative, entrepreneurial and digital skills by means of initial and continuing training
- Embedding for the long-term services for cultural and creative professionals provided by organisations within the cultural and creative industries in the selected partner countries
- Fostering international dialogue and knowledge transfer between relevant players in the cultural and creative industries
- Improving access to funding and markets
- Strengthening the resilience of cultural and creative professionals and organisations in a context altered by the COVID-19 pandemic

Has the policy/measure been evaluated?

☒ Yes ☐ No

If yes, what are the main conclusions/recommendations?

A tracer study was conducted in 2022 as an interim assessment of the project, to measure the impacts of its activities on employment and earnings:

- Creative strategies facilitated adaptation to pandemic conditions and consequently had a positive impact on earnings and employment in the various countries' cultural and creative sectors. Women's digital, entrepreneurial and creative skills improved, as did their earning and employment circumstances or job prospects. Resilience measures served to mitigate the effects of the pandemic.
- To make use of the great potential and capabilities of creative professionals, the sector requires access to new markets and new distribution channels, training in relevant digital skills, funding options and financial stability both for individuals and for organisations. In the interests of gender equality, the focus of the creative industries needs to be on women, and that focus must be an element of all activities. As a first step, the recommendation is to develop a better understanding of women's needs. Finally, the findings make it

clear that organisational resilience and, above all, financial sustainability need to be further improved.

Tracer study 04/2022: www.giz.de/de/downloads/giz2023-en-cultural-and-creative-industries-tracer-study.pdf

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

New in the 2020–2023 reporting period:

(Information on the previous funding period of this measure can be found in the third periodic report.)

- Initial and continuing training provided to 4400 entrepreneurs in the creative sector since 2020
- Digital knowledge-sharing and learning platforms used by approx. 13,400 people
- Services of around 50 organisations within the cultural and creative industries improved
- Tracer study conducted in March 2022 and focus of the initiative redirected towards women
- Positive impact noted on employment and earnings of women in Kenya, Senegal, South Africa, Jordan, Lebanon and Iraq
- Resilience of cultural professionals reinforced
- Creative ecosystem in each of the countries strengthened

Website of the policy/measure

www.giz.de/en/worldwide/121601.html

No. 85 Performing Sustainability Graduate School (2020–2023)

Implementing actor(s)

UNESCO Chair in Cultural Policies for the Arts in Development, University of Hildesheim

Further actors involved

German Academic Exchange Service (DAAD); University of Cape Coast, Ghana; University of Maiduguri, Nigeria; Pengo International Cultural and Artistic Network in Hildesheim and Uganda; Zeppelin University, Friedrichshafen

Cultural domains covered by the policy/measure

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

Main aims

Teaching cultural studies alumni from West Africa specialist skills for resolving development-related issues in the field of culture and sustainable development; establishing a specialist network connecting alumni, participating universities, cultural institutions and NGOs; establishing an alumni network at the University of Hildesheim for international alumni

Policy/measure introduced/adjusted...

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

Target groups

International and regional cultural professionals and academics

Does this measure specifically target young people?

- ☒ Yes ☐ No

Scope

- ☒ Local ☒ Regional or *Land* level ☐ National ☒ International

Nature

- ☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

- ☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

- ☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 249,000

Expected results

Promoting international collaborations in the cultural sector and the transfer of academic knowledge to the sphere of practical application with a focus on local cultural community projects

Has the policy/measure been evaluated?

☐ Yes ☒ No

An evaluation and a project report are intended to follow after the project has ended.

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

- *Wallungen* festival run with eight alumni of the Sustainable Development Goal Graduate School from Ghana, Nigeria, Rwanda and Uganda involved in designing the programme
- Four alumni involved in the festival as artists-in-residence
- Two alumni workshops with 13 participants from West Africa held at the University of Hildesheim and Zeppelin University in Friedrichshafen in April 2023, on cultural sustainability and transformation processes in Euro-African research projects, applying for funding in Germany and the accessibility of cultural funding
- Additional workshops planned in Kampala, Uganda

Website of the policy/measure

www.uni-hildesheim.de/neuigkeiten/zwischen-burg-wall-und-welt-studierende-des-kulturcampus-der-universitaet-hildesheim-kooperieren-mit-internationalen-kuenstlerinnen-und-wissenschaftlerinnen-auf-den-wallungen
www.uni-hildesheim.de/sustainability

3.2.2. Supporting cultural diversity at the international level

No. 86 Package of measures for Germany's Presidency of the Council of the European Union: Culture 2020	
Implementing actor(s)	
Federal Government Commissioner for Culture and the Media	
Cultural domains covered by the policy/measure	
<input type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input type="checkbox"/> Music <input type="checkbox"/> Literature/publishing <input type="checkbox"/> Visual arts <input type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors	
Main aims	
Strengthening culture and cultural diversity, particularly during and after the COVID-19 pandemic and in terms of gender equality, and expanding the Creative Europe funding programme	
Policy/measure introduced/adjusted...	
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention	
Target groups	
Stakeholders of the cultural and creative sectors in Germany and the EU	
Does this measure specifically target young people?	
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
Scope	
<input type="checkbox"/> Local <input type="checkbox"/> Regional or <i>Land</i> level <input checked="" type="checkbox"/> National <input checked="" type="checkbox"/> International	
Nature	
<input checked="" type="checkbox"/> Legislative <input checked="" type="checkbox"/> Regulatory <input checked="" type="checkbox"/> Financial <input type="checkbox"/> Institutional	

Financial resources

- ☒ Federal funds
 ☐ Land funds
 ☐ Local authority funds
 ☐ EU funds
☐ Private finance/sponsorship/own resources
 ☐ Other

Expected results

- Targeting and eliminating gender-based inequality in the cultural and creative sectors with political measures
- Contributing within the framework of the Creative Europe programme to the recovery of the cultural and audiovisual sectors by supporting their efforts to be more inclusive, digital and environmentally sustainable
- Supporting the cultural and creative sectors in overcoming the COVID crisis through measures to combat the adverse effects of the pandemic

Has the policy/measure been evaluated?

- ☐ Yes
 ☒ No

What are the results achieved so far through the implementation of the policy/measure?**1. Gender equality:**

- Presidency Conclusions on gender equality in the field of culture (policy guidelines) adopted in 2020 (with support from 24 of the 27 EU member states), initiated by Germany in the context of its Presidency of the Council of the EU, represented by the Federal Government Commissioner for Culture and the Media and with the involvement of the *Länder*
- The above initiative sparked by the Commissioner's and German Commission for UNESCO's finding that women's lack of equal access, participation and visibility in the cultural sector leads to the persistence of gender discrimination and the loss of cultural diversity and talents (in both qualitative and quantitative terms)
- Topic of gender equality in the field of culture addressed at an EU-wide policy level for the first time, with the Conclusions containing numerous recommendations and calling on EU member states and the European Commission to implement them; topic kept on the agenda in the context of the trio presidency with Portugal and Slovenia in 2021 and subsequently with France in 2022 and embedded in the Council's new Work Plan for Culture 2023-2026

2. Creative Europe programme:

- Creative Europe funding programme successfully renegotiated and adjusted in content; budget available for culture projects raised from EUR 1.47 billion for 2014-2020 to EUR 2.44 billion for 2021-2027

- Additional EU funding programmes launched (not exclusively) for culture in Europe in light of the COVID-19 pandemic, such as Invest EU, Horizon Europe, European Social Fund Plus and structural funds e.g. Interreg
- A webinar and the creation of an online information gateway maintained by Creative Europe Desk Kultur in Bonn financed by the Federal Government Commissioner for Culture and the Media to guide cultural players towards the new funding options

3. Support for the cultural and creative sectors during the COVID-19 pandemic:

- Dialogue continued between EU member states about national measures to support the cultural and creative sectors badly affected by the pandemic
- Findings of the dialogue continuously updated, the aim being for states to gain an overview of pilot projects demonstrating best practice and extrapolate ideas for measures of their own
- Discussions held at ministerial level, at a working meeting between EU member states, in Berlin in September 2020, about countries' different experiences and successful strategies, particularly with regard to the resumption of cultural activities restricted by the pandemic

4. Specialist and cultural programme:

- A wide-ranging specialist and cultural programme of more than 30 individual events arranged by the Federal Government Commissioner for Culture and the Media, despite pandemic conditions, during Germany's Presidency of the Council of the EU, including the concert Europe – Remembering and Hoping as part of the Young Euro Classic festival, European Theatre Forum 2020: European Performing Arts in Focus and the workshop Missing Gender Data in the Creative Sector and How to Bridge the Gap

Website of the policy/measure

Gender equality:

[culture.ec.europa.eu/policies/selected-themes/gender-equality data.consilium.europa.eu/doc/document/ST-13097-2020-INIT/en/pdf](https://culture.ec.europa.eu/policies/selected-themes/gender-equality/data-consilium.europa.eu/doc/document/ST-13097-2020-INIT/en/pdf)

Creative Europe programme:

www.europa-foerdert-kultur.eu/en

culture.ec.europa.eu/creative-europe/about-the-creative-europe-programme

Chapter 4

Promoting human rights and fundamental freedoms

Gender equality and freedom of artistic creation and expression are key indicators of the efficacy of the UNESCO 2005 Convention and the extent to which it has been fulfilled. This chapter therefore sets out 17 examples of measures and programmes in the area of artistic freedom and gender equality.

Unequal treatment of women relative to men results in quantitative and qualitative losses in cultural content and expressions, thereby adversely affecting the creative economy and culture as a whole. Nevertheless, establishing gender equality in the field of culture remains a challenge both internationally and nationally. In Germany, the actual implementation of equal rights for women and men is enshrined in the Basic Law (*Grundgesetz*, Article 3). The German Government therefore reports on gender equality in Germany once every legislative term (most recently in 2021) and has promoted the Equal Pay Day campaign every year since 2008, the highlight of which is the annual Equal Pay Day itself. The motto of the

2023 Equal Pay Day campaign was “The Art of Equal Pay”, as it focused on the high gender pay gap in the cultural and creative sectors. It took an in-depth look at the causes, such as a lack of work-life balance, a lack of women in executive positions and intransparent salary and fee structures, which are also responsible for the gender pay gap across the economy in general.

Although the gender pay gap had shrunk in some parts of the sector in Germany between 2019 and the end of the reporting period – looking at those in occupations in the performing arts, music and creative writing insured in the Artists’ Social Fund¹⁹ – it remains very large in others, and gender-based segregation still exists in the creative professions. This is clear from the data study on gender equality in connection with economic and social circumstances on the labour market in the cultural sector published by the German Cultural Council in autumn 2023, *Baustelle Geschlechtergerechtigkeit*. Already at the start of their careers, women’s average earnings are lower than

19 Schulz, Gabriele, and Zimmermann, Olaf: *Baustelle Geschlechtergerechtigkeit. Datenreport zur wirtschaftlichen und sozialen Lage im Arbeitsmarkt Kultur* (“Gender equality – a work in progress. Data report on the economic and social situation on the cultural labour market”). Berlin, 2023, pp. 11 and 66 et seq.

men's.²⁰ Traditional gender roles within partnerships and families are often detrimental to women's professional and artistic development. Since the previous reporting period, the COVID-19 pandemic has had a major impact on inequalities. Women are also more frequently affected by sexism, violence and abuses of power, and they hold executive positions and places on juries at a lower rate than men. This is being addressed by important initiatives such as the Themis Advice Centre for Sexual Harassment and Violence, which has been operating since 2018, and the Act on the Equal Participation of Women and Men in Executive Positions in the Private Sector and Public Service (*Führungspositionen-Gesetz*) (since 2015) – with positive results: the proportion of women in executive positions has grown in some parts of the cultural sector.²¹

Equality for women in the cultural and media sectors is a cultural-policy objective pursued by the Federal Government Commissioner for Culture and the Media and an important matter for the *Länder* and municipalities. It is partly about raising the visibility of women and their concerns and improving their media presence in the art and cultural sectors (gender show gap). It is also about fair and equal pay, empowerment and connections for female cultural professionals, continuing training and additional qualifications, and support and prevention measures to combat violence and abuse in the workplace and in the digital and cultural spheres. Initiatives to effect advancement and network-building for women in the cultural and media sectors include the German Cultural Council's establishment of the Women in Culture and the Media project

office in 2017, which supports the first national and cross-sectoral one-to-one mentoring programme for highly qualified female artists and creative professionals seeking to take on executive roles (see the third periodic report). The Federal Government Commissioner for Culture and the Media has extended its funding for another four years starting in 2020.

Current German diplomacy as regards culture and society places women's rights front and centre and has given itself the objective of combating the structural disadvantages facing women around the world. The unifying element here are the German Government's Guidelines for Feminist Foreign Policy. They promote better visibility in art, culture and the media not only for women but also for LGBTIQ+ people, by granting them special protection and boosting their rights, representation and resources using cultural and societal diplomacy funds.

Culture itself needs to change, to establish new gender roles and working models; this remains a long-term process, however, and the compatibility of family and working life remains a challenge across the cultural sector and beyond.

An additional effect of the COVID-19 pandemic was to draw attention to the economic situation of freelance artists and creative professionals on irregular, usually low incomes. The German Government set itself the objective, in its coalition agreement, of incorporating minimum rates of pay into federal funding guidelines. A number of *Länder*, municipalities and associations have developed binding funding guidelines or remuner-

20 See the figures collated by the Artists' Social Fund on the average earnings of young professionals, available (in German) at www.kuenstlersozialkasse.de/service-und-medien/ksk-in-zahlen

21 On the subject of women in executive positions, see also Schulz, Gabriele, and Zimmermann, Olaf: *Baustelle Geschlechtergerechtigkeit. Datenreport zur wirtschaftlichen und sozialen Lage im Arbeitsmarkt Kultur* ("Gender equality – a work in progress. Data report on the economic and social situation on the cultural labour market") Berlin, 2023, pp. 18-20

ation models as a lasting contribution to the stabilisation of artists' incomes and social security by means of fair pay. Some of those measures are described in the present report. The guidelines on applying EU competition law to collective agreements regarding the working conditions of solo self-employed persons,²² which Germany was involved in drafting, have also laid important groundwork for improving the economic situation of the self-employed.

Other events which particularly impacted the reporting period were Russia's war of aggression against Ukraine as well as violent conflicts, persistent fighting and violent repression in Syria, Afghanistan, the Sudan, Yemen, the Caucasus and Iran. At the same time, in response to the increasing visibility of diversity in many places, there has been a worldwide rise in reactionary right-wing populist tendencies and intolerant groups within society. They have considerable ramifications for cultural heritage, cultural infra-

structure, creative and cultural professionals and civil society in the countries concerned. Protecting artists at risk has consequently become a matter of acute urgency in the last four years. Despite the great readiness to help and solidarity of German cultural institutions and voluntary workers, which is reflected in the measures described, major challenges remain, as does a great need to protect cultural professionals who have fled their homes and are particularly at risk, as well as their artistic freedom, on a long-term basis, in exile where necessary but also in their regions of origin.

These measures are contributing to the pursuit of SDGs 5 and 16.



22 Source: eur-lex.europa.eu/EN/legal-content/summary/guidelines-on-applying-eu-competition-law-to-collective-agreements-regarding-the-working-conditions-of-solo-self-employed-persons.html (26 November 2022)

4.1. Gender equality

Establishing gender equality has been one of UNESCO's global priorities for many years in all areas of society, including the cultural and media sectors. The 2005 Convention contributes to that objective by providing a framework for tackling gender-specific challenges in the cultural and creative industries. In Germany, gender equality is the cornerstone of an equal society. Governmental and civil society stakeholders therefore conduct national measures to support female artists and women at every stage of the cultural value chain – from the artistic idea and creation

stage, to production and distribution, to participation in cultural activities and services – and advocate access for women to decision-making positions and gender-balanced appointments to decision-making bodies. The proper collection and processing of data about women in the cultural sector, as exemplified by the data study lately published by the German Cultural Council, *Baustelle Geschlechtergerechtigkeit* (2023), is a necessary precondition for achieving measurable progress on the way to gender equality in culture and the media.

4.1.1. Strengthening the position and employment of women in the cultural sector

No. 87 Gender Incentive (2023)
Implementing actor(s)
FilmFernsehFonds Bayern GmbH
Cultural domains covered by the policy/measure
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input type="checkbox"/> Music <input type="checkbox"/> Literature/publishing <input type="checkbox"/> Visual arts <input type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors
Main aims
Permanently and effectively strengthening the position of women in the film industry; raising the number of women employed in the film industry, especially in production, direction and screenwriting; supporting film projects in which at least two of the producer, director and screenwriter trio are women
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention

Target groups

Film producers

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☒ Regional or *Land* level ☐ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Financial resources

☐ Federal funds ☒ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: up to EUR 30,000

Expected results

- Creating incentives for more gender equality in the film industry
- Effecting long-term change in the direction of more women being employed in various jobs within the film industry

Has the policy/measure been evaluated?

☐ Yes ☒ No

Website of the policy/measure

www.fff-bayern.de/en/funding/funding-schemes.html

No. 88 Female Landscape – encounters with the women of film and their works (2022)

Implementing actor(s)

UNESCO City of Film Potsdam

Further actors involved

UNESCO City of Film Łódź, *Land* capital Potsdam, Film University Babelsberg, Filmmuseum Potsdam, Łódź – *Miasto Kultury* (City of Culture), *Narodowe Centrum Kultury Filmowej* (National Centre for Cinematic Culture)

Cultural domains covered by the policy/measure

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

Main aims

Increasing the visibility of gender inequality on screen and behind the camera; fostering international dialogue between German and Polish film actors on balancing family life and the cinema business, the gender pay gap and the drop in women's representation in film and television productions as they grow older

Policy/measure introduced/adjusted...

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

Target groups

General public, filmmakers, fans of film and culture, cinemagoers, emerging cinematic talent

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☒ Local ☐ Regional or *Land* level ☐ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☐ Civil society

Financial resources

☐ Federal funds ☒ Land funds ☒ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources
☒ Other: Foundation for German-Polish Cooperation

Financial resources allocated: approx. EUR 10,000

Expected results

- Increasing the representation of women in the cultural and media sectors
- Sharing experience at an international level
- Raising the visibility of gender inequality in the film sector
- Building networks for female filmmakers

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Results achieved in line with expectations
- Film discussions made available on YouTube (discussion about directors: 59 views; discussion about camera: 174 views)
- Some of the events held in Łódź sold out

Website of the policy/measure

www.citiesoffilm.org/lodz/female-landscape-a-joint-project-of-potsdam-and-lodz
www.filmuniversitaet.de/en/article/detail/female-landscape-frauen-des-films-und-ihre-werke

No. 89 MEWEM Germany – Mentoring Programme for Women Entrepreneurs in the Music Industry

Implementing actor(s)

German Association of Independent Musicians and Music Companies (VUT); Initiative Musik

Further actors involved

c/o pop festival, Music Business Summer School

Support from the Federal Government Commissioner for Culture and the Media

Cultural domains covered by the policy/measure

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

Main aims

Mentoring programme for emerging female, trans and non-binary talent in the music industry with a view to making more women and trans and non-binary people visible in the music industry over the long term and encouraging them to help shape the industry at all levels, including in executive positions and as founders of their own businesses

Policy/measure introduced/adjusted...

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

Target groups

Young professionals in the music industry who identify as women, trans or non-binary

Does this measure specifically target young people?

- ☒ Yes ☐ No

Scope

- ☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☒ Regulatory ☐ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☐ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ Land funds ☐ Local authority funds ☒ EU funds
☒ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated:

- EUR 51,000 in 2021/2022 (from own resources, EU funds from the Creative Europe programme and project funding from the Federal Government Commissioner for Culture and the Media)
- EUR 100,000 in 2023/2024 (from own resources and project funding from the Federal Government Commissioner for Culture and the Media)

Expected results

- Strengthening diversity and gender equality in the music industry through mentoring
- Nurturing emerging female, trans and non-binary talent in the music industry
- Raising the number of FLINTA (female, lesbian, intersex, non-binary, trans and agender) people in the music industry, especially in executive and entrepreneurial positions

Has the policy/measure been evaluated?

☒ Yes ☐ No

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

- Connections made between people with experience of the music industry and young professionals through the VUT mentoring programme since 2015

New in the 2020–2023 reporting period:

- 2021: Mentoring programme relaunched and German branch incorporated into the European collaboration project MEWEM Europe
- Programme established as first *nationwide* music industry mentoring programme intended specifically for female, trans and non-binary people
- Five-month programme of individual events bringing together mentees and mentors, included several group meetings in various music locations in Germany, workshops and networking events

- Between 10 and 12 young professionals a year mentored through MEWEM Germany since 2021

Website of the policy/measure

www.vut.de/mewem-informationen-zum-mentoringprogramm-faq-fuer-bewerberinnen

No. 90 Frequencies. Sharing Feminisms festival (2022)

Implementing actor(s)

Goethe-Institut e.V.

Further actors involved

Feminism experts around the world

Cultural domains covered by the policy/measure

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

Main aims

Contributing to better understanding of the diversity of feminist debates and movements world-wide; building networks and facilitating dialogue between players and the general public in Germany and around the world; highlighting the role of feminism in the diversity of art and culture

Policy/measure introduced/adjusted...

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

Target groups

Activists, authors, artists, media professionals, performers and academics from Africa, Asia, Europe and South America; the general public in Germany and around the world

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

☒ Local ☒ Regional or *Land* level ☒ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☒ Private finance/sponsorship/own funds ☐ Other

Financial resources allocated: approx. EUR 200,000

Expected results

- Contributing to better understanding of the diversity of feminist movements
- Creating resonant spaces for feminist debates
- Facilitating multi-perspective, intersectional and diverse dialogue

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Multi-disciplinary festival held in Berlin on 19-21 May 2022 with around 80 activists, authors, artists, media professionals, performers and academics from Africa, Asia, Europe, South America and elsewhere and some 800 members of the public
- International, intercultural, intersectional and intergenerational interrogation of feminist issues undertaken in the form of discussions, workshops, readings, music and films, key topics being (1) women's resistance and protest around the world, (2) power asymmetries and (3) changing gender roles
- Festival documented in the form of an online media library: (www.goethe.de/prj/fem/de/index.html)

Website of the policy/measure

www.goethe.de/de/uun/prs/med/m22/22926924.html
www.goethe.de/prj/fem/en/index.html

4.1.2. Preventing sexual violence and discrimination in culture and the media

No. 91 Themis Advice Centre for Sexual Harassment and Violence (since 2018; updated since 2023)

Implementing actor(s)

Themis Advice Centre for Sexual Harassment and Violence

Further actors involved

Sectoral institutions and associations (of employees'/employers') within the film, television, music and theatre industries; the Federal Government Commissioner for Culture and the Media

Cultural domains covered by the policy/measure

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

Main aims

Protecting and supporting victims of sexual harassment and violence in the cultural and media sectors

Policy/measure introduced/adjusted...

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

Target groups

Cultural and media professionals affected by sexual harassment and violence; employers; managers

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☐ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☒ Other: External funding

Financial resources allocated: EUR 540,000 (2021-2026) (support from the Federal Government Commissioner for Culture and the Media)

Expected results

- Addressing the high levels of need and interest among businesses and institutions more extensively by expanding prevention measures
- Developing a scalable online organisational-development tool (from 2024) to support even small cultural and media enterprises in finding accessible ways of transitioning to non-discriminatory working structures

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Legal advice and psychological counselling provided in a safe space, complaints received and reviewed, affected parties given support
- Sexual harassment and violence prevented and incidents addressed

New in the 2020–2023 reporting period:

(Information on the previous funding period of this measure can be found in the third periodic report.)

- Qualitative interview study conducted on power structures and sexual harassment and violence in the film, television and theatre industries (2020): themis-vertrauensstelle.de/wp-content/uploads/2020/04/THEMIS_Interviewstudie_April-2020.pdf
- From mid-2023, highly in-demand prevention measures expanded (e.g. webinars and in-house training sessions), particularly targeting employers and managers (with project funding from the Federal Government Commissioner for Culture and the Media)

Website of the policy/measure

themis-vertrauensstelle.de/en

No. 92 *Respektvoll Arbeiten* – dialogue process on respectful work in art, culture and the media (since 2023)

Implementing actor(s)

German Cultural Council

Further actors involved

Cultural and media sectors

Cultural domains covered by the policy/measure

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

Main aims

Facilitating a dialogue process on sexual harassment and violence in the cultural and media sectors (initiated by the Federal Government Commissioner for Culture and the Media); drawing up a code of conduct authored by a broad alliance from across the cultural and media sectors

Policy/measure introduced/adjusted...

- ☐ in order to implement the provisions of the Convention
☒ in pursuit of cultural policy objectives inspired by the goals of the Convention

☒ for other reasons that do not relate to this UNESCO Convention

Target groups

Cultural and media sectors

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☒ Regulatory ☒ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Expected results

- Conducting a process of reflection and discussion on questions such as the following:
What are the conditions that define respectful work? Are there particular features of the cultural and media sectors that facilitate a potential abuse of power, a toxic work environment or even sexual discrimination? What can be done to specifically counteract those features?
- Drawing up a code of conduct for cultural and media institutions and players that is as rich as possible in concrete rules of behaviour and options for action and authored by a broad alliance within the cultural and media sectors by summer 2024

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Launch event on 29 June 2023 organised by the German Cultural Council; meetings of the participants held regularly since then

Website of the policy/measure

www.kulturrat.de

4.2. Artistic freedom

Freedom is constitutive for creativity. Advancing and protecting the artistic freedom of artists all over the world is therefore a cornerstone and an explicit objective of the UNESCO 2005 Convention. After all, many people working in the cultural and media sectors still have to contend with unstable working and living conditions. Especially in countries with autocratic systems, they are intimidated, threatened and subject to state scrutiny, political influence, censorship or pressure. This constitutes a violation of their human rights and fundamental freedoms,

such as freedom of expression, information and communication and access to diversity of cultural expressions.

Accordingly, the measures described here contribute to the advancement and protection of the following rights: the right to create without censorship or intimidation; the right to have artistic activities supported, distributed and remunerated; the right to freedom of association; the right to the protection of artists' social and economic rights and the right to participate in cultural life.

FOCUS BOX

Artists seeking refuge and in exile

Self-criticism, creativity and innovation are central to the resilience and adaptability of societies. That is why, in Germany, Article 5 of the Basic Law grants certain rights, including artistic freedom.

There is no state threat to artistic freedom in Germany, unlike in many other countries, where such threats are constantly present – usually in precisely those places where freedom of opinion, freedom of the press and academic freedom are restricted too. This is what the relevant global reports, like the Freemuse State of Artistic Freedom Report, reveal: in 2021, Freemuse found, a record number of 39 artists had been killed. Coercive legal measures were also recorded, like the arbitrary detentions of 500 artists. Germany is not mentioned in the 2022 Freemuse Report, but threats and intimidations,

especially from the far right, are on the rise in this country too.

In light of those circumstances, there is an increasing number of services in Germany for persecuted artists from other countries, including the Martin Roth Initiative founded by the German Government in 2017. What is special about the initiative is how perfectly the host cultural institutions and the people seeking protection fit to one another. It moreover provides protective stays both in Germany and in the artists' countries of origin. Those that receive support from this initiative demonstrate sufficiently well the many threats that exist. The current scholarship holders are by no means all from countries known as especially illiberal and authoritarian; some of them come from European countries. There is a separate programme for Afghan artists.

The international network organisation Artists at Risk has in recent years connected up existing offers, such as residencies for artists and creative professionals at risk, and contributed significantly to the creation of new offers. Around 20 Safe Haven residencies have been developed with a clear focus on human rights. Participants from Germany include the ZKM | Center for Art and Media Karlsruhe. Both UNESCO and the Goethe-Institut have been close partners of Artists at Risk for many years. Germany also has a large number of other offers available, like the two Hamburg-based programmes *INTRO* and *ART CONNECTS*.

ICORN, the International Cities of Refuge Network, is another long-established network for artists at risk. The German cities involved are Berlin, Frankfurt and Hanover. The city of Berlin has established the fellowship programme *Weltoffenes Berlin* and a parallel counselling programme in collaboration with, among others, the DAAD Artists-in-Berlin residency programme. The UNESCO Chair in Cultural Policies for the Arts and Transforma-

tion at the University of Hildesheim runs the online *ARTS RIGHTS JUSTICE LIBRARY* with the objective of making knowledge about cultural-policy strategies to protect and advance artistic freedom available worldwide.

Among the many Ukrainians who have fled to Central Europe since 2022 – some 1.1 million had come to Germany by September 2023 – are a large number of artists and cultural professionals. As a result, many new initiatives have been set up across the country for refugee artists – ranging from very short-term one-off events offered by small institutions to extensive programmes spanning several months. That provision, which has met with high demand, has been supplied at national and cross-sectoral level by both non-profit and private-sector backers, NGOs and individuals as well as by federal, *Länder* and municipal authorities. The German Commission for UNESCO produced an analysis in summer 2023 detailing the outcomes and recommendations from an interview project on the support provided to refugee cultural professionals from Ukraine (see *measure no. 99*).

4.2.1. Protecting artists at risk and refugee cultural professionals

No. 93 Measures to support Ukrainian artists (since 2022)

Implementing actor(s)

North Rhine-Westphalia Ministry of Culture and Science

Cultural domains covered by the policy/measure

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

Main aims
Supporting projects involving refugee artists from Ukraine; providing unbureaucratic help
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Does this measure specifically target young people?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Scope
<input type="checkbox"/> Local <input checked="" type="checkbox"/> Regional or <i>Land</i> level <input type="checkbox"/> National <input type="checkbox"/> International
Financial resources
<input type="checkbox"/> Federal funds <input checked="" type="checkbox"/> <i>Land</i> funds <input type="checkbox"/> Local authority funds <input type="checkbox"/> EU funds <input type="checkbox"/> Private finance/sponsorship/own resources <input type="checkbox"/> Other
Financial resources allocated: EUR 140,000
Expected results
Creating opportunities for refugee artists from Ukraine to practise their art and improve their social situation
Has the policy/measure been evaluated?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
What are the results achieved so far through the implementation of the policy/measure?
<ul style="list-style-type: none"> • Support provided to the Culture Helping Culture programme initiated by the Kulturrat NRW (North Rhine-Westphalia Cultural Council), which encompassed finding places to live and work, opportunities to perform, artistic collaborations or training opportunities and patronage programmes • <i>Land</i> funding used to initiate performances by Ukrainian artists • Artists from Ukraine given access to the relevant networks feeding the cultural life of North Rhine-Westphalia; collaborations generated

Website of the policy/measure

www.mkw.nrw/ukraine

No. 94 Solidarity scholarships for Ukrainian and dissident Russian cultural professionals at the ZKM | Center for Art and Media Karlsruhe (2022)

Implementing actor(s)

The establishment of solidarity scholarships was organised by a voluntary group of ZKM employees.

Further actors involved

Artists at Risk

Cultural domains covered by the policy/measure

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

Main aims

Offering safe refuge and work opportunities to Ukrainian and dissident Russian artists who have fled their homes

Policy/measure introduced/adjusted...

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

Target groups

Ukrainian and dissident Russian artists and cultural professionals

Does this measure specifically target young people?

- ☒ Yes
 ☐ No

Scope

☐ Local ☐ Regional or *Land* level ☐ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☐ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☒ EU funds
☒ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated:

- EUR 121,000 (Goethe-Institut: EUR 50,000, Martin Roth Initiative: EUR 66,500, Artists at Risk – A European Network of Safe Havens AR – ENSH: EUR 4,500)

Expected results

Scholarship holders continuing their artistic work in a safe place and in a professional working environment

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Ten scholarship holders (artists, curators) able to continue their artistic work in safety and benefit from the professional networks of the ZKM during their three months as guests of the ZKM starting in April 2022
- Many scholarship holders remaining resident in Karlsruhe in the long term after the end of their scholarships and successive extensions achieved to their stay at the ZKM and integrated into the local art scene
- Refugee cultural professionals supported in organisational and administrative matters
- Scholarship holders' artistic work shown in Germany and other countries, including Estonia, in exhibitions in 2022 and 2023

Website of the policy/measure

www.zkm.de/en

No. 95 U*Music residency programme (September to December 2022)

Implementing actor(s)

German Music Council

Further actors involved

31 ensembles (both publicly funded and independent) offering residencies in the German music scene

Cultural domains covered by the policy/measure

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

Main aims

Funding residencies with German ensembles for refugee Ukrainian, Belarusian and Russian musicians with a view to maintaining the refugee musicians' artistic quality, giving them opportunities for occupation and employment, and helping them find a creative fresh start in Germany through integration into existing ensemble structures

Policy/measure introduced/adjusted...

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

Target groups

Professional musicians in all genres, conductors and composers who have fled to Germany from the war in Ukraine

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☐ Regulatory ☒ Financial ☐ Institutional

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: Residencies funded with up to EUR 6,500

Expected results

This project has been concluded.

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- 85 residencies for projects in cooperation with German ensembles
- Musicians supported in making their creative fresh start in Germany
- Ties to the music scene in Germany fostered, generating opportunities to perform and work beyond the end of the project
- Creative dialogue fostered between the Ukrainian and German music scenes

Website of the policy/measure

ukrainehilfe.musikrat.de (no longer active)

No. 96 National Youth Orchestra of Germany and Youth Symphony Orchestra of Ukraine / YsOU joint music project (2022-2023)

Implementing actor(s)

National Youth Orchestra of the German Music Council

Further actors involved

103 members of the German Music Council's National Youth Orchestra and the Youth Symphony Orchestra of Ukraine / YsOU, conductor Artem Lonhinov; as concert partners, the ACO Thormannhalle in Rendsburg-Büdelndorf, the Berliner Philharmonie, the Staatsoper Hannover and the Kölner Philharmonie

Cultural domains covered by the policy/measure

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

Main aims

Including the Ukrainian cultural and creative sectors in the German orchestral landscape; fostering the next generation of musicians through joint rehearsals and workshops; collecting donations for the YsOU

Policy/measure introduced/adjusted...

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

Target groups

Young musicians from Germany and Ukraine

Does this measure specifically target young people?

- ☒ Yes ☐ No

Scope

- ☐ Local ☐ Regional or *Land* level ☒ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☐ Public sector ☐ Private sector ☒ Civil society

Financial resources

- ☒ Federal funds ☐ Land funds ☐ Local authority funds ☐ EU funds
☒ Private finance/sponsorship/own resources
☒ Other: Project funding from the Goethe-Institut

Financial resources allocated: approx. EUR 120,000

Expected results

- Lending comfort to Ukrainian children and adolescents, generating a sense of community and routine
- Fostering cooperation at an international level, particularly in the sphere of youth work
- Promote talented young musicians from Germany and Ukraine

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- YsOU kept in operation despite ongoing war in Ukraine
- Concerts played to 300 people in the ACO Thormannhalle in Rendsburg-Büdelndorf, to 1250 in the Berliner Philharmonie, to 535 in the Staatsoper Hannover and to 1370 in the Kölner Philharmonie
- Members of the YsOU involved in ensembles in Germany and (western) Europe
- Talented young people able to continue making music in a safe place
- Many Ukrainian musicians able to become students/join an ERASMUS or other visiting-student programme across Europe
- Bonn-based support association founded for the YsOU, flanked by the National Youth Orchestra of Germany

Website of the policy/measure

www.bundesjugendorchester.de/en/startpage

National Youth Orchestra of Germany's help for Ukraine:
www.bundesjugendorchester.de/spendenaktion-ukraine

No. 97 Words in Resistance. Voices of Ukrainian authors in times of war (2022)

Implementing actor(s)

UNESCO City of Literature Heidelberg in cooperation with UNESCO Cities of Literature Lviv and Odesa in Ukraine

Further actors involved

Heidelberg city administration, UNESCO Cities of Literature worldwide, 12 Ukrainian authors, three Ukrainian translators

Cultural domains covered by the policy/measure

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

Main aims

Generating occupational normality and opportunity for Ukrainian authors in the midst of war, drawing global attention to the situation of artists in Ukraine and initiating new collaborative projects with the UNESCO Cities of Literature in Ukraine

Policy/measure introduced/adjusted...

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

Target groups

Anyone with an interest in contemporary and Ukrainian literature and in confronting the situation of freelance artists in Ukraine and in times of war

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☐ National ☒ International

Nature

☐ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☒ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☐ *Land* funds ☒ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 11,316

Expected results

- Creating some semblance of occupational normality for Ukrainian authors during the war by commissioning work and engaging in collaborations
- Raising awareness among an international readership of the situation facing people in Ukraine during the war
- By disseminating texts, drawing attention to the ways artistic creativity has been hampered, impaired or prevented during the war
- Contributing to the preservation of artistic diversity in Ukraine
- Encouraging and implementing new collaborations between UNESCO Cities of Literature, particularly in Ukraine

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Ten Ukrainian authors from Odesa and Lviv commissioned by UNESCO City of Literature Heidelberg to write short texts on their situations during the war in Ukraine
- Contact to authors arranged by UNESCO Cities of Literature Lviv and Odesa
- Texts translated into English and German and prepared for an international readership
- Fees paid to 12 Ukrainian authors and three translators from Heidelberg

- Texts published around the world, on the social media platforms of 32 UNESCO Cities of Literature, in Ukrainian, English and German
- Texts well received worldwide, dissemination strong and attention high

Website of the policy/measure

www.heidelberg.de/hd/HD/Leben/worte+im+widerstand.html

No. 98 Goethe-Institut in Exile (since 2022)

Implementing actor(s)

Goethe-Institut e. V.

Further actors involved

ACUD MACHT NEU, ACUD Theater, ACUD Kino, Martin Roth Initiative, Touring Artists

Cultural domains covered by the policy/measure

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

Main aims

Generating visibility and contacts for exiled partners of the culture sector of Goethe-Institut branches which have had to close; bringing tailored offers to the attention of exile diaspora audiences; fostering cultural and artistic diversity in the face of war and censorship around the world; creating space for refugee artists and cultural professionals to engage in artistic work and dialogue

Policy/measure introduced/adjusted...

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

Target groups

Chiefly artists and cultural professionals who have fled countries where the Goethe-Institut is no longer able to maintain a physical presence

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☒ Regional or *Land* level ☒ National ☒ International

Nature

☐ Legislative ☒ Regulatory ☐ Financial ☒ Institutional

Type of entity(ies) involved in the policy/measure

☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: EUR 400,000 in institutional funding (and additional special funding depending on focus)

Expected results

- Strengthening visibility for exiled artists in Germany and partner countries, in terms of art and civil society
- Protecting discursive spaces for dissent, dialogue and intercultural exchange in the face of war and political repression
- Supporting cultural professionals for whom it has become impossible or very difficult to work in their countries of origin as a result of life-threatening circumstances, helping them integrate into the German cultural scene and creating networking opportunities
- Contextualising regional and global debates in relation to the discourse in Germany and raising their visibility; fostering and initiating existing and new networks with German and international partners

Has the policy/measure been evaluated?

☒ Yes ☐ No

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

- A protected space, meeting place and stage provided in Berlin since 2022 by the Goethe-Institut in Exile for refugee cultural professionals from countries where the Goethe-Institut is no longer physically active
- Opening festival with a focus on Ukraine and 45 events involving over 100 Ukrainian artists and 11 partner organisations held in October 2022
- Series of programmes focusing on Iran (around 30 events) implemented in the first quarter of 2023
- Programme focusing on Afghanistan conducted from July to December 2023, with the opening festival in late June/early July bringing together around 100 cultural professionals from the Afghan diaspora in Germany, other European countries and the United States: one of the largest Afghan culture festivals to be held in Germany in recent years
- Regular events and advice sessions held in Kunsthaus ACUD in collaboration with other partner institutions for artistic and cultural professionals who have fled their homes/from illiberal contexts, without focus on any particular country
- Artistic programmes like performances, film series, readings and concerts held; discussions, workshops, networking events and longer-term collaborations conducted

Website of the policy/measure

www.goethe.de/prj/gex/en/index.html

No. 99 Publication “Unterstützung für geflüchtete ukrainische Kulturmachende”, presenting findings and recommendations of an interview project on support for refugee cultural professionals from Ukraine (2023)
Implementing actor(s)

German Commission for UNESCO, national point of contact for the 2005 UNESCO Convention

Further actors involved

The interviews were conducted with Ukrainian cultural professionals and cultural institutions: Artists at Risk, the Beethoven House in Bonn, Burg Giebichenstein University of Art and Design Halle, Denkungsart GmbH, Ernst von Siemens art foundation, Goethe-Institut e. V., performing arts association Fonds Darstellende Künste, support association Culture Connects, Mriya Ukrainian Orchestra in Exile, ifa -Institut für Auslandsbeziehungen, North Rhine-Westphalia Cultural Council, Cultural Foundation of the Free State of Saxony, International House of Artists Villa Concordia, Musikland Niedersachsen, Playground GbR, Produz-

entenallianz, The Green Room, Touring Artists, UNESCO Creative City Heidelberg and the ZKM | Center for Art and Media Karlsruhe

Cultural domains covered by the policy/measure

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

Main aims

Gaining insights into the help made available for refugee cultural professionals in Germany, identifying the main challenges and success factors, and making proposals for medium- and long-term prospects and structures for refugee cultural professionals

Policy/measure introduced/adjusted...

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

Target groups

(Culture) policy-makers, cultural institutions of all types, civil society in Germany

Does this measure specifically target young people?

- ☐ Yes ☒ No

Scope

- ☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Type of entity(ies) involved in the policy/measure

- ☒ Public sector ☐ Private sector ☒ Civil society

Financial resources

- ☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: approx. EUR 3000 (plus staffing costs from the institutional budget)

Expected results

- Providing an overview of the situation and challenges facing refugee cultural professionals from Ukraine in Germany and the cultural institutions welcoming/supporting them
- Helping to improve the situation of refugee cultural professionals in Germany
- Contributing to the implementation of the 2005 UNESCO Convention

Has the policy/measure been evaluated?

☒ Yes ☐ No

If yes, what are the main conclusions/recommendations?

There was no evaluation of the publication itself; the publication is a critical review. The publication is based on an analysis of qualitative interviews with Ukrainian cultural professionals and German cultural institutions. Five recommendations were derived from the findings: (1) foster connections and partnerships among cultural institutions offering help and among refugee cultural professionals as well as between institutions and refugees, (2) finance assistance programmes for the long term and make them more permanent, (3) simplify and improve the flexibility of bureaucratic procedures at all levels for all involved, (4) make information easier to find and (5) expand psychological and linguistic support for refugee cultural professionals.

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

- 40 interviews conducted with Ukrainian cultural professionals and German cultural institutions; results analysed and published in a booklet
- Key conditions for success, challenges and the steps necessary to optimise emergency support programmes for cultural professionals in Germany identified in that publication
- Five recommendations for action formulated (see above)
- Findings presented in the context of an online event and shared with partners nationally and internationally
- Dialogue established with other European points of contact for the 2005 UNESCO Convention about the situation of Ukrainian cultural professionals in Europe

Website of the policy/measure

www.unesco.de/sites/default/files/2023-06/DUK_Ukraine_A5_DE.pdf (in German)

4.2.2. Improving the social and economic rights of cultural professionals

No. 100 ArtVenture Club – network for freelance and (solo) self-employed art world players (since 2020)
Implementing actor(s)
ArtVenture Club e. V. i. G.
Further actors involved
Freelance and (solo) self-employed operators in the art world: artists, art historians, art experts, arts educators, curators, exhibition creators, opinion writers, critics, researchers and creative professionals in related fields
Cultural domains covered by the policy/measure
<input type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input type="checkbox"/> Music <input type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors
Main aims
Generating networks, appreciation and better working conditions for freelancers and (solo) self-employed players within the art world and raising the visibility of what art and expertise on art do for society
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
Freelance and (solo) self-employed players in the art world; decision-makers; art patrons; organisations, institutions, companies and individuals acting philanthropically and for the common good; other cultural players
Does this measure specifically target young people?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

Scope

☒ Local ☒ Regional or *Land* level ☒ National ☒ International

Nature

☐ Legislative ☒ Regulatory ☐ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☐ Public sector ☐ Private sector ☒ Civil society

Financial resources

☐ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☒ Private finance/sponsorship/own resources ☐ Other

Expected results

- Generating networks for, strengthening and empowering freelance and (solo) self-employed art world players by increasing the visibility of their contribution, importance and role in society and by raising awareness of the many occupations within the cultural sector
- Advocating for cultural policy that will counteract unstable working and living conditions in the art world
- Developing viable and crisis-resistant business models for self-employed people in the art world
- Reducing income inequality and stimulating equal opportunities in the art sector and the cultural and creative industries
- Encouraging cross-border and long-term knowledge sharing and cooperation on art, science, innovation and transformation
- Raising awareness of our shared responsibility to protect cultural and natural heritage and establishing a general understanding of sustainability and sustainable business practices

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- 2020: Action group ArtVenture Club founded (formerly GRÜNDER*INNENSALON); conversion into non-profit association planned
- 20 online events organised on sector-specific and cross-sectoral subjects affecting the art world

- Press reports published in specialist forums on art, art history, the creative economy and being self-employed
- Interdisciplinary audience built up from many and various areas of the art world, such as art experts, researchers and teachers, creative artists, students, career starters and sustainability networks
- Ties established with various initiatives, associations and professional organisations for art, art theory, culture and sustainability

Website of the policy/measure

www.artventureclub.org

No. 101 *Systemcheck* research project (2021-2023)

Implementing actor(s)

Federal Association for the Independent Performing Arts (Bundesverband Freie Darstellende Künste e. V. – BFDK)

Further actors involved

ensemble-netzwerk e. V.; Institute for Cultural Governance; Institute for Interdisciplinary Industrial Science at Leibniz University Hannover

Support from the Federal Ministry of Labour and Social Affairs

Cultural domains covered by the policy/measure

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

Main aims

Investigating the working conditions and social security situation of solo self-employed and hybrid workers in the performing arts

Policy/measure introduced/adjusted...

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

Target groups

Solo self-employed and hybrid workers in the performing arts, academics (particularly in cultural studies and social science), policy-makers, civil service, trade unions and associations

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☐ Legislative ☒ Regulatory ☐ Financial ☐ Institutional

Type of entity(ies) involved in the policy/measure

☐ Public sector ☐ Private sector ☒ Civil society

Financial resources

☒ Federal funds ☐ *Land* funds ☐ Local authority funds ☐ EU funds
☐ Private finance/sponsorship/own resources ☐ Other

Financial resources allocated: approx. EUR 750,000 (2021-2023)

Expected results

- Shrinking the knowledge gap pertaining to the social and income situation of solo self-employed and hybrid workers in the performing arts
- Formulating research-backed policy recommendations to improve the social security situation of creative professionals in the performing arts
- Improving the future design of social security systems for people working in the performing arts and beyond
- Positioning artists' representative bodies as relevant partners in the theatre, festivals, etc. and in research and debate informing labour and cultural policy
- Encouraging policies and measures that will foster the development of a dynamic cultural and creative sector in future

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- Income situation and social security of solo self-employed and hybrid workers in the performing arts quantitatively and qualitatively investigated and assessed for the first time
- Research findings comprehensively communicated (publications, articles, interviews); high level of interest in the research findings generated among the public, in specialist circles and within the German Government
- Research findings made partially transferable to difficulties with the social security systems for solo self-employed and hybrid workers in other sectors
- Systemcheck has made an important contribution to the dissemination and improvement of knowledge about the modes of working and socio-economic situation of solo self-employed and hybrid workers (in the performing arts)

Website of the policy/measure

darstellende-kuenste.de/en/projects/systemcheck

No. 102 Fair Pay! – a participatory process to realign fee recommendations (2022-2023)

Implementing actor(s)

Federal Association for the Independent Performing Arts (Bundesverband Freie Darstellende Künste e. V. – BFDK)

Further actors involved

Land associations for the independent performing arts; stakeholder groups and disseminators from the political sphere and administration; artists

Cultural domains covered by the policy/measure

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

Main aims
Developing recommendations for fair fees in the independent performing arts over and above setting minimum rates of pay
Policy/measure introduced/adjusted...
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention
Target groups
Artists in the independent performing arts; the artistic and creative industries
Does this measure specifically target young people?
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Scope
<input type="checkbox"/> Local <input type="checkbox"/> Regional or <i>Land</i> level <input checked="" type="checkbox"/> National <input type="checkbox"/> International
Nature
<input type="checkbox"/> Legislative <input type="checkbox"/> Regulatory <input type="checkbox"/> Financial <input checked="" type="checkbox"/> Institutional
Type of entity(ies) involved in the policy/measure
<input type="checkbox"/> Public sector <input type="checkbox"/> Private sector <input checked="" type="checkbox"/> Civil society
Financial resources
<input type="checkbox"/> Federal funds <input checked="" type="checkbox"/> <i>Land</i> funds <input type="checkbox"/> Local authority funds <input type="checkbox"/> EU funds <input checked="" type="checkbox"/> Private finance/sponsorship/own resources <input type="checkbox"/> Other
Financial resources allocated: EUR 18,000
Expected results
<ul style="list-style-type: none"> Formulating recommendations for fair fees in the independent performing arts on the basis of a collaborative process

- Improving the financial and social security of people working in the independent performing arts, particularly in light of the experience of the COVID-19 pandemic

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- *Fair Pay!* 2022 launched as a process to elaborate on the established fee minimums to create fair fee recommendations for the independent performing arts
- Several one-day workshop discussions held in Bremen, Cologne and Berlin in 2022 and 2023

Website of the policy/measure

darstellende-kuenste.de/fair-pay

No. 103 Creation of the Freelancers' Council of the GDBA – the Cooperative of German Stage Associates (2023)

Implementing actor(s)

GDBA – the Cooperative of German Stage Associates (Genossenschaft Deutscher Bühnen-Angehöriger)

Cultural domains covered by the policy/measure

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

Main aims

Ensuring solo self-employed artists are represented on collective-bargaining committees

Policy/measure introduced/adjusted...

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

Target groups

Solo self-employed, independent and hybrid workers; employees

Does this measure specifically target young people?

☐ Yes ☒ No

Scope

☐ Local ☐ Regional or *Land* level ☒ National ☐ International

Nature

☒ Legislative ☐ Regulatory ☐ Financial ☒ Institutional

Expected results

- Implementing the new guidelines from the European Commission on the application of EU competition law to collective agreements for solo self-employed persons (2022)
- Ensuring the 1900 members of the Freelancers' Council are represented in collective-bargaining negotiations and on the main board of the GDBA
- Pooling expertise and representing political interests
- Giving freelancers better participation options within the GDBA

Has the policy/measure been evaluated?

☐ Yes ☒ No

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

- First trade union body for solo self-employed, independent and hybrid workers founded
- Freelancers' Council represented for the first time with a seat on the board and on the collective-bargaining committee of the GDBA and complementing existing councils e.g. in the area of dance and opera

Website of the policy/measure

Press release (in German):
www.gdba.de/wp-content/uploads/2023/04/06-PM-Freischaffendenrat-der-GBDA-gegruet-det_12.01.2023.pdf
www.gdba.de/en/organisationsstruktur/berufsgruppen/#freischaffende

Chapter 5

Current challenges and proposed priorities for the future implementation of the UNESCO 2005 Convention in Germany from the perspective of civil society

Note: The content of this chapter was formulated in consultation with 68 individuals from civil society in Germany²³. The opinions presented here may differ from the position of Germany as a State Party.

In June 2019, the States Parties to the UNESCO 2005 Convention decided at the global level to devote a separate chapter in their periodic reporting to reports on the active involvement of civil society in the four areas of the Convention and the outcomes they have achieved.

The starting point for this decision is the fact that the States Parties to the Convention expressly acknowledge “the fundamental role of civil society in protecting and promoting the diversity of cultural expressions” and therefore include civil society in the implementation process (Ar-

ticle 11) in a way that is unusual in all but the rarest of other international treaties.

What is essentially at issue here is the principle of public responsibility for maintaining conditions that are conducive to the development of cultural diversity. From the point of view of the Convention, this responsibility requires the state, private sector and civil society to collaborate in a balanced manner.

Unlike the previous 2020 edition, the present periodic report does not present civil society action over the past four years in a separate chapter dedicated solely to civil society. This is because most of the programmes, initiatives and projects in the cultural and creative sectors in Germany are based on a multi-agency approach. Specifically, this means that a large proportion of the

23 Please refer to the Annex for the list of participating organisations

policy-shaping measures described in the foregoing chapters are based on ideas from suitably qualified civil society or professional organisations. They have been developed, and in some cases also implemented, with a range of partners such as administrative authorities, foundations, charitable organisations and private-sector bodies. Cooperation – combining capabilities and responsibilities – generally makes for more effective outcomes.

Between May and July 2023, the national point of contact for the 2005 Convention at the German Commission for UNESCO called upon over 500 civil society stakeholders to participate in an online consultation for the present fourth periodic report. Those stakeholders, which included many associations and disseminators, were also invited to share the consultation invitation widely. On 4 May 2023, two bodies within the German Commission for UNESCO – the Sub-Committee for Culture and the Advisory Committee on the “Diversity of Cultural Expressions” (see *Annex* for list of members) – addressed the requirements of the fourth periodic report and the central developments and challenges of the reporting period. On 30 November 2023, moreover, the German Commission for UNESCO once again invited over 500 art, culture and media organisations (such as associations, foundations, archives, museums, societies, artists’ studios and intermediary organisations involved in international cultural relations policy) to a full-day in-person consultation event. This was held in Potsdam at the *Haus der Brandenburgisch-Preußischen Geschichte* an exhibition and education venue in the interests of jointly identifying and discussing key challenges and strategies to overcome them in the four areas targeted by the Convention. Around 50 persons participated. At the time of the consultation event, the draft periodic report was not yet available to the representatives of civil soci-

ety. They were, however, given the opportunity to comment online on the full second draft of the report in its version of 15 December.

The present chapter is based on the outcomes of the process described above of consulting a range of civil society representatives. It sets out the challenges, priorities and recommendations for the implementation of the Convention in and by Germany in the forthcoming 2024-2027 reporting period, as identified by the participating experts.

Goal 1: Supporting sustainable systems of governance for culture

→ From the civil society perspective, the established comprehensive inclusion of non-state actors in implementing the Convention and in the process of producing the quadrennial periodic reports is not just very welcome but fundamental. The range of civil society organisations and individuals approached in the production of the present report has been expanded to include, in particular, freelance and independent artists, ensembles, institutions and networks in the independent arts scene. This has attracted special praise from civil society; the wish has been expressed for this approach to be maintained and whenever possible expanded in both the future implementation of the Convention and future reporting processes.

→ Civil society actors emphasise the fundamental contribution of art, culture and the creative economy to social participation and a democratic society. However, in view of social divisions and looming budget cuts for culture, in some municipal cases already executed, they fear the loss of spaces in which art and culture can flourish freely and which can host social discourse on sustainability, participation and cohesion. Civil society is therefore calling for a greater emphasis on the value of art and culture to society. Its stakeholders wish to raise awareness of the challenges facing the cultural sector and they demand guarantees that cultural institutions and artistic production and endeavour will remain independent in the future. Specifically, they advocate for closer dialogue and cooperation between the Federal Government, the *Länder*, municipalities and civil society/cultural practitioners, with the involvement of academic and business communities. They also want cultural institutions to be strengthened in their role as “third spaces” for social communication, especially given the polarisation of society, and for culture in all its diversity to be enshrined as an objective into the German constitution.

→ Against a backdrop of political and social crises and conflicts in Germany and worldwide, artistic freedom and cultural diversity are more important than ever. That is why they continue to merit comprehensive protection and support. The view from civil society is that the cultural system and its institutions should pay even greater heed to the social diversity required to achieve this and should reflect it more strongly in their work.

→ Civil society perceives the established and largely state-run support schemes in the art and cultural sectors in Germany as complex, heavily project-based, and to some extent bureaucratic. Many cultural professionals see this form of support as a barrier to their own cultural production, to participation, and to necessary long-term networking and dialogue initiatives. The view from civil society is that Germany should dismantle administrative obstacles, especially those within application procedures for cultural funding, reform support schemes in liaison with the art and cultural sectors, and develop alternative programmes. According to civil society actors, grant awards and cultural administration authorities should be more transparent, and criteria for support should be clearer. Experience and evaluations gleaned from the COVID-19 pandemic should be used as inputs here. Combined support from the Federal Government, *Länder* and/or municipalities in the form of matching funds, as is common in some fields, should be established more widely. There should also be measures to encourage openness on the part of state-funded institutions vis-à-vis independent artists as a matter of course, as well as cooperation between the two sectors. The aim should be to establish viable, high-quality structures and to involve a greater diversity of cultural players to achieve the goals of the Convention.

→ In the main, independent and freelance artists in Germany are only informally organised, if at all, and rarely have a body jointly representing their interests. To empower them to present their concerns to politicians and government more effectively, civil society actors are calling for state support to help independent artists organise themselves. Examples include forging new alliances, dialogue formats, ties and partnerships within and between the independent arts sector and state-funded institutions. Independent and civil society actors would like to be more involved, in all their diversity and decentralised nature, in processes of transformation towards forward-looking, needs-based cultural policy.

→ Boosted by the COVID-19 pandemic, cultural institutions have developed a whole range of new digital solutions to simplify and secure access to cultural provision, including many support schemes by federal government and at *Land*-level. However, the view from civil society is that the great speed of technological development has increased competition, changed user behaviour and thus had a sometimes negative impact on forms of cultural expression. From the civil society perspective, a digital transition in the cultural sector that will be durable, and that will continue to facilitate high-quality, accessible and inclusive outcomes over the long term, requires targeted action and government support at all stages of the cultural value chain. This encompasses staff recruitment, cultural promotion and cultural administration authorities. All players in the cultural sector, in urban and rural areas alike – including those of civil society – must understand the digital transition as an ongoing strategic mission. However, this cannot happen without the continued expansion of digital infrastructure and the corresponding accumulation of resources and capabilities at cultural institutions and among their staff and audiences – the latter to be achieved, for example, by supporting continuing training

and additional qualifications and by forging ties between diverse actors. Establishing a cultural data space is seen as an important step. At the same time, the dangers that the digital transition poses to cultural diversity must be taken seriously. The use of digital technologies such as generative artificial intelligence (AI) must always be based on human rights and ethical standards to ensure and encourage legally sound, critical and emancipated action in the digital arena. In the view of civil society, the copyright-related challenges raised by AI demand national, but primarily European and global solutions. It would be an important step forward for the national implementation of the EU's Artificial Intelligence Act to specifically factor in needs of the art, cultural and creative sectors.

→ Ensuring media diversity is essential to preserving and strengthening democracy and access to a variety of cultural content. Moreover, existing and future media regulation should be designed to bolster the dual system of public and private media providers in Germany and thus safeguard media diversity in Germany and Europe for the long term. In the face of disinformation, promoting media literacy to facilitate independent, critical opinion-forming among the general public is more important than ever. Unhindered and inclusive access to information and cultural provision is fundamental to an informed population. It requires reliable, universal and well-developed IT infrastructure that includes low-cost fixed and mobile broadband access.

→ From the point of view of civil society, all actors of the cultural sector, and especially those receiving public funding, must guarantee that their offers meet certain quality standards. In other words, they must provide substantiated, checked and contextualised information. As repositories of knowledge and spaces for knowledge-sharing, museums create reliable provision that people can trust.

Goal 2: Achieving a balanced flow of cultural goods and services and increasing the mobility of artists and cultural professionals

→ Civil society emphasises the COVID-19 pandemic as an enormous impediment to international cultural exchange. That said, the period of the pandemic gave rise to pandemic-driven digitalisation that boosted direct dialogue with other regions of the world. This trend created new options, prospects and contexts for international cooperation and should continue to be used and promoted in the future.

→ Local markets of the cultural and creative industries are becoming increasingly important in the Global South. The global community should support them more. At the same time, the view from civil society is that access to international markets for cultural services and goods, from the Global South in particular, should be made easier and artistic mobility encouraged. International cooperation funding schemes and programmes need to be designed to be more receptive to local needs and interests. This will require greater openness to a varied aesthetic and the diversity of cultural expressions. Civil society believes that more attention should be paid to obstacles affecting the granting of visas and other bureaucratic procedures.

→ The Convention should be operationalised to a much greater degree to foster fair and viable cooperation in the cultural and creative industries around the world. Civil society sees this as a task for Germany, as a State Party. In practice, co-creation and co-production could be expanded to include a wider range of views in the relevant discussions. South-south network-building is also key. In the opinion of civil society, the Transcontinental Partnerships programme run by the German Federal Cultural Foundation,

along with the Fair Culture Initiative, can provide important impetus for the development of guidelines on fair and sustainable partnerships.

→ Various dynamics of domestic politics result from international conflicts and present the cultural sector with a particular challenge. Cultural organisations and cultural professionals often face dilemmas when cooperating with partners in regions affected by war and conflict. Civil society would like to see guidelines for dealing, in the context of international cooperation, with partners in conflict regions and with the backdrop of global crises and wars.

→ Civil society regards public-sector support for international cultural cooperation as an important area and expresses its concern about the dissolution of the former Division dealing with Cultural and Creative Industries within the Federal Ministry for Economic Cooperation and Development. The reform of the Goethe-Institut is also being observed with scrutiny.

→ In the opinion of civil society, all governmental and non-governmental actors should push for greater internationalisation of the German art and cultural sectors, with a particular focus on programmes, bodies, artistic directorships and the staff of cultural institutions. Civil society considers such internationalisation as necessary for the inclusion and participation of a wide range of actors from all parts of the world and to generate fresh momentum for the art and cultural sectors in Germany.

→ Global challenges demand global responses and international efforts. This in turn requires global collaborations and alliances to

be expanded further, building on instruments established, for example, in cultural and societal diplomacy. There is also a need for even stronger whole-of-government cooperation at the

federal level in the interests of fair international cultural cooperation and equal market access in Germany.

Goal 3: Integrating culture into sustainable development frameworks

→ From the civil society perspective, sustainable development and climate action are among the most important priorities for the cultural sector. They demand new strategies and formats for the production and consumption of culture. Many cultural institutions in Germany have already recognised their responsibility for sustainable development and especially for environmental sustainability. They are committed to new environmental and climate-friendly standards for the production and distribution of cultural goods and services; they are harnessing sustainability initiatives as drivers of transformation. In addition to the environmental and economic dimensions of sustainability, the view from civil society is that the cultural sector should pay greater attention to the social and cultural dimensions. Sustainable thinking and action should be integrated across the board in all aspects of culture, and the transformation processes this requires need urgent action. Civil society believes that climate action and environmental conservation should not come at the expense of efforts to promote artistic mobility, market access and trade in cultural services, especially from the Global South (see *goal 2*). The aim should instead be green mobility. Solutions should be developed in close consultation and partnership with the Global South, with particular emphasis on the climate justice aspect.

→ Civil society takes the view that culture's role in sustainable development is not yet sufficiently recognised. Relevant stakeholders should tap

into the transformative potential of culture to achieve sustainable development goals. In municipal sustainability strategies and transformational participation formats in particular, culture should be included as an engine and catalyst of change and innovation. The good practice that already exists in this area (see *measures no. 77, 78 and 80*) should be perpetuated and expanded. Cultural institutions can and should provide the necessary stage for the transformation debate. They can and should be a source of inspiration, break down conventional thinking, and create connections between different actors. Culture is also needed to lend aesthetic and sensory qualities to the sustainability discourse. To achieve this, dialogue and cooperation between the political, artistic, cultural and academic spheres on sustainability issues should be both broadened and deepened.

→ Sustainable development requires sustained support. Productions such as exhibitions and stage shows should run for longer at each venue, they should run more frequently and/or at more venues. The number of new stage productions, for example, should not be seen as a marker of quality of a venue. Sustainable cultural work and funding demands a rethink by all involved, not to mention stable framework conditions. Particularly in respect of the independent arts scene, civil society is calling for more support for structures and expanded process support.

→ Although sustainability transformation efforts and digitalisation often go hand in hand, civil society sees conflicting objectives between the digital transformation and climate action becoming ever clearer. This is because, to date, many instances of digitalised cultural provision have resulted in an apparent pressure to pursue perpetual activity, which is diametrically opposed to the principle of sustainability and the careful use of resources.

→ In the view of civil society, the 17 United Nations sustainable development goals (SDGs) should take an even more central role in culture and cultural policy, and a separate culture-related goal should be considered for the post-2030 agenda. To empower young people to think and act sustainably, culture and arts education and education for sustainable development should be closely linked and their synergetic potential for teaching sustainable development put to good use.

Goal 4: Promoting human rights and fundamental freedoms

→ The participation of women on (financially) equal terms in the cultural and media sectors is a fundamental factor for cultural diversity and for successful processes of societal transformation. Beyond the proposals contained in the third periodic report (2020), civil society is calling explicitly for greater inclusion of the rights, interests and experience of marginalised creatives that are or position themselves as FLINTA²⁴ or LGBTQIA²⁵. Civil society also demands better understanding and action on of overlapping and concurrent forms of disadvantage (intersectionality) in the cultural sector better. Monitoring hate speech on social media would be one pertinent example.

→ The participation and visibility of women or those who present as women and have been marginalised in the cultural sector because of their gender improved during the reporting period. Visibility and network-building for women, FLINTA and LGBTQIA people in art, culture and

the media, both on and offline, are seen by civil society as important tools to strengthen women's rights, improve their career prospects and achieve gender parity. However, project-based funding programmes often obstruct initiatives for building networks and long-term alliances. Civil society is therefore advocating specific lines of funding and specifically structural funding that will reinforce national and transnational women's and FLINTA networks effectively and for the long term.

→ To document progress on participation, consolidate good practice and drive innovation, civil society believes there should be regular collection of more comprehensive data. Specifically, this should cover the gender pay gap, the gender show gap, training and career paths for female artists and creatives, and evaluations of support measures.²⁶ International approaches to gender monitoring might serve as a model here. Furthermore, from the civil society perspective it

24 Female, lesbian, intersex, non-binary, trans and agender

25 Lesbian, gay, bisexual, transsexual/transgender, queer, intersex and asexual

26 Current data collection projects are still inadequate. They offer only sporadic insights and conclusions regarding the participation of FLINTA and LGBTQIA-positioned artists and gender equality.

might be helpful to raise awareness among and advise public-sector agencies, such as municipal equality offices, on the specific requirements for collecting and publishing culture-related data.

→ In the view of civil society, diversity standards and criteria in cultural institutions themselves, for the awarding of art prizes and the composition of juries and other bodies, should be established and/or reviewed across the board. Civil society also attaches great importance to promoting freelance women and mothers, independent cultural professionals and those in hybrid work (including foreign artists), and to encouraging more family-friendly working conditions. The COVID-19 pandemic exacerbated their already precarious situation. Maintaining and expanding the social and economic security system, such as rules on minimum fees, is crucial to the long-term security and independence of freelance artists, to cultural participation and to the protection of artistic freedom. Civil society considers it a crucial mission. The increase in debate on social security at the national and European levels is therefore an important step worthy of recognition. The aim should be comparative analysis of various national models to secure livelihoods and promote freelance artists. This would then serve as a basis for a more harmonised strategy to support the production of art in the Federal Republic of Germany on a long-term basis.

→ We are seeing a steady rise in the number of authoritarian and autocratic states restricting the freedom of action and liberties available to art, culture and civil society in both on and offline spaces. To provide better long-term protection and support for the growing numbers of dis-

placed, politically persecuted artists and artists at risk, cultural professionals and cultural actors in civil society, whether in exile or in their countries of origin, civil society sees a need for solutions that go beyond the positive programmes which are already in place. It is particularly full of praise for existing initiatives that grant cultural professionals from Ukraine, for example, safe refuge. It believes these should become permanent and serve as a model for new initiatives. Germany should be further strengthening the existing ties between the German and international cultural scenes, in particular in the context of city networks such as ICORN,²⁷ residencies, and mobility schemes such as On the Move²⁸ or Touring Artists (see *measure no. 66*). Civil society also identifies a need for more information services and participation opportunities for international artists and creatives. Not least, civil society advocates for a strong open-door policy in Germany.

→ A further task identified by civil society is to place more emphasis on violations of artistic freedom in Germany and Europe, irrespective of issues connected with displacement and migration. Discussion and education formats on artistic freedom are one way of achieving this, as is making the topic a fixture of artistic training curricula, to generate greater awareness of the opportunities and limits of artistic freedom.

²⁷ www.icorn.org

²⁸ www.on-the-move.org

Chapter 6

Main results and next steps

Main results

It is the norm in Germany to draft cultural policy guidelines, strategies, legislation for supporting culture and cultural plans in a participatory format that is as broad as possible. As presented in the past two periodic reports in 2016 and 2020, these instruments strengthen the cultural sector and its governance systems in the medium and long term. They cover the sector's entire value chain and, where necessary, address the specific issues or needs of individual groups, such as children and adolescents. The participatory, dialogue-based approach to developing such guidelines and strategies is increasingly understood as improving their legitimacy and effectiveness and being seen as an expression of democracy in Germany.

At the same time, during and because of the COVID-19 pandemic and other global crises, resilience has become an important watchword and an objective at the federal, *Land* and municipal levels. The pandemic laid bare not only the relevance of culture for society but also its partial fragility. In 2020, the German Cultural Council published its Red List 2.0 of cultural institutions at risk. It included some very well-regarded cul-

tural institutions, associations and programmes whose existence was jeopardised as a result of the pandemic. Fortunately, policy-makers recognised the emergency in good time. The Federal Government, *Länder* and municipalities responded with comprehensive schemes and financial measures to protect the diversity of cultural expressions, to revive it following the pandemic, and to strengthen it for the long term.

Despite wide-ranging support measures triggered by the pandemic, it is in particular the situation of freelance artists and creatives that remains unstable. In response, the Conference of Cultural Ministers, alongside associations and unions, have developed models for basic fees. Determining minimum fees for artists is still seen as an especially important step in ensuring fair remuneration for creatives, securing their livelihoods and guaranteeing equal treatment for artistic and creative professions.

The COVID-19 pandemic also impacted negatively on the visibility and participation of women in culture and the media, at least for a time. Traditional roles began to make a comeback,

and patterns supporting inequalities between the sexes expanded throughout many sectors.²⁹ Although the gender pay gap contracted, in the arts, entertainment and recreation sector it remains high, at 20%. In certain areas of art, culture and the media, it is still between 30% and 40% or even higher (2023).³⁰ Cultural professionals in some fields, such as the film industry, still often face gender-based discrimination.³¹ To do more to combat sexual abuse in the cultural and media sectors, in 2023 *Respektvoll Arbeiten*, a dialogue process on working respectfully in art, culture and the media, was instigated at the initiative of the Federal Government Commissioner for Culture and the Media. Chaired by the German Cultural Council and intended to last a year, the process asks questions such as: what are the conditions that define respectful working? Are there particular features of the cultural and media sectors that facilitate a potential abuse of power, a toxic working environment or even sexual discrimination? What can be done to specifically counteract these features? The aim is for a broad alliance within the cultural and media sectors to draw up a code of conduct by the summer of 2024. At the European level, as part of its Presi-

dency of the Council of the European Union in 2020, Germany instigated the Presidency Conclusions on gender equality in the field of culture. These recognise women's lack of equal access, participation and visibility in the cultural sector and contain a series of recommendations to eliminate gender-based discrimination. Germany's initiative addressed gender equality in culture for the first time at the level of the entire EU.

Meanwhile, the COVID-19 pandemic sparked innovation in the digital space and made some contribution towards ensuring access to diversity of cultural expressions. This digital transition will have to be driven forward to strengthen the resilience of the cultural sector, increase its economic output (in the fields of gaming and augmented reality, for example), attract new target audiences and counteract changes in consumer behaviour. New technologies such as generative artificial intelligence come with new risks and challenges. In the digital environment as in the tangible world, the rights of originators and the status of artists must be protected and the value of human creativity defended. The Digital Markets Act and the Digital Services Act adopted at the EU level

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- 29 Haupt, Marlene, Zimmermann, Sandra, and Müller, Laura: *Auswirkungen der COVID-19-Pandemie auf die Geschlechterverhältnisse* ("Impact of the COVID-19 pandemic on gender relations"). Bonn, 2022; available (in German) at library.fes.de/pdf-files/a-p-b/19864.pdf, pp. 4-6; see also: Kohlrausch, Bettina, and Zucco, Aline: *Corona trifft Frauen doppelt – weniger Erwerbseinkommen und mehr Sorgearbeit* ("Women hit doubly by COVID – less earned income and more care work"), WSI Policy Brief No. 40, May 2020; available (in German) at www.boeckler.de/pdf/p_wsi_pb_40_2020.pdf; Shephard, Nicole (2021): *Covid-19, Gender und Digitalisierung* ("COVID-19, gender and the digital economy"), an expert opinion for the Federal Government's third Gender Equality Report; available at www.bmfsfj.de/resource/blob/227418/9cfd283a6104dfd9d4febbc19f4bfed5/shephard-nicole-covid-19-gender-und-digitalisierung-data.pdf, p. 4. With regard to those insured under the Artists' Social Fund, see Schulz, Gabriele, and Zimmermann, Olaf: *Baustelle Geschlechtergerechtigkeit. Datenreport zur wirtschaftlichen und sozialen Lage im Arbeitsmarkt Kultur* ("Gender equality – a work in progress. Data report on the economic and social situation on the cultural labour market"). Berlin, 2023, p. 74
- 30 Schulz, Gabriele, and Zimmermann, Olaf: *Baustelle Geschlechtergerechtigkeit. Datenreport zur wirtschaftlichen und sozialen Lage im Arbeitsmarkt Kultur* ("Gender equality – a work in progress. Data report on the economic and social situation on the cultural labour market"). Berlin, 2023, pp. 33, 118-119 and 123-125. See also: Ver.di: *Gender Pay Gap 2022 in ausgewählten künstlerischen Berufen* ("Gender pay gap in selected artistic professions in 2022"). 2023; available (in German) at kunst-kultur.verdi.de/++file++6401bac-5c4ab78686224aff6/download/230127_verdi-Kunst-und-Kultur_Gender-Pay-Gap_Kulturbetriebe_Auswertung-KSK.pdf
- 31 Bündnis Vielfalt im Film: a survey of 6000 filmmakers on diversity and discrimination on screen and behind the camera in 2021; available at vielfaltimfilm.de/ergebnisse; on the situation of female stage performers with children, see Mendrela, Annika Sophie, and Usemann, Vera: *Belastungen, Bedürfnisse und Herausforderungen von Bühnenmüttern. Eine Pilotstudie zur Lebenssituation von Bühnenkünstlerinnen mit Kindern* ("Strains, needs and challenges faced by mothers on stage. A pilot study on the situation of women stage performers with children"). 2023; available (in German) at <https://t1p.de/c5wa8>

set out new rules for digital markets that will be expanded by the new EU Artificial Intelligence Act, which at the time of writing is fully drafted and ready for adoption.

Pandemic-related travel and entry restrictions also suspended mobility for artists and cultural professionals during the reporting period. At the same time, awareness of the need for fair, long-term alliances and co-production has grown since 2019/2020. The German Commission for UNESCO's Fair Culture Initiative is a leading contribution, particularly as regards the granting of preferential treatment for developing countries (Article 16 of the Convention). To encourage future equitable collaborations, Germany, as part of its international cultural policy, has implemented a raft of measures to address its colonial past and find viable solutions for dealing with cultural assets from colonial contexts. Many cultural institutions are currently conducting critical reviews of the legacy of colonialism, addressing its impacts on the present, and decolonialisation strategies.

Important progress has been made on linking culture and the creative economy with the goals of the United Nations 2030 Agenda for Sustainable Development. Germany's actions are guided by the awareness that culture plays an important part in the sustainable development of both society and the economy at both the national and international levels. Sustainability is currently finding its way into cultural strategies across the board, and culture is becoming incorporated into sustainability strategies. In these contexts, sustainability is understood and addressed not just in environmental terms but also in its economic, social and cultural dimensions. More and more cultural institutions are assuming their social responsibility for a climate-friendly future. There are numerous programmes seeking reductions in carbon emissions, while a whole range of actors

and new groups are committed to achieving a sustainable, just and culturally diverse future. The Green Culture Desk instituted by the Federal Government Commissioner for Culture and the Media is an important step in building ties for and providing training for the cultural and media sectors. Culture can exert considerable leverage in the sustainability transition and be a model for other industries. Achieving this, however, requires the cultural sector to overcome ingrained practices such as the steady creation and discontinuation of new productions instead of using and re-using existing productions in the manner of an environmentally friendly circular economy.

The importance of a strong, committed and diverse civil society to a diverse cultural sector can be observed in all target and monitoring areas. It is particularly evident in connection with Russia's illegal war of aggression against Ukraine and the resulting displacement of people, to which German cultural policy and civil society have responded with enormous solidarity and willingness to help. Numerous cultural institutions and volunteers quickly organised residencies, emergency grants and exile programmes. The public sector has made several million euro available to support these measures. These initiatives have made an important contribution to protecting artists and artistic freedom.

Challenges and problem-solving strategies

As a State Party, in this quadrennial periodic report Germany has already set out present and looming challenges in many areas while also outlining its response to them. In *Chapter 5*, civil society has also listed a number of the challenges and problem-solving strategies from its perspective – some of them congruent with the view of federal and *Land* governments, such as gender equality and fair pay. They will not be repeated here. As a final summary, five key challenges facing Germany as a State Party can be spotlighted:

- Cultural spending by the public sector has been raised significantly according to need in recent years. It is not expected that it will be possible to sustain similar growth in the years to come. Ensuring that the cultural and creative sectors in Germany remain vibrant and innovative will require even more connections, dialogue and cooperation, as well as the dismantling of bureaucracy.
- The cultural and creative sectors in Germany already understand climate change as an area for action. However, the great urgency of climate-change mitigation and adaptation demands even more effort and consistency in climate action on the part both of the state and of cultural institutions and players themselves. Structural measures and revamping edifices are some of the ways forward.
- Art and culture thrive most freely in democratic states. That is why Germany is concerned about growing authoritarian tendencies in many of its long-term partner countries. Germany supports artists and media professionals in partner countries and in exile, so that they can continue to pursue their creative endeavours and their work unhindered thanks to programmes such as residencies and emergency grants.
- Polarising and exclusionary social discourse is increasing in Germany and threatening artistic freedom here, too. As a State Party, Germany remains vigilant and does what it can, from providing financial support for culture to imposing sanctions under the rule of law and investigating crimes.
- In the wake of the COVID-19 pandemic, technology-heavy areas of the cultural and creative sectors in particular, such as film, theatre and music, are suffering from a lack of skilled workers. As a State Party, Germany is therefore fostering improvements to working conditions in the cultural sector, by introducing rules on basic fees, for example, and developing strategies to attract fresh talent and bring in skilled workers from abroad.

Next steps: 2024 to 2027

Germany already plans a series of new cultural policy initiatives for the next few years. The Federal Government's 2021-2025 coalition agreement gives an indication of what these are at the federal level. For example, it provides

for culture to be enshrined as a constitutional objective in the Basic Law, for the gender pay gap to be closed, for the cultural relevance of clubs and live music venues to be recognised, for public libraries to be able to open on Sundays, for

ruling out the possibility of a statute of limitations on surrender claims for art looted by the Nazis, and for creating a federal foundation for industrial World Heritage. A number of *Länder* have undertaken, among other things, to improve the social-welfare safety net for artists, to support the cultural sector in its environmental transition, to further strengthen culture and arts education, and to digitise cultural heritage.

All in all, the objectives that can be inferred from the *Land* and Federal Government coalition agreements are largely congruent with the goals of the 2030 Agenda and those of the UNESCO Convention on Cultural Diversity.

The 2030 Agenda is Germany's touchstone in its international cooperation. It is articulated as a guiding principle, for example, in the Federal Government's 2021-2025 coalition agreement. International cooperation is also geared to the target of an ODA rate³² of at least 0.7% of gross national income. Germany will "continue to pursue stronger and more flexible cultural and societal diplomacy that is coordinated in a whole-of-government approach and closely aligned at the European level". Germany will "strengthen cooperation in multilateral forums, such as UNESCO, the G7 and the G20, and expand its own programmes, such as the *Kultur-GutRetter* cultural assets rescue scheme, not least against the backdrop of the climate crisis".

The preferential treatment in terms of market access for low- and median income countries that is required under the UNESCO Convention on Cultural Diversity is congruent with Germany's long-standing commitment to free and fair trade. As part of this, Germany founded the Fair Culture Initiative and is encouraging momen-

tum for a Fair Culture movement. A Fair Culture Charter was recently drafted and its draft circulated internationally within UNESCO bodies, in Germany, in partner countries and beyond. The aim is to gain new and diverse partners from other States Parties.

The follow-up processes to the MONDIACULT 2022 World Conference on Cultural Policies are now in full swing. Germany supports these processes, which seek to actively use and broaden the monitoring system of the UNESCO Convention to drive the implementation of that Convention, like others, both in and by Germany. The outcomes of the present periodic report will be communicated to the general public with an emphasis on the importance of the Convention for the protection and promotion of the diversity of cultural expressions. The aim for the coming years will be to further implement the goals of the Convention by perpetuating and expanding positive trends in areas such as gender equality, the digital transition, cultural participation, sustainability and climate action, social and economic security for cultural professionals, and greater international development cooperation in the cultural and creative sectors.

Germany worked closely with UNESCO to protect and promote the diversity of cultural expressions even before 2005. At the UNESCO General Conference in 2023, Germany pledged to remain such a close partner to UNESCO and the international community.

32 Official development assistance (ODA) as a proportion of gross national income.

Annex

1. Process of preparing Germany's fourth Quadrennial Periodic Report

On 18 May 2023, the steering committee for the process met for the first time at the premises of the German Commission for UNESCO in Bonn. On the basis of the resolutions by the Conference of Parties (2019), it established the timetable, the consultation procedure and the priorities for the periodic report. It decided that a consolidated periodic report would be compiled in order adequately and appreciatively reflect the contribution of civil society to the implementation of the Convention.

From May to July 2023, the national point of contact at the German Commission for UNESCO called on civil society actors to communicate relevant initiatives and measures online for the fourth periodic report. During the same period, the Federal Foreign Office, the Federal Government Commissioner for Culture and the Media, and the *Länder*, through the Cultural Affairs Committee of the Standing Conference of the Ministers of Education and Cultural Affairs, gave their own specific input to the report. Additionally, the Federal Foreign Office invited all relevant ministries (the Federal Ministry of Education and Research, the Federal Ministry for Economic Cooperation and Development, the Federal Ministry for Economic Affairs and Climate Action, the Federal Ministry of Labour and Social Affairs, the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth, and the Federal

Ministry of Justice), the Federal Statistical Office and the Association of German Cities to nominate pertinent measures.

The national point of contact for the 2005 Convention moreover proactively conducted in-depth research and analyses in 2023. Altogether, 103 measures and initiatives of relevance to the periodic report had been identified by 31 July 2023. On 4 May 2023, the Sub-Committee for Culture and the Advisory Committee on the “Diversity of Cultural Expressions” of the German Commission for UNESCO addressed issues pertaining to the fourth periodic report as well as the important trends and challenges during the reporting period.

In keeping with the new reporting structure agreed in 2019, the German Commission for UNESCO collated the contributions to produce a first draft by 25 September 2023.

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

1. The steering committee arranged for an initial quality check and feedback loops with the Federal Foreign Office, the Federal Government Commissioner for Culture and the Media, and the *Länder*.

2. At a special consultation session of the Federal Coalition for Cultural Diversity held in Potsdam on 30 November 2023, major advances and challenges during the 2020 to 2023 reporting period from the perspective of civil society were identified in a bullet-point fashion; in addition, important outcomes, trends, challenges and problem-solving strategies were compiled and discussed.
3. Civil society stakeholders and experts were invited to comment on the draft report online between 15 December 2023 and 3 January 2024

The steering committee took into account the findings of the consultations and the remarks and proposals from civil society and the expert community in producing the second draft of the report and at its final reading of the report text, which took place on 8 February 2024 under the lead responsibility of the Federal Foreign Office.

2. Statistics based on data from the Federal Statistical Office

Cultural policy measures and programmes (Chapter 1)

1.1. The artistic, cultural and creative sectors as a share of GDP in USD*		
Data	2020: EUR 98,500,000,000 (USD 107,827,950,000 33) / 2.93% 2021: approx. EUR 103,700,000,000 (approx. USD 113,520,390,000) / 2.88% Source: Federal Ministry for Economic Affairs and Energy, 2022 Cultural and Creative Industries Monitoring Report, p. 17	
Breakdown by sector	1. Music industry	4,349,243,100
	2. Books market	6,867,053,100
	3. Art market	1,169,139,600
	4. Film industry	8,857,217,700
	5. Broadcasting industry	8,504,724,300
	6. Performing arts market	3,032,319,000
	7. Design industry	11,158,277,100
	8. Architecture market	8,824,376,700
	9. Press market	11,597,251,800
	10. Advertising market	12,894,471,300
	11. Software and gaming industry	44,730,536,700
	12. Other	1,031,207,400
	Figures for 2021 in USD Source: Federal Ministry for Economic Affairs and Energy, 2022 Cultural and Creative Industries Monitoring Report: sub-markets by gross value creation, p. 12	

33 EUR-USD exchange rate as at 10 January 2024 (USD 1 = EUR 0.9100)

1.2. Share of the workforce employed in the artistic, cultural and creative sectors

Data	2022: 1,769,000 / approx. 3.9%						
	Source: Federal Statistical Office, employees in culture-related sectors in 2022, initial findings, H24/32161100						
Breakdown by sector, age and type of employment	Sector/industry	Ages 15 to 24	Ages 25 to 34	Ages 35 to 44	Ages 45 to 54	Ages 55 to 64	65 and older
	Manufacture of coins, jewellery and related articles	/	/	/	/	/	/
	Manufacture of musical instruments	/	/	/	/	/	/
	Retail sale of cultural and recreation goods	17,000	24,000	24,000	23,000	35,000	(9,000)
	Publishing of books and periodicals	22,000	26,000	33,000	35,000	45,000	17,000
	Software publishing	/	15,000	13,000	(8000)	(7000)	/
	Motion picture, video and television programme activities	(11,000)	20,000	15,000	12,000	(8000)	/
	Sound recording and music publishing activities	/	/	/	/	/	/
	Radio broadcasting	/	/	/	(8000)	(9000)	/
	Television programming and broadcasting activities	/	/	/	/	/	/
	Data processing, hosting and related activities; web portals	(9000)	20,000	21,000	16,000	13,000	/
	Other information service activities	/	18,000	16,000	14,000	12,000	/
	Architectural and engineering agencies and related technical consultancy	31,000	125,000	98,000	103,000	103,000	31,000

	Advertising/ advertising agencies	23,000	58,000	42,000	34,000	23,000	(7000)
	Specialised design activities	(9000)	26,000	22,000	23,000	18,000	/
	Photographic activities	/	(8000)	(8000)	/	(6000)	/
	Translation and interpretation activities	/	/	/	/	/	/
	Creative, arts and entertainment activities	14,000	38,000	44,000	40,000	41,000	16,000
	Libraries, archives, museums and other cultural activities	(8000)	13,000	14,000	16,000	23,000	/
	Total	163,000	413,000	373,000	357,000	362,000	101,000
/ = not specified because statistics are not sufficiently reliable owing to the small number of cases (70 or fewer) () = of limited meaning because the figure is statistically relatively uncertain owing to the number of cases (71 to 119) Source: Microcensus 2020, Federal Statistical Office, H24/32161100 ³⁴							

³⁴ Note: Microcensus data from 2020 onwards can be compared with that of previous years to only a limited extent because of methodological and technical changes. New embargo rules also apply to the data. These changes have improved the overall quality of the data. Further information on the new design of the microcensus from 2020 onwards can be found at www.destatis.de/EN/Themes/Society-Environment/Population/Households-Families/Methods/microcensus-2020.html

1.2. Share of the workforce employed in the artistic, cultural and creative sectors

Breakdown by sector, gender and type of employment	Sector/industry	Total	Men	Share	Women	Share
	Manufacture of coins, jewellery and related articles	19,000	/		13,000	
	Manufacture of musical instruments	(11,000)	(8000)		/	
	Retail sale of cultural and recreation goods	132,000	64,000	48%	67,000	51%
	Publishing of books and periodicals	177,000	78,000	44%	99,000	56%
	Software publishing	49,000	36,000	74%	13,000	24%
	Motion picture, video and television programme activities	69,000	40,000	58%	29,000	42%
	Sound recording and music publishing activities	12,000	(8000)		/	
	Radio broadcasting	30,000	15,000	50%	15,000	50%
	Television programming and broadcasting activities	17,000	(9000)		(7000)	
	Data processing, hosting and related activities; web portals	80,000	55,000	69%	25,000	31%
	Other information service activities	66,000	42,000	64%	24,000	36%
	Architectural and engineering agencies and related technical consultancy	491,000	305,000	62%	187,000	38%
	Advertising/ advertising agencies	188,000	93,000		94,000	
	Specialised design activities	102,000	53,000	52%	49,000	48%
	Photographic activities	32,000	16,000		17,000	
	Translation and interpretation activities	23,000	(8000)		15,000	
	Creative, arts and entertainment activities	193,000	109,000	56%	84,000	44%
	Libraries, archives, museums and other cultural activities	79,000	27,000		53,000	
	Total	1,769,000	972,000	55%	797,000	45%
/ = not specified because statistics are not sufficiently reliable owing to the small number of cases (70 or fewer) () = of limited meaning because the figure is statistically relatively uncertain owing to the number of cases (71 to 119) Source: Microcensus 2020, Federal Statistical Office, H24/32161100						

1.3. Public funding for art/culture in USD*

Data	2020: USD 15,873,150,000 (federal, Länder and municipal spending)³⁵ Source: Statistical offices of the Federal Government and the Länder, Kulturfinanzbericht ("report on cultural funding"), 2022	
Share going to each sector/field (in %)	Theatre and music	31.4 %
	Libraries	12.1 %
	Museums, collections, exhibitions	18.7 %
	Protection and preservation of historical monuments	4.5 %
	Cultural affairs abroad	4.8 %
	Public colleges of art	4.5 %
	Other cultural preservation	21.6 %
	Administration for cultural affairs	2.5 %
	Percentages relate to 2020 Source: Statistical offices of the Federal Government and the Länder, Kulturfinanzbericht ("report on cultural funding"), 2022	

1.4. Share of population with subscriptions to streaming services (e.g. Netflix, Spotify, Amazon, etc.)

Data	2023: 46,300,000 (age 16 and above) / 54.836% (of the entire population) Information relates to paid-for subscriptions to video or audio streaming services Source: Bitkom digital association: press information: Weniger Geld für Streaming ("Less money for streaming") (10 July 2023); available (in German) at www.bitkom.org/Presse/Presseinformation/Weniger-Geld-fuer-Streaming
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35 * EUR-USD exchange rate as at 10 January 2024 (USD 1 = EUR 0.9100)

International cooperation and mobility of artists and cultural professionals (Chapter 2)

2.1. Total foreign direct investment in the artistic, cultural and creative sectors in USD*

Daten	2021: USD 758,241,758³⁶
	Source: Deutsche Bundesbank (German Federal Bank), direct investment statistics, April 2023, p. 107

The role of culture in contributing to sustainable development strategies (Chapter 3)

3.1. Current data on cultural participation differentiated by sociodemographic attributes

Data unavailable	<p>The last Germany-wide study to be conducted in this area was the 9th Cultural barometer (“Kulturbarometer”) of 2011, carried out by the Centre for Cultural Research in cooperation with the Association of German Orchestra (Deutsche Orchestervereinigung, DOV, now unisono). More recent figures are unavailable for the reporting period of 2020 to 2023.</p> <p>According to 2019 EUROSTAT <i>Cultural Statistics report</i>, in 2015, 73.3% on average of all Germans had taken part in at least one cultural activity, such as going to the cinema, attending a live performance or visiting a cultural site, “during the previous 12 months”. However, the rate of cultural participation varied in line with educational attainment, ranging from 60% among people with a low level of educational attainment to 83% among those with a high level of educational attainment. In 2015, 56.1% of Germans engaged in an artistic activity, such as playing music, and 29.7% did so on a weekly basis. On average, 7% of Germans indicated that they had not participated in culture or a cultural activity at all, with the stated reason that they were not interested in cultural or artistic activities or the associated offerings.</p>
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3.2. Total contribution to the International Fund for Cultural Diversity (IFCD)

Data	<p>The German Government made voluntary contributions of</p> <p>USD 128,654.90 in 2020,</p> <p>USD 128,956.30 in 2021,</p> <p>USD 101,419.88 in 2022 and</p> <p>USD 107,066.38 in 2023.</p> <p>For the 2020-2023 reporting period, the total contribution comes to USD 466,097.46.³⁷</p>
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³⁶ * EUR-USD exchange rate as at 1 July 2024 (USD 1 = EUR 0.9300)

³⁷ UNESCO: Voluntary contributions made by Parties, available at: www.unesco.org/creativity/en/ifcd/support/parties

Gender equality and artistic freedom (Chapter 4)

4.1. Share of public funds allocated to women artists and cultural professionals	
Data unavailable	Data unavailable
4.2. Gender split among holders of decision-making or management positions at private- and public-sector cultural and media institutions	
Data unavailable	Data unavailable
4.3. Gender split among artists/cultural professionals at art festivals and in the creative industries (film, publishing, the music industry, etc.)	
Data unavailable	Data unavailable
4.4. Gender split among award winners	
Data unavailable	Data unavailable
4.5. Gender split in the realm of cultural participation	
Data unavailable	Data unavailable

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

Participants in the online consultation from May to July 2023 (Federal Coalition for Cultural Diversity)

Academy of Culture and Arts Education of the Federal Government and the State of Nordrhein-Westfalia (Akademie der kulturellen Bildung des Bundes und des Landes NRW e. V.)

Advisory Committee on the “Diversity of Cultural Expressions” (2020-2023) of the German Commission for UNESCO

ArtVenture Club

Clubcommission – Network of the Berlin club culture

Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH

European Music Council

Federal Association for the Independent Performing Arts (BFDK)

Federal Association of Artists of the Fine Arts (BBK)

Federal Music Association Choirs & Orchestras (BMCO)

Federal Republic of Germany Centre of the International Theatre Institute (ITI)

Film Television Fund Bavaria (FilmFernsehFonds Bayern GmbH)

Fonds Soziokultur e. V.

German Music Council

German Radio Philharmonic Orchestra in Saarbrücken and Kaiserslautern

Goethe-Institut e. V.

Independent ensembles and orchestras in Germany (FREO – Freie Ensembles und Orchester in Deutschland e. V.)

Institute for Foreign Relations (ifa – Institut für Auslandsbeziehungen e. V.)

LAKS Hessen e. V. (Land working group of cultural initiatives and sociocultural centres in Hesse)

Land capital Hanover, Cultural Affairs Office

National Youth Orchestra of Germany, German Music Council

Orchester des Wandels e. V.

STADTKULTUR Network of Bavarian Cities (Netzwerk Bayerischer Städte e. V.)

The Media Authorities – ALM GbR

UNESCO Chair in Cultural Policy for the Arts and Transformation, University of Hildesheim

UNESCO City of Film Potsdam

UNESCO City of Literature Heidelberg, Cultural Affairs Authority

ZKM | Center for Art and Media Karlsruhe

Organisations participating in the special consultation session of the Federal Coalition for Cultural Diversity on 30 November 2023

Advisory Committee on the “Diversity of Cultural Expressions” (2020-2023) of the German Commission for UNESCO
alba KULTUR – International Office for Global Music
Arbeit und Leben DGB/VHS Nordrhein-Westfalen e. V. – Landesarbeitsgemeinschaft
ArtVenture Club
Bavarian Association of Independent Performing Arts / Local Agenda 21 unit, Augsburg
Brandenburg Society for Culture and History (Brandenburgische Gesellschaft für Kultur und Geschichte gGmbH)
Cultural Foundation of the Länder
CULTURE CONCEPTS
Federal Association for the Independent Performing Arts (BFDK)
Federal Foreign Office (observer)
Federal Music Association Choirs & Orchestras (BMCO)
Federal Republic of Germany Centre of the International Theatre Institute (ITI)
Foundation Brandenburger Tor
Foundation Humboldt Forum im Berliner Schloss
Freelancers operating in the cultural and media sectors
FREO – Freie Ensembles und Orchester in Deutschland e. V.
Genshagen Foundation
German Rectors’ Conference
Goethe-Institut e. V.
Institut für Zukunftskultur
International Society of Fine Arts in Germany (Internationale Gesellschaft der Bildenden Künste)
Kulturpolitische Gesellschaft e. V.
Land capital Hanover, Cultural Affairs Office
Land capital Potsdam
Schleswig-Holstein Ministry of General Education and Vocational Training, Science, Research and Culture (observer)
Secretariat of the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany (observer)
STADTKULTUR Network of Bavarian Cities (Netzwerk Bayerischer Städte e. V.)
Studio Marshmallow
tanzfähig Wohlfarter Richarz GbR
Thuringian Cultural Council
UNESCO Chair in Cultural Policy for the Arts and Transformation, University of Hildesheim
UNESCO Chair of International Relations, Dresden University of Technology
UNESCO City of Film Potsdam
UNESCO World Heritage Office in Augsburg
ZKM Center for Art and Media Karlsruhe

Sub-Committee for Culture (2020-2023) of the German Commission for UNESCO

<i>Susanne Bieler-Seelhoff</i> , Schleswig-Holstein Ministry of Education, Science and Cultural Affairs
<i>Katrin Budde</i> , Member of the German Parliament/Bundestag
<i>Professor Udo Dahmen</i> , Popakademie Baden-Württemberg
<i>Professor Inés de Castro</i> , Linden-Museum Stuttgart
<i>Stephan Dorgerloh</i> , former Saxony-Anhalt Minister of Education and the Arts, Wider Sense GmbH
<i>Professor Konrad Elmshäuser</i> , State Archives of the Free Hanseatic City of Bremen
<i>Dr Christian Groni</i> , Office of the Federal Government Commissioner for Culture and the Media
<i>Professor Markus Hilgert</i> , Cultural Foundation of the Länder
<i>Professor Christian Höppner</i> , German Music Council / German Cultural Council
<i>Dr Wolf Iro</i> , Goethe-Institut e. V.
<i>Professor Benjamin Jörissen</i> , UNESCO Chair in Digital Culture and Arts in Education, Friedrich-Alexander-Universität Erlangen-Nürnberg
<i>Professor Susanne Keuchel</i> , German Federation for Arts Education and Cultural Learning
<i>Tobias J. Knoblich</i> , Land capital Erfurt / Kulturpolitische Gesellschaft
<i>Professor Hartwig Lüdtke</i> , Vice President of the German Commission for UNESCO
<i>Margit Rosen</i> , ZKM Center for Art and Media Karlsruhe
<i>Professor Sabine von Schorlemer</i> , UNESCO Chair of International Relations, Dresden University of Technology
<i>Lennart Schulze</i> , Junges Forum of the German Commission for UNESCO
<i>Fetsum Sebhat</i> , PxP Embassy e. V.
<i>Rebecca Stock</i> , Secretariat of the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany
<i>Dr Helga Trüpel</i> , former Member of the European Parliament

Advisory Committee on the “Diversity of Cultural Expressions” (2020-2023) of the German Commission for UNESCO

Dr Hans Jürgen Blinn, former Ministerialrat

Professor Udo Dahmen, Popakademie Baden-Württemberg

Simone Dudt, European Music Council

Dr Andrea Edel, City of Heidelberg, Cultural Affairs Authority

Birgit Ellinghaus, alba KULTUR – International Office for Global Music

Dr Wolf Iro, Goethe-Institut e. V.

Margit Rosen, ZKM | Center for Art and Media Karlsruhe

Professor Sabine von Schorlemer, UNESCO Chair of International Relations, Dresden

University of Technology

Asli Sevindim, North Rhine-Westphalia Ministry for Children, Family Affairs, Refugees and Integration

Dr Helga Trüpel, former Member of the European Parliament

Sabine Verheyen, Member of the European Parliament

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