

**The Federal Government Commissioner for Culture and the Media**

**THE CULTURE AND MEDIA POLICY OF THE GERMAN FEDERAL  
GOVERNMENT**

**“ART AND CULTURE NEED THE GREATEST POSSIBLE FREEDOM IN  
ORDER TO FLOURISH.”**

**MINISTER OF STATE PROF. MONIKA GRÜTTERS, MEMBER OF THE GERMAN BUNDESTAG**

**FEDERAL GOVERNMENT COMMISSIONER FOR CULTURE AND THE MEDIA**

<b>4</b>	<b>AN OVERVIEW OF THE CULTURE AND MEDIA POLICY OF THE GERMAN FEDERAL GOVERNMENT</b>
<b>10</b>	<b>CULTURE</b>
12	FUNDING IMPORTANT CULTURAL INSTITUTIONS
24	SUPPORTING ARTISTS
28	LITERATURE AND MUSIC, THE PERFORMING ARTS AND THE FINE ARTS
39	CULTURAL EDUCATION
45	CULTURE AND INTEGRATION
49	PROVENANCE RESEARCH AND RESTITUTION
54	PROTECTING AND PRESERVING CULTURAL PROPERTY
<b>62</b>	<b>REMEMBRANCE AND COMMEMORATION</b>
67	REMEMBERING THE VICTIMS OF NATIONAL SOCIALISM
74	STUDYING THE COMMUNIST DICTATORSHIP IN GERMANY
<b>82</b>	<b>FILM</b>
84	FILM PROMOTION
<b>90</b>	<b>THE MEDIA</b>
97	MEDIA LITERACY
101	DEUTSCHE WELLE
<b>104</b>	<b>CONTACT</b>

**AN OVERVIEW OF THE CULTURE AND MEDIA POLICY OF THE GERMAN  
FEDERAL GOVERNMENT**

## **CULTURE AND THE MEDIA MAKE FOR A LIVABLE SOCIETY**

A creative and open-minded society draws very key inspiration from the ideas and thought-provoking impetus it derives from culture and the arts.

It is the state's duty to protect artistic freedom and provide the environment in which cultural life can flourish. That means promoting the arts and culture. Our cultural heritage has been entrusted to us by previous generations for safekeeping, and we must take care to preserve it for future generations; contemporary art needs space in which to develop.

The freedom and diversity of the media form one of the bases of our democratic society. That is why freedom of the press and broadcasting is enshrined in our Constitution, the Basic Law. Politics is also called to create the enabling environment in which that freedom and diversity can be protected and preserved.

## **CULTURAL FEDERALISM – A PROVEN MODEL**

Germany's cultural wealth is also founded on the diverse cultural landscape across its various regions that has evolved over time. Compared to other nations, Germany has a particularly dense network of cultural institutions. And this wealth of outstanding cultural attractions is not only to be found in large urban conurbations but also in smaller towns and rural regions.

Germany's cultural landscape has evolved and developed over time thanks to the policy of cultural federalism – also known as the autonomy of the *Länder* in cultural and educational affairs. According to the Basic Law, responsibility for promoting culture falls to the *Länder* (federal states); according to the right to local self-government, also to local authorities. Responsibility for the media also generally lies with the *Länder*.

## **WHAT ROLE DOES THE FEDERAL GOVERNMENT PLAY?**

The Federal Government focuses on tasks that are of national significance:

- It ensures that federal legislation creates a favourable enabling environment for culture and the media, for instance by means of a copyright law that guarantees artists their fair share of the value created through their works.
- It promotes cultural institutions and projects of national importance, including the German National Library, the Prussian Cultural Heritage Foundation and the Berlin International Film Festival.
- It is also responsible for representing the nation culturally in the capital city Berlin, for example by means of the Capital Cultural Fund in Berlin it finances.
- The Federal Government also represents Germany on various international committees, such as the EU Council of Ministers for Culture in Brussels.
- The Federal Government is a reliable partner for the *Länder* and local authorities, giving fresh impetus to cultural life across Germany, and making many projects possible by providing additional funding.

## **Public spending on culture by the Federal Government, the *Länder* and local authorities**

A total of approx. EUR 9.4 billion of public spending goes to culture

of which

**13.3%** is provided by the Federal Government

**41.9%** is provided by the *Länder*

**44.8%** is provided by local authorities

(Source: Cultural Finance Report 2014, referring to 2011)

## **Cooperative cultural federalism**

The Federal Government, the *Länder* and local authorities need to cooperate constructively in order to create the best possible conditions in which the arts and culture can thrive.

That is why at the start of her term of office Minister of State for Culture Monika Grütters invited the Ministers of Culture of the *Länder*, representatives of local government associations, and cultural foundations at *Länder* and national level to the Federal Chancellery for a meeting. Such joint meetings are now held twice a year, by turns at the invitation of the Minister of State for Culture and the incumbent President of the Conference of Ministers of Culture of the *Länder*.

## **THE MINISTER OF STATE FOR CULTURE IN THE FEDERAL CHANCELLERY**

The post of Federal Government Commissioner for Culture and the Media (BKM) was created in 1998 to bring together under one roof all the Federal Government's tasks in regard to culture and media policy.

The Federal Government Commissioner is also a Minister of State in the Federal Chancellery. The Federal Government Commissioner has her offices in the Federal Chancellery and attends meetings of the Federal Cabinet.

Monika Grütters was appointed Minister of State for Culture and the Media in December 2013. She is a Member of the German Bundestag and has been concerned with cultural and educational policies for many years.

## **THE BKM'S AUTHORITY**

Minister of State for Culture Monika Grütters heads a supreme federal authority. The BKM has around 255 members of staff in Berlin and Bonn.

The following are subordinate to the BKM:

- The Federal Archives, with its eight sites across Germany,
- The Federal Commissioner for the Files of the State Security Service of the German Democratic Republic (GDR), better known as the Stasi Files Authority, and
- The Federal Institute for the Culture and History of Germans in Eastern Europe based in Oldenburg.

## **THE BKM ON INTERNATIONAL COMMITTEES**

The BKM represents Germany on the EU Council of Ministers for Culture in Brussels. Together with the ministers of culture of the other EU Member States she represents the interests of culture and the arts on that Council, for instance during negotiations on a free trade agreement between the EU and the United States.

Minister of State for Culture Monika Grütters is also responsible for culture and the media in the context of bilateral governmental consultations, for example the Franco–German Council of Ministers that meets twice a year.

## **Minister of State for Culture and the Media Monika Grütters**

Monika Grütters, who was born in Münster in North Rhine-Westphalia, has been concerned with cultural and educational policy for many years. She spent 10 years in the Berlin Senate Administration before becoming a Member of the German Bundestag in 2005. During the last electoral term she chaired the Bundestag Committee for Culture and the Media. She is Honorary Professor at Freie Universität Berlin.

Monika Grütters studied German Language and Literature, Art History and Politics at Münster University and Bonn University. She worked in public relations for various opera houses, museums and publishers. From 1998 to 2013 she was Chair of the Board of the Brandenburg Gate Foundation in the Max Liebermann House in Berlin.

For more information about the tasks and work of the Minister of State for Culture and the Media, visit: [www.kulturstaatsministerin.de](http://www.kulturstaatsministerin.de).

## **Cultural institutions and projects in Europe**

The Federal Government supports diverse transnational cultural initiatives and institutions in Europe.

Germany's cooperation with **France** is particularly close and diverse, ranging from the funding of joint film productions, to the Franco–German Franz Hessel Prize for Literature, to providing funding for translations.

One example of the intensive cultural exchange with **Poland** is the two governments' commitment to supporting the historic Fürst Pückler Park in Bad Muskau on the German–Polish border. The BKM also promotes German–Polish art and cultural projects.

The Federal Government finances German cultural institutions in **Italy**, such as the German Academy Villa Massimo in Rome, the Casa di Goethe in Rome, the German Study Centre in Venice and the Villa Romana in Florence. The German–Italian Translation Prize is awarded jointly by the BKM and the Federal Foreign Office.



## **THE CULTURE AND MEDIA BUDGET**

The Minister of State for Culture and the Media's budget for 2016 totals some EUR 1.4 billion.

Its biggest expense items include

- Deutsche Welle, Germany's international broadcaster, that receives some EUR 302 million in funding,
- the Federal Government's share in the Prussian Cultural Heritage Foundation, just under EUR 229 million, and
- the Stasi Files Authority that receives some EUR 105 million annually.

Special expense items and priority areas in the BKM's 2016 culture budget include

- increasing cultural film funding by making an additional EUR 15 million available,
- up to EUR 5.5 million towards preparations for making the Humboldt Forum a meeting place of the world's cultures,
- providing EUR 20 million towards a special monument protection programme enabling urgently needed repairs to cultural monuments across Germany,
- up to EUR 5 million for the restoration and modernization of valuable pipe organs across Germany.

# **CULTURE**

## **GERMANY, A LAND OF CULTURE**

There are some 140 publicly funded theatres and around 130 concert and theatre orchestras in Germany – that is unique in the world. The UNESCO World Heritage List includes 40 of Germany's historic buildings and ensembles, ranging from Cologne Cathedral to Museum Island in Berlin to the monuments to "Classical Weimar". Some of the thousands of museums across Germany register extremely high visitor numbers.

Germany's unique cultural heritage and diversity needs to be protected and preserved. It also needs to be used in diverse ways: to entertain and enrich, to provide new insights, to help expand people's horizons and boost their powers of judgement.

It also needs to be made accessible to those who are not familiar with the arts and culture or who have difficulty accessing it due to physical limitations.

## **FUNDING IMPORTANT CULTURAL INSTITUTIONS**

### **THE FEDERAL GOVERNMENT ASSUMES RESPONSIBILITY**

The German National Library, the Federal Archives, the Prussian Cultural Heritage Foundation, the Bauhaus Dessau Foundation and the German Historical Museum are examples of cultural institutions that have a wide reach – across Germany and internationally. That is why the Federal Government assumes responsibility for them.

One of the BKM's most important tasks is supporting cultural institutions and projects of national importance. In many cases it is providing funding in cooperation with the *Länder*, often together with the local authority in the cities where they are located. One example among many is the funding the BKM provides to the Prussian Palaces and Gardens Foundation Berlin-Brandenburg in conjunction with the Governments of Berlin and Brandenburg.

The map of Germany on page 22 indicates those institutions and projects classed as being of national importance that are funded by the BKM.

### **The Prussian Cultural Heritage Foundation – one of the world's largest cultural institutions**

Around 2.4 million people from Germany and abroad visit Museum Island in Berlin every year. It is the centrepiece of the Prussian Cultural Heritage Foundation in the heart of Berlin and comprises the Old Museum, the New Museum, the Pergamon Museum, the Bode Museum and the Old National Gallery.

The Prussian Cultural Heritage Foundation comprises 15 museums, as well as research institutes, the Berlin State Library, the Secret State Archives, the Ibero–American Institute and the State Institute for Music Research. It is one of the world's largest cultural organizations.

On account of its national importance the Foundation is financed jointly by the Federal Government and all the *Länder*. The Federation carries the Foundation's ongoing operating costs and 100 per cent of the costs of building investments.

[www.preussischer-kulturbesitz.de](http://www.preussischer-kulturbesitz.de)

## **FUNDING CULTURE IN THE CAPITAL CITY**

Cultural life and cultural institutions in Berlin reflect the many facets of our cultural nation and have a wide reach throughout Germany and beyond. According to the Basic Law, the Federation is responsible for “representing the nation as a whole in the capital”. That is why the BKM provides large sums of money to cultural institutions and outstanding initiatives in Berlin that are of national significance.

One example is the Kulturveranstaltungen des Bundes in Berlin GmbH that unites important institutions under one roof, namely the House of World Cultures, the Berliner Festspiele together with the Martin-Gropius-Bau Exhibition Hall, and the Berlin International Film Festival (known as the Berlinale).

The German Historical Museum Foundation, the Deutsche Kinemathek Foundation, the Academy of Arts and the Jewish Museum Foundation are other examples of the special role that Germany’s capital city plays in cultural life. The work on completing Museum Island and building the Bauhaus Archive are examples of important building projects and reconstruction measures that the Federal Government is supporting in Berlin.

Another example is the Capital Cultural Fund in Berlin, through which the Federal Government provides funding to individual projects and events that are of national or international importance or that are particularly innovative.

### **The Museum of 20th Century Art**

The Museum of 20th Century Art was commissioned by the Prussian Cultural Heritage Foundation and is being built close to the Kulturforum in Berlin. It will provide a first and permanent home to holdings currently in the National Gallery of 20th Century Art that are of international importance, to the Marx and Pietzsch collections, parts of the Marzona collection that are incorporated into the National Museums, and pieces in the Museum of Prints and Drawings.

The German Bundestag has made EUR 200 million in funding available to this project. The museum is set to open in 2022.

## **The Humboldt Forum – a cultural centre and gateway to the world**

The reconstructed Berlin City Palace on the central square in the heart of Berlin will house the Humboldt Forum, a unique place to encounter the world's cultures and for intercultural dialogue. Here, in the immediate vicinity of Museum Island, the Prussian Cultural Heritage Foundation, the *Land* of Berlin and the Humboldt Universität Berlin are together building a centre for art, culture, science and education that will have a varied programme of exhibitions and events. The Humboldt Forum is set to open in 2019.

[www.humboldt-forum.de](http://www.humboldt-forum.de)

## **500th anniversary of the Reformation**

One example of both a special anniversary and cultural promotion is the 500th anniversary of the start of the Reformation that Germany will be celebrating in 2017.

The Reformation was one of the key events in Germany's history that had far-reaching consequences. It stimulated religious, cultural, social and political developments. One need only consider how the written German language changed as a result. The Reformation also had a key influence on human rights and democracy as we know them today.

Because of the Reformation's national significance, the Federal Government will also be supporting these anniversary celebrations. The BKM is coordinating the measures initiated by the Federal Government. It helped fund the renovation of sites that were important during the Reformation, in Wittenberg and Eisenach for instance, and is supporting many cultural projects and events relating to the anniversary.

[www.luther2017.de](http://www.luther2017.de)

## **NATIONAL CULTURAL INSTITUTIONS IN THE REGIONS**

The Federal Government is responsible for supporting and strengthening Germany's national cultural heritage across all its regions. That includes some 70 cultural institutions such as the Bayreuth Festival and the Goethe House in Frankfurt. The Federal City of Bonn is home to some very important institutions that receive support or funding from the Federal Government, for instance the Museum of the History of the Federal Republic of Germany Foundation and the Art and Exhibition Hall of the Federal Republic of Germany.

The Minister of State for Culture and the Media has also contributed financial resources to important building projects. Examples include the extension to the August Macke House in Bonn and that to the Archive for Bequests by Artists in Brauweiler Abbey in Pulheim near Cologne.

Cultural institutions in the eastern *Länder* are another priority area of its funding. The BKM – together with the *Länder* and local authorities – here support “cultural lighthouses”, including the

Bauhaus Dessau Foundation, the Luther Memorials Foundation and the Fürst Pückler Parks in Bad Muskau and Branitz. Through its Investments for National Cultural Establishments in Eastern Germany programme the Federal Government and the five eastern *Länder* are investing in the maintenance and reconstruction of cultural buildings that are of national importance. Since 2004 the Minister of State for Culture has made some EUR 76 million in funding available to these projects. The BKM is also helping to fund the renovation of the Residential Palace in Dresden.

### **Weimar – a unique ensemble**

Weimar is the city of Goethe and Schiller. However, it has more to offer than the two poets' former homes and museums, including the world-famous Duchess Anna Amalia Library, the Bauhaus Museum, Franz Liszt's house and Weimar City Castle.

Klassik Stiftung Weimar is one of Germany's largest cultural foundations, with more than 20 museums, historic houses, research facilities, palaces and parks. The Federal Government provides financial support to this unique ensemble in cooperation with the Government of the Free State of Thuringia and the City of Weimar.

[www.klassik-stiftung.de](http://www.klassik-stiftung.de)

### **THE CULTURAL HERITAGE OF GERMANS IN EASTERN EUROPE**

Pomerania, Bohemia, Moravia, East Prussia, Silesia and Transylvania are examples of former German eastern territories and settlement areas in Eastern Europe. For centuries Germans lived side by side with other peoples in these regions. Two world wars and the Nazi reign of terror brought this way of life to an abrupt end.

German cultural heritage is still alive in some of those areas, though. Researching, preserving and mediating that heritage has become a unifying element in the community of European cultures. Germany works closely with its partner countries in Eastern Europe in this area.

Together with the *Länder* the BKM funds scientific and cultural institutions and museums dedicated to this topic. In addition, it supports junior professors, research projects, conferences, as well as museum, monument preservation and other cultural projects. This work is based on section 96 of the Federal Expellees Act. The relevant funding strategy was updated in 2016, when the focus was shifted to greater European integration and a younger audience.

Examples of institutions receiving BKM funding are the Herder Institute for Historical Research on East Central Europe in Marburg and the German Cultural Forum Eastern Europe in Potsdam. Museums such as the Pomeranian State Museum in Greifswald and the Danube–Swabian Central Museum in Ulm focus on presenting individual historical regions to the public.

The Federal Institute for the Culture and History of Germans in Eastern Europe, based in Oldenburg, advises the Federal Government and supports the institutions and projects it funds.

Six cultural officers across Germany are affiliated to the funded institutions. They initiate cultural education projects and youth exchange programmes with partner countries in Eastern Europe, for instance.

To read the text of the Research, Preservation, Presentation and Mediation of the Culture and History of the German People in Eastern Europe under Section 96 of the Federal Expellees Act Strategy go to:

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

### **Foundation Flight, Expulsion, Reconciliation**

The Foundation Flight, Expulsion, Reconciliation was established in 2008 to remember the fate of expellees in Germany and the whole of Europe.

Millions of people, particularly in Eastern and Central Europe, were expelled in the course of the last century, including 14 million Germans in the aftermath of the Second World War.

In the spirit of reconciliation the Foundation aims to place the remembrance and commemoration of flight and expulsion in the 20th century within the historical context of the Second World War and to keep alive the memory of the National Socialist policy of expansion and extermination and its consequences. In addition, flight and expulsion, one of humanity's big issues, are to be set within the current and international context. That is why an exhibition, documentation and information centre is being established in the Deutschlandhaus in Berlin.

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

### **The fate of persecuted artists**

The topic of exile carries very special significance in Germany because during the Nazi reign of terror thousands of artists were forced to flee the country. Then, in the period after 1945 persecuted artists sought refuge in both West and East Germany, as they still do now in the reunified Germany.

There are many countries in the world where writers are being persecuted. The BKM's "Writers in Exile" programme helps individual authors seeking refuge in Germany.

The German PEN Centre selects a total of seven people to receive scholarships and it also administers the funding.

[www.pen-deutschland.de](http://www.pen-deutschland.de)

The Arts in Exile virtual museum in the German National Library deals with the fate and work of artists in exile. The virtual exhibition contains pieces previously held by archives, exhibition halls and German and foreign initiatives that joined forces to form the Arts in Exile Network.

[www.kuenste-im-exil.de](http://www.kuenste-im-exil.de)

### **SUPPORTING ARTISTS**

#### **A DEMOCRATIC SOCIETY NEEDS NEW IMPETUS**

Critical, idiosyncratic, unconventional – artists often tell uncomfortable truths. We believe we are not only called to put up with these uncomfortable truths, but also to support a process of exchange with the arts. A vibrant democracy needs new impetus, ideas and shifts in perspective. With their creative energy, love of experimentation and criticism artists protect society against lethargy and standstill.

That is why it is important to raise general awareness for how valuable artistry and creativity are to a vibrant society.

#### **NO CULTURE WITHOUT FREEDOM**

Without freedom the arts and culture cannot develop. That is why the state is called to protect this freedom. It must be the guiding principle of any responsible cultural policy.

Funding programmes to support artists and stabilize social security insurance for them are important pillars of the Minister of State's cultural policy. Protecting copyright – both offline and online – is key. What artists need and deserve is for us to deal respectfully with their work and to give them a fair share in the value created through the exploitation of their work so that they can continue to live off their intellectual creativity in the digital age.



## **FUNDING PROGRAMMES AND GRANTS**

Supporting artists also means providing them with financial assistance so they can spend a period of time working abroad, or funding their projects or publications. Artists can apply for grants and scholarships, for example from the cultural development funds financed by the BKM that include

- the German Literature Fund,
- the German Translators Fund,
- the Performing Arts Fund,
- the Art Fund Foundation,
- the Sociocultural Fund and
- the Music Fund.

Other funding opportunities available to artists include grants for periods of stay in German cultural institutions abroad. The Minister of State for Culture also supports diverse music funding programmes (see also p. 32), including the Conductors' Forum and the PopCamp that supports young, talented musicians.

### **Grants for study periods abroad**

Artists can apply for grants to pay for study periods abroad. German cultural institutions abroad receiving support from the BKM run various programmes. They include

- the German Academy Villa Massimo and Casa Baldi in Rome,
- the German Study Centre in Venice,
- Villa Romana in Florence,
- Cité Internationale des Arts in Paris, and
- Villa Aurora in Los Angeles.

Application forms are available at: [www.kulturstaatsministerin.de](http://www.kulturstaatsministerin.de).

## **The cultural and creative industries stimulate innovation and jobs**

Art, books, radio/TV, music, film, computer games and the performing arts: The cultural and creative industries are a diverse and high-growth branch of the German economy. In 2014 they generated turnover totalling EUR 146 billion. Around one million people in more than 249,000 businesses work in this sector.

The Federal Government supports this seminal industry. It established the Cultural and Creative Industries Initiative, which is shaped by the BKM and the Federal Ministry for Economic Affairs and Energy.

The Initiative runs the Federal Government Centre of Excellence for the Cultural and Creative Industries in Berlin, the industry's central point of contact. Good business ideas are awarded prizes in the Culture and Creative Pilots Germany competition.

[www.kultur-kreativ-wirtschaft.de](http://www.kultur-kreativ-wirtschaft.de)

## **SOCIAL SECURITY INSURANCE FOR ARTISTS**

Germany's social security insurance for artists is unique in the world. It provides some 180,000 self-employed artists and writers (including journalists, editors and publicists) with affordable pension, health and nursing care insurance. It is one of the most important national instruments for promoting artists.

Self-employed artists pay 50 per cent of their insurance contribution into the Artists' Social Fund – just like salaried employees. The Federal Government pays 20 per cent of the contribution and businesses who commission artists and exploit their work contribute 30 per cent.

The Minister of State for Culture is committed to ensuring that the contribution rate remains stable. In the past there was general uncertainty as to who was obliged to pay how much, which is why the Act to Stabilize Artists' Social Security Contributions, which entered into force in early 2015, provides for greater scrutiny and better information provision to businesses. This ensures that the obligation to pay contributions is distributed equally and equitably across as many shoulders as possible and that contributions remain stable. The Minister of State for Culture very much welcomes the fact that it will even be possible to reduce the rate of contribution in 2017.

Contact the Artists' Social Fund for more information about social security insurance for artists. The Fund advises artists, writers and those who exploit their work.

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

## **The German Federal Cultural Foundation – contemporary culture in an international context**

The German Federal Cultural Foundation is one of the world's largest publicly funded cultural foundations. It has an annual budget of EUR 35 million that is financed from the Minister of State for Culture's resources. The money is used to fund innovative projects around contemporary art and culture that have an impact throughout Germany and internationally. Special emphasis is placed on promoting innovative projects in an international context.

For more information about the Foundation's events, programmes and funding options, visit: [www.kulturstiftung-bund.de](http://www.kulturstiftung-bund.de)

## **LITERATURE AND MUSIC, THE PERFORMING ARTS AND THE FINE ARTS**

### **A LIVELY ARTS AND CULTURE SCENE**

Germany is a country that is open to the world with a lively arts and culture scene that attracts many artists from abroad.

To ensure that Germany remains attractive for foreign artists, the Federal Government funds various fields of contemporary art in Germany, for example literature, music, the performing and fine arts, and promotes international exchange. At the same time it helps to preserve Germany's cultural heritage in these fields.

### **FUNDING LITERATURE**

The Minister of State for Culture and the Media has many different funding instruments for promoting contemporary literature: Writers and translators receive funding through the German Literature Fund and the German Translators Fund; awards such as the Franco–German Franz Hessel Prize for Literature are made.

Preserving Germany's rich literary heritage is another matter of concern for the Minister of State for Culture. That is why important museums, libraries and archives with a literary theme receive federal funding, including the German Literature Archive in Marbach, with the Museum of Modern Literature and the Schiller National Museum, the Thomas Mann Museum Buddenbrookhaus in Lübeck, the Günter Grass House in Lübeck and the Freies Deutsches Hochstift with the Goethe House in Frankfurt am Main. The Freies Deutsches Hochstift will receive additional funding towards a new museum that will be dedicated to the Age of Romanticism.

The Casa di Goethe is dedicated to Goethe's stay in Rome and makes a key contribution to German–Italian cultural work. It is run by the Working Group of Independent Cultural Institutions (AsKI) that also receives funding from the BKM and currently comprises 36 facilities from all cultural spheres.

### **Promoting conditions favourable to a diverse book market**

Book price fixing had existed in Germany for more than 100 years before it became statutory in 2002. It guarantees the availability of a breadth and quality of books in Germany that is unique in the world and thus safeguards the livelihoods of many, often small, publishing houses and bookshops.

The reduced VAT rate of 7 per cent applies to books and press products (rather than the generally applicable 19 per cent). It helps to ensure that books are affordable for everyone and maintains cultural diversity.

Since the beginning of 2015 the reduced VAT rate has also applied to audio books. The BKM is committed to ensuring that this tax rebate will in future also apply to e-books. For that to be possible EU law needs to be amended. On the initiative of the Minister of State for Culture, among others, the Federal Government has already approached the European Commission to call for a rule to be proposed that will permit Member States to apply the reduced VAT rate to e-books and other e-papers.

### **German Booksellers Prize**

In the age of internet trade a dense network of independent bookshops is more important than ever when it comes to maintaining a diverse literature scene and book market.

That is why the Minister of State for Culture launched the German Booksellers Prize in 2015 to recognize innovative and culturally-oriented independent and owner-managed bookshops. It is they that ensure that Germany will continue to have a diverse publishing and literature scene.

The prize is awarded to up to 108 booksellers with sales of less than EUR 1 million over the past three years. Quality seals plus prize money are awarded in three categories.

[www.deutscher-buchhandlungspreis.de](http://www.deutscher-buchhandlungspreis.de)

The German Academy for Language and Poetry in Darmstadt awards the Georg Büchner Prize, one of Germany's most important prizes for literature. It also receives funding from the BKM. The Working Group of Literary Societies and Memorials is an association of sites dedicated to literary greats and societies, and it also receives funding from the BKM's budget.

Cultivating the German language is also very important. The BKM funds both the German Academy for Language and Poetry and the Society of the German Language in Wiesbaden.

## **SPOTLIGHT ON MUSIC**

The Federal Government promotes institutions, organizations and events in Germany's musical life that have an impact at national and international level. These include the Bayreuth Festival and umbrella organizations such as the German Music Council. It also supports national projects aimed at amateur musicians and young musicians, and funds a National Music Information Centre.

Promoting young, talented musicians and strengthening the amateur music scene are two priority areas of the Federal Government's music policy. Musical heritage also needs to be fostered and preserved. The Federal Government is, for example, involved in financing the Beethoven House in Bonn and the Bach Archive in Leipzig.

Numerous activities that will be held around the world to mark the 250th anniversary of Ludwig van Beethoven's birth in 2020 are also being coordinated and supported at national level.

In addition, the new Music Fund supports the making, distribution and mediation of contemporary music.

### **The Barenboim–Said Academy – music and reconciliation**

Young people from the Middle East playing music and studying together, regardless of whether they are of the Jewish, Muslim or Christian faith, whether their mother-tongue is Arabic or Hebrew. That vision is set to become reality at the new Barenboim–Said Academy in Berlin.

From the autumn of 2016 onwards 100 scholarship holders primarily from the Middle East will have the opportunity to undergo four years of training in music and the humanities. The Minister of State for Culture is using her budget to support the building measures needed to establish the Academy and, from 2017, will also co-fund its ongoing operating costs.

[www.barenboim-said.com](http://www.barenboim-said.com)

Rock, pop and jazz are another funding priority. The Initiative Music gGmbH helps young musicians gain a foothold on the music market. Grants can, for instance, be awarded towards production costs or a tour in Germany or abroad. A new funding instrument was launched in 2013. Called APPLAUS, the prize is awarded to independent venues for their programme planning. It goes to dedicated music clubs and event organisers with outstanding live music programmes.

As part of its cultural representation in Berlin the Federal Government funds the Musikfest Berlin and the Jazzfest, for example. It also co-finances the Rundfunk Orchester and Chöre GmbH Berlin, which includes the German Symphony Orchestra Berlin.

## **Theatre Prize**

In 2015 the BKM for the first time awarded a Theatre Prize to boost an awareness of and give recognition to the work of small and medium-sized theatres.

Small and medium-sized theatres are passionate about and committed to ensuring that Germany retains its dense network of theatres with highly professional productions.

Among other things, prize money was awarded to noteworthy theatre work in local communities at the suggestion of a jury.

[www.iti-germany.de](http://www.iti-germany.de)

## **DANCE AND THEATRE**

Promoting dance is a priority area in the work of the German Federal Cultural Foundation. It is financed from the BKM's budget. The Dance Fund Heritage currently supports artistic endeavours that engage critically with the dance tradition. The Dance Congress is held every three years and is one of the "cultural lighthouses" of contemporary art that are funded by the German Federal Cultural Foundation. It also supports the Digital Atlas Dance internet platform.

One of the programmes that is funded directly by the BKM is the National Performance Network Dance. This initiative, to which the Federal Government and the *Länder* both contribute, supports guest performances of contemporary dance productions and independent theatre projects. In addition, the BKM supports the German National Youth Ballet, cooperative projects of the Dance Platform Germany, one of Germany's most important dance events.

Theatre projects with a wide national and international reach also receive funding from the Federal Government. Examples include the Theatre of the World festival that takes place once every three years in a different town or city in Germany, the Ruhr Festival in Recklinghausen and the Impulse Theatre Festival for independent theatres, whose productions are also eligible for funding from the Performing Arts Fund.

The German Federal Cultural Foundation funds the independent dance scene through the Performing Arts Fund. Through its "One-Two Pass" programme it also promotes partnerships between independent groups and established dance and theatre venues. It also finances Berlin's Theatre Festival that every year invites 10 pioneering German-language theatre productions presented in a single season to perform in the capital.

## **THE FINE ARTS**

As well as promoting individual artists the Federal Government is also committed to supporting outstanding fine arts projects and exhibitions. Examples include *documenta* in Kassel, one of the world's most important contemporary art exhibitions, and the internationally renowned Berlin Biennale for Contemporary Art. Both events receive funding from the German Federal Cultural Foundation. It also supports *transmediale*, Germany's largest festival for media art and digital culture that takes place in Berlin.

The Federal Government funds large exhibition halls and museums that mediate and exhibit art. These include the Art and Exhibition Hall of the Federal Republic of Germany in Bonn, the Martin-Gropius-Bau Exhibition Hall in Berlin and the State Museums in Berlin belonging to the Prussian Cultural Heritage Foundation.

### **The Federal Art Collection**

The Federal Government began collecting art back in 1970. The Contemporary Art Collection of the Federal Republic of Germany now comprises some 1,600 works and thus documents the spectrum of artistic endeavour in Germany since 1945.

The collection is not only shown as part of its own exhibitions, individual pieces in the collection are also lent out to various institutions across the whole country. An independent Acquisitions Commission ensures that the collection stays up to date and that it is constantly being expanded.

[www.kunstsammlung-bund.de](http://www.kunstsammlung-bund.de)

## **CULTURAL EDUCATION**

### **EQUAL PARTICIPATION FOR ALL**

Not everyone is equally familiar with culture and the arts. There are many people who only rarely visit public cultural institutions or never at all.

That is where cultural mediation comes in, because it encourages people to go to museums and concerts, or gets them to join theatre groups and choirs. But it also ensures that these are open to new people who are interested in getting involved. And it networks cultural institutions with schools, retirement homes and intercultural city district centres.

The Minister of State for Culture and the Media supports a broad spectrum of model cultural education initiatives. The aim is to give everyone the opportunity to participate in what culture has to offer, regardless of individual skills, ethnic and social background, age or gender.

### **CULTURAL EDUCATION PRIZE**

Each year prizes are awarded to original and promising cultural education projects. The Minister of State for Culture awards the BKM Cultural Education Prize to three projects each year.

In 2016 one of the prizes went to TRIMUM, a joint project in which Jewish, Christian and Muslim musicians, theologians, cantors and academics seek a "Music of the Triologue". Together they

organise interreligious concerts and celebrations, write new songs, run workshops for children and young people, and organize conferences for multipliers.

## **MODEL PROJECTS FUNDING PROGRAMME**

The BKM has a separate budget item for promoting model cultural education projects. They must have a lasting impact and be a national model on account of their innovativeness.

## **MODEL PROJECTS OF THE GERMAN FEDERAL CULTURAL FOUNDATION**

The German Federal Cultural Foundation also initiates and supports model cultural education projects. Its programmes focus on mediating culture and the arts to a new audience. The “Cultural Agents for Creative School” programme was launched in Baden-Württemberg, Berlin, Hamburg, North Rhine-Westphalia and Thuringia during the 2011/12 academic year. The German Federal Cultural Foundation promotes the cultural and school partnerships initiated under the programme in conjunction with the Mercator Foundation and others.

The German Federal Cultural Foundation and the State Museums Berlin together launched the Initiative to Strengthen Educational Work in Museums. It encompasses the creation of a model educational lab in the Bode Museum, operated by the State Museums Berlin, that cooperates with schools in Berlin over a period of five years, as well as the promotion of 18 research traineeships across Germany. The results of the initiative are then made available to all museums in Germany. The aim is to show what distinguishes educational work in museums and what can be achieved.

### **“Culture agents” for more creative schools**

A total of 46 women and men are currently working as “culture agents” in Germany. They are each responsible for three schools and for ensuring that the arts and culture become an integral part of everyday school life.

Working together with teachers and pupils the “culture agents” develop a cultural programme and organize artistic projects with pupils. Above all, they are responsible for initiating partnerships with artists and cultural institutions (theatres, local museums, photographers, street artists, choreographers or actors) in their town or city that should ideally have a lasting impact.

The programme was launched with a model phase in five *Länder* in the 2011 to 2015 period. Since the 2015/16 academic year it has been picked up by the *Länder*, with funding from the German Federal Cultural Foundation and the Mercator Foundation.

[www.kulturagenten-programm.de](http://www.kulturagenten-programm.de)

### **Promoting voluntary work**

Volunteering – be it in a museum society or a local brass choir – makes a key contribution to Germany’s cultural life.

In 2007 and 2013 the Federal Government reformed its charity law, improving the tax rules applicable to donations and charitable work. Volunteers can use the Volunteer Card they are eligible



for to get reduced entry to and other concessions in many public cultural facilities, including some of those funded by the BKM.

In 2019 the Bauhaus school will be celebrating its 100th anniversary. Under the Bauhaus Agents Programme, a broad-based educational programme, the involved institutions and the German Federal Cultural Foundation will be setting a clear priority when it comes to the future orientation of new museums: New formats for an innovative and wide-ranging educational programme are to be developed together with pupils, teachers, creative artists and urban researchers and new forms of mediation will be tested. As from the 2016/17 academic year, nine Bauhaus Agents will cooperate with up to 36 schools in Weimar, Dessau and Berlin for a period of four years.

[www.kulturstiftung-des-bundes/bauhaus-agenten](http://www.kulturstiftung-des-bundes/bauhaus-agenten)

### **CULTURAL INSTITUTIONS GET INVOLVED**

All the museums, libraries and archives the Minister of State for Culture supports are called to organize their own cultural education events and programmes to mediate the arts and culture. The spectrum ranges from guided tours for families, to partnerships with schools and special events for senior citizens, to free entry for children and young people.

The BKM supports this work by providing advice to individual institutions, for instance. BKM-funded institutions can benefit from the advice of cultural education experts in regard to their educational work.

### **THE GENSHAGEN FOUNDATION**

The Genshagen Foundation is dedicated to dialogue between the realms of art, culture, politics and business. Key topics include “European Dialogue – Thinking Europe Politically” and “Mediating Art and Culture in Europe”, an area that receives particular support from the BKM. France and Poland are involved in the work of the Foundation and support staff posts and individual projects. The Foundation is funded jointly by the Federal Government and the *Land* of Brandenburg.

### **CULTURE AND KNOWLEDGE ONLINE – THE GERMAN DIGITAL LIBRARY**

Viewing works of art in a museum or printing off historic music scores or downloading photographs of historical events: All that is possible free of charge via the German Digital Library’s website.

In the past anyone doing research had to be on site – in a museum, archive or other cultural institution that could be located anywhere in Germany. Through the German Digital Library all holdings in the affiliated facilities can now be accessed from one central location using up-to-date search technology. It provides access to culture and science in a previously unknown form. It pursues no commercial interests and observes copyright law.

[www.deutsche-digitale-bibliothek.de](http://www.deutsche-digitale-bibliothek.de) is the central portal for digital objects held by German cultural and academic institutions. It is where museums, archives, academic institutions and libraries archive their holdings in digitalized form, including books, photographs, archival material, music files, films and much more.

## **Germany's contribution to the Europeana**

The German Digital Library is Germany's contribution to the Europeana, its European counterpart. The EU Member States are all feeding their cultural and academic institutions' holdings into Europeana. It brings together the academic and cultural heritage of the EU countries and makes it accessible to anyone anywhere in the world. The website [www.europeana.eu](http://www.europeana.eu) can be searched in all European languages. It currently provides access to more than 50 million digital objects – and more are being added every day.

The Federal Government has been supporting the German Digital Library since 2009, both when it comes to establishing the infrastructure and (together with the *Länder*) ongoing operational costs. The full version of the German Digital Library went online in March 2014 with some seven million objects. It now has more than 19 million objects; holdings are being expanded on an ongoing basis.

The German Digital Library opens up huge opportunities for both users and cultural and scientific institutions, because they can make their holdings visible and accessible worldwide. And it opens up entirely new research opportunities for academics.

The German Digital Library is currently cooperating with more than 2,000 German institutions, more than 230 of which are active donors. Many enter existing holdings and are at the same time digitizing many of their own holdings. The number of those donating to the German Digital Library is growing steadily. The BKM supports various digitization projects to promote this development.

## **Multaka**

The Minister of State for Culture supports model projects that focus on intercultural exchange. One example is the Multaka project. "Multaka" is the Arabic word for "meeting point". And that is exactly what this project run by the Prussian Cultural Heritage Foundation is about, namely meetings to promote an exchange of cultural and historical experience. Arabic-speaking refugees act as tour guides and show other refugees the collections in several museums in Berlin. They not only share experiences of the culture of their home countries, but also create connections to German culture and history.

## **CULTURE AND INTEGRATION**

### **CULTURAL INTEGRATION**

Our society is increasingly being shaped by migration. Cultural participation is a basic precondition for migrants to be able to understand their new surroundings and to be understood by those around them. That is because cultural participation means social participation. And cultural education can play an important role when it comes to boosting cohesion in a heterogeneous, ethnically diverse society.

## **MODEL PROJECTS ON CULTURAL PARTICIPATION**

Model projects like Multaka also mean that cultural institutions become more open to intercultural issues – one of the objectives of the Federal Government’s National Action Plan on Integration. The BKM has lead responsibility for the chapter on “Culture”. One concrete goal set out in the National Action Plan is to network key players across Germany. A great deal has already been achieved. The Network Cultural Education and Integration was launched in 2012 and is coordinated by the Genshagen Foundation.

### **Cultural diversity in Germany**

Germany is home to people who come from many different cultural backgrounds. This diversity enriches both the process of exchange and creativity in the arts and culture and the life of our society.

The Minister of State for Culture helps fund the Porta Polonica in Bochum, for instance. This digital documentation centre is dedicated to the culture and history of Poles in Germany and aims to record and mediate the traces and influences of Polish life in Germany via a centralized internet portal. Its centrepiece is the “Atlas of Places of Remembrance”.

[www.porta-polonica.de](http://www.porta-polonica.de)

The Minister of State for Culture provides financial support to help maintain the cultural identity of groups recognized as national minorities in Germany. These include German Sinti and Roma, the Danish minority in Schleswig-Holstein, and the North and Sater Frisians.

## **Culture opens up worlds**

Minister of State for Culture Monika Grütters has also launched the nationwide Culture Opens up Worlds initiative that involves all the *Länder*, local authorities, umbrella organisations of artists and many individuals. Artists and cultural institutions of all disciplines present their diverse projects during an action week that aims to build bridges between people and cultures. They and what they have to offer stand for cultural diversity in Germany that only becomes vibrant when as many people as possible can take part.

The first action week was held in May 2016. On that occasion the Minister of State for Culture awarded three prizes to artistic projects involving refugees. Prize money totalling nearly EUR 50,000 was awarded to ten nominated projects.

For more information on the various projects, visit: [www.kultur-oeffnet-welten.de](http://www.kultur-oeffnet-welten.de).

## **PROVENANCE RESEARCH AND RESTITUTION**

### **GERMANY BEARS HISTORICAL RESPONSIBILITY FOR LOOTED ART**

During the National Socialist era numerous artistic and cultural assets were looted, expropriated or taken away in other ways, primarily from Jewish owners. Many people had to leave behind all their possessions when they fled Germany, or they were forced to sell them below value.

Such works of art and other cultural assets can still be found in public collections or in private ownership.

Germany faces up to its historical responsibility in this sensitive area and is firmly committed to locating cultural property confiscated as a result of Nazi persecution, as well as to finding fair and just solutions in the ensuing restitution proceedings.

### **THE WASHINGTON PRINCIPLES**

In 1998 Germany and 43 other nations plus 13 non-governmental organizations adopted the Washington Principles. Together they declared their willingness to continue looking for Nazi-confiscated art – that is cultural property that was confiscated by the National Socialists as a result of persecution, especially Jewish property – on the basis of their respective legal systems, and to find fair and just solutions to handling them going forward.

In 1999 the Federal Government, the *Länder* and local authorities transferred the Washington Principles to Germany's federal structures by signing the Declaration of the Federal Government, the *Länder* and the national associations of local authorities on the tracing and return of Nazi-confiscated art, especially Jewish property (known as the "Joint Declaration").

### **PROVENANCE RESEARCH**

Public institutions in particular, as well as private individuals are now called to speedily and thoroughly research the origin of their cultural assets.

A handout entitled "Guidance on Implementing the Washington Principles" that the BKM published in 2001, expanded in 2007 and digitalized in 2013 contains basic information, guidelines and tools for conducting provenance research for museums, archives, libraries and other collections, including private ones. It is available at: [www.lostart.de](http://www.lostart.de).

## **THE “SCHWABING ART TROVE”**

The issue of Nazi-confiscated art again came to broader attention in November 2013.

A collection comprising some 1,280 works of art was found in Cornelius Gurlitt’s apartment in the Schwabing district of Munich. The collection had been started by his father, an art dealer who worked for the Nazi regime, among others. Some of the works in the collection were therefore suspected of having been confiscated by the Nazis.

In November 2013 an international Task Force was tasked with identifying those works of art in the collection that were confiscated by the Nazis and with ensuring transparency regarding what happens to them from now on. It submitted its final report as planned in January 2016.

The Gurlitt Provenance Research project at the German Centre for Lost Cultural Property in Magdeburg, which is funded by the BKM, will continue this provenance research.

.

## **THE LOST ART DATABASE**

The German Centre for Lost Cultural Property documents search requests and found object reports in a freely accessible Lost Art Database, a centralized provenance research tool.

Once research indicates that it cannot be ruled out that a particular work of art was seized as a result of Nazi persecution, it can be published in the Lost Art Internet Database. Private individuals and institutions can also use the database to publish search requests.

More than 1,300 individuals and institutions from Germany and abroad have already submitted search requests or reported found works of art – either Nazi-confiscated or looted art. The number of found objects in the database has increased more than fivefold since 2008 from some 6,750 to currently more than 37,000.

## **FUNDING PROVENANCE RESEARCH**

Ensuring that provenance research into Nazi-confiscated art is stepped up and taken forward is a matter of major concern to the Federal Government. That is why the Minister of State for Culture has significantly increased federal funding available to provenance research. The BKM provides up to EUR 6 million annually to provenance research, including the Federal Government's share of funding towards the German Centre for Lost Cultural Property. Further funding is provided by the *Länder* and the institutions benefitting from financial support.

## **The German Centre for Lost Cultural Property**

As part of their commitment to further expand the search for Nazi-confiscated art, the Federal Government, *Länder* and local authorities in 2015 established the German Centre for Lost Cultural Property Foundation in Magdeburg.

The Centre is the central national and international point of contact when it comes to cultural property that was unlawfully confiscated in Germany in the 20th century. Its main focus is on Nazi-confiscated art. The work of the Centre is based on the Washington Principles and the Joint Declaration. The Centre is tasked with continuing and expanding the work of the former Coordination Office in Magdeburg and the former Office for Provenance Research.

The German Centre for Lost Cultural Property supports provenance research in Germany. That includes national and international cooperations, especially with research institutions.

Over the coming years the Centre will open up new perspectives on provenance research and make considerable headway on looking critically into the topic of Nazi-confiscated art.

In addition, the Centre also works on cultural property relocated due to war ("looted art") as well as cultural property lost during the Soviet occupation and the GDR.

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

### **Dialogue with Russia about looted art**

In the aftermath of the Second World War numerous cultural assets were removed from Germany and taken to other countries as looted art, in particular to the Soviet Union. The Federal Government is negotiating with these countries to have these art and cultural treasures returned under international agreements. The Minister of State for Culture is leading negotiations with Russia; the Federal Foreign Office is responsible for consultations with all other countries.

The Minister of State regularly holds meetings with the Russian government on this matter. After long drawn-out negotiations, for instance, Russia in 2002 and 2008 returned a total of 117 lead glass windows dating back to the Middle Ages that were part of St Mary's Church in Frankfurt an der Oder.

Aside from official negotiations, German and Russian experts also cooperate at working level.

The German Centre for Lost Cultural Property promotes provenance research on Nazi-confiscated art through financial contributions and helps to pool available knowledge and current research findings. Since 2008 the Federal Government has provided some EUR 17.5 million in funding towards provenance research projects in cultural institutions; 234 research projects in 156 institutions have received support. According to the Centre, since the signing of the Washington Principle more than 15,100 individual objects have been identified as Nazi-confiscated art and returned to their rightful owners, including more than 9,500 books and diverse archive material.

### **RECOMMENDATIONS BY THE ADVISORY COMMISSION**

When differences of opinion arise regarding the return of cultural property, public institutions and former owners or their heirs can call on the Advisory Committee on the Return of Cultural Property Seized as a Result of Nazi Persecution, Especially Jewish Property.

This Advisory Committee acts as mediator when both sides submit a request. It can make recommendations for settling differences of opinion.

The Advisory Commission was established in 2003 on the initiative of the BKM, the Conference of the Ministers of Culture of the *Länder* and local government associations. The Advisory Committee has its offices in the German Centre for Lost Cultural Property.



## **PROTECTING AND PRESERVING CULTURAL PROPERTY**

### **THE IMPORTANCE OF PROTECTING CULTURAL PROPERTY AT BOTH NATIONAL AND INTERNATIONAL LEVEL**

Protecting and preserving cultural assets and safeguarding them for future generations is a joint task of the Federal Government and of the *Länder*. That not only applies to cultural assets that are of national importance to Germany, but also to cultural heritage that belongs to the whole of humanity and that all states need to protect.

It is especially during crises and armed conflicts that museums and archaeological excavation sites are again and again plundered and cultural property is shipped out of the country illegally. Following the destruction of World Heritage Sites in Syria and Iraq, the UN Security Council in 2015 repeatedly called on the international community to step up measures against looted cultural property dealings due to the illegal trade in cultural assets being used to fund terrorist activities.

### **ACT ON THE PROTECTION OF CULTURAL PROPERTY**

By amending its law on the protection of cultural property Germany has followed the UN Security Council's call and has at the same time undertaken the urgently needed harmonization with EU law and international UNESCO standards.

In 1993, when border controls were dropped in the Schengen Area, the EU Member States agreed to recognize each other's national protection of moveable cultural assets: Cultural property that is protected in one Member State and that is then illegally moved to another Member State must be returned. In 2014 the EU tightened these regulations, which Germany then implemented in its Act on the Protection of Cultural Property.

The obligation to return illegally removed cultural assets to the country of origin not only applies to EU Member States but to all states that have ratified the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970. Currently that is 131 states; Germany signed the Convention in 2007.

## **Protection of cultural property – database and information**

The joint Federal Government–*Länder* internet portal [www.kulturgutschutz-deutschland.de](http://www.kulturgutschutz-deutschland.de) went online in 2010. The site can be used to search the Register of Valuable National Cultural Property.

It can be used, for instance, by those who trade professionally in cultural property to more easily identify and determine cultural property of national significance.

The website also provides important information on statutory regulations, export licences and contacts, as well as on safeguards and export regulations regarding foreign cultural assets.

## **VALUABLE NATIONAL CULTURAL PROPERTY**

Cultural property whose migration abroad would represent a key loss to German cultural property requires special protection.

One example is the 3,600-year-old Nebra Sky Disk. Initially dug up unlawfully by illegal excavators, it was returned to Germany and added to the Database of Valuable National Cultural Property in 2012. As a result, like any other cultural property registered in Germany since 1955, it can now only be exported from Germany under licence.

Since 1955 some 2,700 entries have been made in the Database of Valuable National Cultural Property. The database is kept by each of the *Länder* and can be researched online. Entries often comprise numerous individual objects, especially when they refer to collections and archives.

The 2016 amendment to the Act on the Protection of Cultural Property so that it conforms with EU law means that collections in public museums and archives are now protected as a matter of principle. Where the owner of an item on loan to a public museum gives his or her consent, that owner can also benefit from the protection afforded.

## **THE IMPORTANCE OF PRESERVING HISTORIC MONUMENTS**

There are an estimated 1.3 million monuments in Germany – ranging from village churches and half-timbered houses to UNESCO World Heritage Sites. Preserving them is a key cultural policy objective.

The Federal Government complements the work of the *Länder* and local authorities when it comes to the protection of historic monuments. The Minister of State for Culture focuses primarily on supporting those historic monuments that are of national significance. Examples include the Old Town Hall in Bremen, the sugar factory in Oldisleben and the Church of Peace in Potsdam. In 2016 the BKM will be supporting the preservation of these monuments with funding from the Federal Government's Valuable National Cultural Monuments programme.

Several special funding programmes for the protection of historic monuments have in recent years made it possible to renovate important cultural monuments throughout Germany. The federal funding was supplemented by financial resources provided by the *Länder*, local authorities, owners or project-executing agencies.

As well as these special funding programmes for the protection of historic monuments the Federal Government also makes special funding available to important refurbishment projects. Examples include the large-scale project on Museum Island in Berlin or the industrial monument at the Völklingen Ironworks. In 2016 and in subsequent years considerable investments will also be made to

preserve and restore individual cultural monuments of national importance, for example the former synagogue in Görlitz and the ensemble of churches in Eiderstedt.

In 2016 the German Bundestag for the first time also made funding available towards the restoration and modernization of important pipe organs. A total of EUR 5 million will be used to carry out measures to preserve valuable instruments in particular.

There are other funding programmes that primarily serve to support cultural institutions but at the same time preserve cultural monuments. The “Investment for National Cultural Institutions in Eastern Germany” programme is one such funding programme

### **THE “VALUABLE NATIONAL CULTURAL MONUMENTS” PROGRAMME**

The Federal Government’s oldest programme for the protection of historic monuments was established in 1950. More than 600 monuments of national importance have since been restored using funding from this programme – including such important buildings as Goslar Town Hall, St Catherine’s Church in Hamburg and the Church of St George in Wismar. They also include the Neuzelle Monastery in Brandenburg, Eutin Castle and the Jewish Cemetery in Berlin-Weißensee.

Application forms are available at: [www.kulturstaatsministerin.de](http://www.kulturstaatsministerin.de)

### **The Federal Archives and the German National Library**

The Federal Archives ensure that the central organs of the Federal Republic of Germany, the GDR, the German Reich and the German Confederation are passed on to future generations. These archived materials reflect Germany’s varied history over the last two centuries.

The written, photographic, film and audio documents are permanently archived and made accessible to the general public and research. The Federal Archives have ten offices at eight sites, making it one of the largest institutions within the Minister of State for Culture’s area of responsibility.

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

The German National Library collects all German and German-language publications issued since 1913 – in words, images and sound, in print, on data carriers or online – at its sites in Leipzig and Frankfurt am Main.

Anyone who publishes anything in Germany is obliged to provide the German National Library with a copy of their work. More than 2,100 new printed works and just under 2,500 digital publications are added to the holdings every day.

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

## **PRESERVING WRITTEN CULTURAL ASSETS**

The fire in the Duchess Anna Amalia Library in Weimar in 2004 and the collapse of the Cologne City Archives in 2009 made the wider public aware that ancient books, historical documents and sources bear extremely important and, at the same time, very vulnerable testimony to our cultural past.

However, documents and books are not only at risk from accidental damage: Around half of all documents in Germany's archives and some nine million historically valuable books are at risk of being destroyed by insidious paper degradation and ink corrosion.

In 2011 the Federal Government and the *Länder* together founded the Coordination Office for the Maintenance of Written Cultural Property at the Berlin State Library, part of the Prussian Cultural Heritage Foundation. In a first important step in autumn 2015 it submitted recommendations for preserving written cultural assets held in archives and libraries that now have to be implemented. Its task is also to link up existing networks and to promote model research and preservation projects across Germany.

## **REMEMBRANCE AND COMMEMORATION**

### **Studying German–Russian history together**

The Joint Commission for Researching the Recent History of German–Russian Relations was founded in 1997 on the initiative of the then German Chancellor Dr Helmut Kohl and the then Russian President Boris N. Yeltsin.

This committee of experts is responsible for advising the BKM on promoting research and publishing projects, publishing the results of its own activities and for organizing annual conferences. Its aim is to promote research into German–Russian history in the 20th century and thus to contribute to creating mutual understanding and trust between Russia and Germany.

[www.deutsch-russische-geschichtskommission.de](http://www.deutsch-russische-geschichtskommission.de)

### **GERMANY BEARS HISTORICAL RESPONSIBILITY**

It is on account of its recent history that Germany bears great responsibility for remembrance, reappraisal and reconciliation.

The National Socialist regime, its crimes against humanity and wars of extermination claimed millions of victims. Remembering them and critically engaging with history is a continual obligation.

Since its reunification in 1990, Germany's historic legacy now also includes the Communist dictatorship in the Soviet Occupation Zone/German Democratic Republic. It is up to the state and society to remember the injustices that were perpetrated during that era and to commemorate the victims of Communism.

### **PROMOTING A CRITICAL ANALYSIS OF HISTORY**

History must be subjected to rigorous critical analysis. It is especially important to teach young people the lessons learned from these chapters in our history and to strengthen their sense of responsibility for democracy and civil rights and liberties.

The responsibility we bear given our history obligates us to reject discrimination, intolerance and exclusion and to take robust measures against those who strike at the principles on which our democratic order is based.

There were many opportunities in 2014 and 2015 to critically engage with recent German history:

- 2014 marked the 100th anniversary of the outbreak of the First World War and the 75th anniversary of the start of the Second World War; Germany also celebrated 25 years since the Peaceful Revolution in the GDR and the fall of the Berlin Wall.
- In 2015 we commemorated the liberation of the concentration camps and the 70th anniversary of the end of the Second World War.

### **European Network Remembrance and Solidarity – for a liberal culture of remembrance in Europe**

The ministers of culture of Poland, Romania, Slovakia, Hungary and Germany are partners in and initiators of the European Network Remembrance and Solidarity. It is the only form of multilateral cooperation at state level dedicated to studying the 20th century, on which dictatorships and violence had such an indelible influence.

The Network initiates research and educational projects and stimulates social discourse. In doing so it raises awareness of the various experiences and perspectives in Europe – and helps create a liberal culture of remembrance in Europe.

The BKM provides financial support to the Network's offices in Warsaw and supports its projects.

[www.enrs.eu](http://www.enrs.eu)

### **Foundations in memory of prominent politicians**

It is possible to travel back in time to various eras in German history – at one of the five foundations in memory of prominent federal politicians. Their museums and exhibition halls are centres of historical and political learning.

They bring to life the work and achievements of Otto von Bismarck, Friedrich Ebert, Theodor Heuss, Konrad Adenauer and Willy Brandt – that is German contemporary history.

For opening times and directions to these cultural centres in Friedrichsruh, Heidelberg, Stuttgart, Bad Honnef, Berlin and Lübeck, visit: [www.politikergedenkstiftungen.de](http://www.politikergedenkstiftungen.de).

The text of the Updated Federal Government New Memorials Concept is available at: [www.kulturstaatsministerin.de](http://www.kulturstaatsministerin.de)

### **MEMORIALS AND MEMORIAL SITES IN GERMANY – EXEMPLARY IN DEALING WITH OUR HISTORY**

There are numerous different memorials and memorial sites across Germany that are typically funded by local authorities and the *Länder*. Often they arose out of local initiatives and are run by highly committed individuals. They cooperate with contemporary witnesses and academic institutions, as well as with schools and those engaged in political education work.

Germany's unique, decentralized and pluralistic memorial landscape needs to be maintained and promoted. It is up to the Federal Government to get involved in supporting facilities and initiatives that are of national and international significance.

That is the idea underlying the Federal Government's 1999 New Memorials Concept that was updated in 2008. The Federal Government used the concept to put its support for memorial sites on

a systematic footing. The New Memorials Concept forms the basis for the Federal Government's funding support in this area.

## **REMEMBERING THE VICTIMS OF NATIONAL SOCIALISM**

### **PERSECUTION AND EXTERMINATION**

The Nazi regime caused pain and suffering to millions in the world. Its victims were denied their rights, were persecuted and murdered. Under the National Socialists' reign of terror countless crimes were committed against ethnic, religious and other minorities and against humanity. The Nazi regime in Germany was responsible for the outbreak of the Second World War, which claimed some 60 million lives.

The Nazi's genocide of Jews in Europe was unprecedented in history. The murder of six million Jews – a crime against humanity of previously unheard-of proportions – is of unique significance in Germany's culture of remembrance.

### **PERMANENTLY FUNDING CONCENTRATION CAMP MEMORIAL SITES**

Auschwitz, Dachau, Bergen-Belsen – the names of these big concentration camps and death factories have become synonymous with the National Socialists' reign of terror. Such authentic sites are of key importance as they bear permanent witness when it comes to remembering the crimes committed by the National Socialists and commemorating their many victims.

Due to their paramount importance when it comes to remembering victims, the Minister of State for Culture – in cooperation with the government of the *Land* in which they are located – funds the following concentration camp memorial sites on an ongoing basis, given their status as authentic sites of the Nazi reign of terror:

- Buchenwald and Mittelbau-Dora in Thuringia,
- Sachsenhausen and Ravensbrück in Brandenburg,
- Bergen-Belsen in Lower Saxony,
- Neuengamme in Hamburg, and
- Dachau and Flossenbürg in Bavaria.

The Auschwitz Concentration Camp Memorial Site is in Poland and is funded by the Federal Foreign Office.

## **MEMORIALS, MONUMENTS AND INSTITUTIONS IN BERLIN**

Germany's central memorial in remembrance of the Holocaust is the Memorial to the Murdered Jews of Europe, also called the Holocaust Memorial. The site in the centre of Berlin is covered with concrete slabs, or stelae. It also has an Information Centre that was built using federal funding and that opened in 2005.

The Federal Government funded the Memorial to the Homosexuals Persecuted Under the National Socialist Regime that was unveiled in the Tiergarten Park in Berlin in 2008. The Memorial to the Sinti and Roma of Europe Murdered Under the National Socialist Regime was opened to the public, also in the Tiergarten, in 2012.

The Memorial Site and Information Centre for the Victims of the National Socialist Euthanasia Killings was unveiled at Tiergartenstraße 4 in Berlin in September 2014. It was there that the central organization operating under the code name "T4" initiated, coordinated and carried out the mass murder of patients in psychiatric hospitals and care homes in the German Reich.

Another outstanding memorial facility in Berlin is the House of the Wannsee Conference Memorial and Educational Site. The Wannsee Conference resulted in the persecution, deportation, ghettoization and systematic murder of Jews in Europe by the National Socialists. The facility also hosts diverse educational events, for example for school classes.

The "Topography of Terror" is built on the grounds of the former headquarters of the Secret State Police, the SS and the Reich Security Head Office. Now an international documentation and meeting centre provides in-depth information about the criminal National Socialist regime and calls on visitors to critically engage with history.

The German Resistance Memorial Centre is Germany's central, national site for remembering the resistance against National Socialism. It is located in the "Bendler Block" in Berlin, the historic site of the attempted coup on 20 July 1944. The German Resistance Memorial Centre Foundation also operates the Museum Otto Weidt's Workshop for the Blind and the Silent Heroes Memorial Centre, both of which are in Berlin. These two places of remembrance commemorate those who helped Jews who were persecuted under the Nazi dictatorship.

### **Using tracing services to determine people's fates**

Knowing one's own history and the fate of one's family and relatives is an important step towards coming to terms with the past.

The BKM supports the International Tracing Service in Bad Arolsen and the German Office (WASt) in Berlin, two institutions that are particularly important when it comes to tracing people's fates.

The International Tracing Service preserves documents on persecution and extermination under the National Socialists. They originate from the Gestapo, concentration camps and the immediate aftermath of the Second World War, for instance. The Tracing Service is open to those who are looking for family members, as well as to academics.

[www.its-arolsen.org](http://www.its-arolsen.org)



The German Office (WASSt) for the Notification of the Next-of-Kin of Members of the Former German Wehrmacht Killed in Action is primarily responsible for providing information about the fates of German and foreign soldiers. The former Wehrmacht Information Office keeps millions of documents relating to the Wehrmacht, such as service records, personnel files and card files on prisoners of war.

[www.dd-wast.de](http://www.dd-wast.de)

## **STUDYING THE NATIONAL SOCIALIST PERPETRATORS**

Since 2008 the Federal Government has also been funding centres that document the study of the National Socialist perpetrators at historical sites. They include the Wewelsburg 1933–45 Memorial Museum near Paderborn that contains a permanent exhibition dealing with the ideology of and terror perpetrated by the SS.

An exhibition about the training centre for young Nazis is being created on the grounds of the former “NS-Ordensburg” Vogelsang in the Eifel region. Another example is the Nazi Documentation Centre that was established in Munich on the grounds of the former headquarters of the NSDAP leadership and opened in 2015.

The Topf & Söhne – The Oven Builders of Auschwitz Memorial Site documents the history of the firm in Erfurt that supplied parts of the technical equipment for the Auschwitz-Birkenau extermination camp and other concentration camps.

For a long time there was no separate documentation centre on how the National Socialists’ crimes were dealt with in Germany’s post-war era. The Memorium Nuremberg Trials at Nuremberg-Fürth Regional Court opened in 2010 and provides information about this important topic at an authentic historic site.

## **STUDYING THE COMMUNIST DICTATORSHIP IN GERMANY**

### **SURVEILLANCE AND PERSECUTION**

While a democratic state based on the rule of law was established in West Germany after 1945, a Communist-style dictatorship arose in the Soviet Occupation Zone and later in the German Democratic Republic (GDR). It was not until 1989/1990 that it was overthrown by means of the Peaceful Revolution.

Many people were discriminated, kept under surveillance and persecuted for political reasons under the rule of the Socialist Unity Party of Germany (SED). In particular, they were at the mercy of the inhumane methods applied by the Ministry for State Security (the "MfS"), they were spied on and oppressed.

They were also subject to arbitrary and politically-motivated detention, as well as to proceedings to which no rule-of-law principles applied – often leading to long prison sentences. Many of those who tried to flee the country lost their life along the Berlin Wall and the German–German border.

### **REAPPRAISAL IS STILL NECESSARY**

Even more than 25 years after the GDR ceased to exist it is still essential to look into the injustice of the Communist dictatorship in Germany and to remember its victims. Young people in particular need to learn about this period of German history and the differences between a democratic society and a dictatorship.

Local authorities, the *Länder*, victims' associations and the Federal Government are very much involved in studying the Communist dictatorship in Germany. The BKM supports memorial sites of national significance and funds the Federal Foundation for the Study of the Communist Dictatorship in Germany. Together with the Stasi Files Authority and the Federal Archives it provides access to the files of the SED state.

The Federal Government's Report on the Study of the Communist Dictatorship in Germany was published in 2013 and provides detailed information about activities in this area over the past 25 years. To order or download the report, visit: [www.kulturstaatsministerin.de](http://www.kulturstaatsministerin.de).

## **OPENING UP THE SED STATE'S FILES**

The files of the GDR State Security Service (the "Stasi") provide crucial proof of the surveillance and persecution methods the MfS applied in contravention of the rule of law. The files are administered and researched by the Federal Commissioner for the Files of the State Security Service of the Former GDR ("Stasi Files Authority"). Private individuals, researchers and the media can inspect the files in accordance with the regulations laid down in the Stasi Files Act.

The focus of the work of the Stasi Files Authority has changed over time. The number of people applying to read their files has thus gradually dropped, as was to be expected; its job now is to rescue the files from decay. Given that the events that occurred in the GDR are now receding ever further into the past, the focus is increasingly shifting to its mandate as set out in the Stasi Files Act, namely to teach the public about the activities of the Stasi.

In June 2016 the German Bundestag tasked the Stasi Files Authority and the Federal Archives with drawing up a joint concept for permanently securing the Stasi files by transferring the Stasi archives to the Federal Archives.

The Federal Archives keep the entire central administrative files of the GDR, with the exception of the documents of the MfS and the former foreign ministry. The documents of the SED and of the Free German Confederation of Trade Unions, among other documents, can be viewed in the Archive of the Political Parties and Mass Organizations in the GDR Foundation, part of the Federal Archives.

Accessing your Stasi file:

For more information, citizens advice appointments and application forms to access your personal file, visit: [www.bstu.bund.de](http://www.bstu.bund.de)

## **Contemporary witnesses in the classroom**

Across Germany there are people who can talk about the Communist dictatorship in Germany based on their own experiences of it. Many of them were persecuted by the Stasi or were political prisoners in the GDR.

The portal [www.ddr-zeitzeuge.de](http://www.ddr-zeitzeuge.de) lists contemporary witnesses living across the whole of Germany who are willing to go into schools, for example, to tell their stories. The Contemporary Witnesses Office organizes the speakers and pays their expenses. So far more than 124,000 mainly young people have benefitted from this service.

The Office is a joint service point of the Berlin-Hohenschönhausen Memorial Foundation, of the Federal Foundation for the Study of the Communist Dictatorship in Germany and the Berlin Wall Foundation.

## **THE FEDERAL FOUNDATION FOR THE STUDY OF THE COMMUNIST DICTATORSHIP IN GERMANY**

The Federal Foundation for the Study of the Communist Dictatorship in Germany was founded in 1998. It is a cross-party federal institution that supports third-party projects and contributes to a critical analysis of the Communist dictatorship through events, publications and educational offers. Poster exhibitions on a range of topics are proving especially popular. The Foundation stocks these in large quantities and loans them for a small fee.

More than 2,800 projects partnered by memorials, victims' associations, historical societies and educational institutions have in the past received funding from the Foundation. It was used, for example, to design exhibitions, carry out educational projects, film documentaries and promote victim support initiatives.

## **MEMORIALS AND PLACES OF REMEMBRANCE**

The Minister of State for Culture funds memorials, memorial sites and initiatives relating to the history of the Communist dictatorship in Germany if they are of national importance. Whether or not this is the case is determined on the basis of the Federal Government's New Memorials Concept.

Thus, for example, the Berlin-Hohenschönhausen Memorial was able to open a permanent exhibition after renovation and restoration work was completed in the former remand prison. Visitors can learn about the terrible conditions which those who were politically persecuted by the SED dictatorship had to endure.

In June 2016 a new open air exhibition organised by the Robert Havemann Society and funded by the Federal Government was set up on the grounds of the former Stasi headquarters in the Lichtenberg district of Berlin. The exhibition is dedicated to the peaceful revolution in the GDR in 1989/90.

The GDR Museum in Pforzheim also opened a new exhibition in 2015, the year that marked the anniversary of Germany's reunification. It is aimed especially at young people, showing them what it means to live in a dictatorship. The museum is the only facility in the western *Länder* to deal exclusively with the SED dictatorship and Germany's division.

For more information visit:

[www.stiftung-hsh.de](http://www.stiftung-hsh.de)

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

[www.pforzheim-ddr-museum.de](http://www.pforzheim-ddr-museum.de)

## **PLACES WHERE GERMANY'S DIVISION BECOMES VISIBLE**

The Berlin Wall Memorial, set in the heart of Berlin, is the central memorial to Germany's division. It stretches along a total of 1.4 kilometres of what used to be the border strip on Bernauer Straße. Every weekday one of the people who died on the Berlin Wall is remembered in the Chapel of Reconciliation that forms part of the complex. A new permanent exhibition was unveiled in the Memorial's Documentation Centre on the 25th anniversary of the fall of the Berlin Wall on 9 November 2014.

The BKM funds other memorials along the former German–German border. They include the former Marienborn-Helmstedt border crossing memorial site and the German–German Museum in Mödlareuth. Federal funding was used to fundamentally redesign a permanent exhibition in the “House on the Border” at the Point Alpha Memorial Site that used to stand on the border between Hesse and Thuringia.

The number, identity and fate of those who died along the former East/West German border have not yet been thoroughly researched. Funded by the BKM and three *Länder*, the Research Association SED State at Freie Universität Berlin is investigating and documenting the fate of those who died along the former German–German border as a result of the GDR border regime.

# FILM

## FILM – A CULTURAL AND AN ECONOMIC ASSET

Films are a cultural asset that speak to an audience of millions. But the film industry is also an important global economic sector, and Germany is a key player in this international business.

Numerous big and prestigious international co-productions have been filmed in Germany. Recent examples include Steven Spielberg's *Bridge of Spies*, George Clooney's *Monuments Men* and Wes Anderson's *Grand Budapest Hotel*. This is not least due to the film funding that the Federal Government makes available through the Federal Film Fund, which helps draw international production teams through its investment incentives.

At the same time German films have also celebrated a string of successes at international festivals – in 2016, for instance, Maren Ade's highly acclaimed *Toni Erdmann* was entered in the competition at the Cannes Film Festival – and they achieve good ratings with German audiences. German movies took a more than 27 per cent share of the market in 2015.

## **FILM FUNDING**

### **THE FEDERAL GOVERNMENT PROMOTES CULTURALLY VALUABLE GERMAN FILMS**

The Federal Government's film funding promotes the quality and diversity of films produced in Germany and contributes substantially to the positive development the German film industry is undergoing. The Minister of State for Culture and the Media makes use of various funding instruments that focus on artistically valuable German films.

Its flagship is the prestigious and valuable German Film Prize that is awarded to the best German films in the form of the gold, the silver and the bronze "Lola". Winners can use the prize money to fund new artistically ambitious film projects. The Minister of State for Culture also funds the German Short Film Prize, the German Screenplay Prize, the Distribution Prize and the Cinema Programming Prize, which is in particular awarded to smaller cinemas with annual programmes of exceptional cultural value.

These prizes are complemented by the BKM's cultural film funding. Project funding is used to develop artistically valuable screenplays and to produce and distribute feature-length movies, documentaries, children's films and shorts.

In 2016 the Minister of State for Culture increased cultural film funding by an additional EUR 15 million a year. This funding can be used to provide additional financial support to film projects of exceptional artistic value. This significantly boosts both film-makers' willingness to experiment and artistic independence.

### **The German Film Prize – "And the Lola goes to..."**

The German Film Prize is awarded every year in spring at a festive gala. Winners receive a statuette, a "Lola", in gold, silver or bronze. The Minister of State for Culture finances the prize money. The prize winners are chosen by the German Film Academy.

The German Film Prize is the most valuable German cultural prize, with a total of nearly EUR 3 million in prize money. Winners must invest their prize money in a new film. That way each year the German Film Prize provides the incentive for new artistically ambitious productions.

[www.deutscher-filmpreis.de](http://www.deutscher-filmpreis.de)

For detailed information on the BKM's film funding, including all relevant dates and applications, visit: [www.kulturstaatsministerin.de/filmfoerderung](http://www.kulturstaatsministerin.de/filmfoerderung)



## **AN IMPORTANT ECONOMIC SECTOR**

The BKM uses a special funding instrument, the German Federal Film Fund, to boost Germany's attractiveness as a location for film-making.

The funding can be used to reimburse 20 per cent of a film's production costs – that is those costs that arise in Germany. Of the 107 film projects the German Federal Film Fund supported in 2016, 36 were international co-productions. The resulting investments in Germany are enormous. Since the German Federal Film Fund was launched, the production companies receiving funding have invested six times the amount of governmental subsidies in Germany.

The German Federal Film Fund also supports Germany's exceptional international networks and its competitiveness as a film production location. Between its establishment in 2007 and the end of 2015 a total of 975 projects had received some EUR 542 million in support.

The German Federal Film Board is another strong pillar of film promotion in Germany. It promotes German made-for-cinema movies through all stages of development and value creation, from the screenplay to production, to distribution and screenings. The German Federal Film Board is funded through the contributions the distributed films pay under the Act on Measures to Promote German Cinema.

Film funding institutions in the *Länder* also support German film.

### **The Berlin International Film Festival**

With more than 400 films in the festival programme and almost 17,000 trade visitors from some 130 countries, the Berlinale is one of the world's most important film festivals. And with more than 330,000 tickets sold it is also the world's biggest audience festival.

The Berlinale is more than just a competition for the Golden Bear and the other eight sections, such as "Panorama" and "Perspektive Deutsches Kino". It includes events such as Berlinale Talents that brings together young talents and professionals in the international film industry.

The World Cinema Fund is also given a platform at the Berlinale. It is promoted by the German Federal Cultural Foundation and supports partnerships between German film producers and directors from Latin America, Africa, the Middle East and Central Asia. An important industry meeting, the European Film Market, also takes place during the film festival. This is where trade visitors deal in international film rights or find out about latest developments on the film market.

The Berlinale is part of the Kulturveranstaltungen des Bundes in Berlin GmbH and is therefore financed from the Minister of State for Culture's budget.

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

## **THE BERLINALE AND OTHER FILM FESTIVALS**

Every year in February the BKM-funded Berlinale, one of the world's most important film festivals, sees international stars walk its red carpet. It is probably the capital city's most important cultural and film event and contributes enormously to Germany's international renown as a film-making location.

The BKM also supports a number of other festivals, such as the International Leipzig Festival for Documentary and Animated Film and the International Short Film Festival Oberhausen.

## **SECURING OUR FILM HERITAGE**

Germany has a diverse and wide-ranging national film heritage. It includes silent movie classics from the 1920s such as Friedrich Wilhelm Murnau's *Nosferatu – A Symphony of Horror*, DEFA films such as Heiner Carow's *The Legend of Paul and Paula* and auteur films such as Rainer Werner Fassbinder's *The Marriage of Maria Braun* from the 1970s.

Preserving and restoring old film reels presents a huge challenge. In addition, digital copies need to be made so that these films can still be screened in modern cinemas. Since 2012 the BKM has provided funding for this work, for example to institutions in the Association of Film Museums and Archives. The Minister of State for Culture is currently working with the *Länder* and the film industry to draw up a long-term digitalization strategy for the period after 2017. The aim is to preserve the bandwidth of German cinema film heritage for future generations – across time and genres.

The primary task of the Association of Film Museums and Archives is to cooperate with German film heritage institutions and to act as a central German film library. Key members are the Federal Archives – Film Archive, the Deutsche Kinematik Foundation and the German Film Institute. The Friedrich Wilhelm Murnau Foundation and the DEFA Foundation are also involved.

These institutions preserve Germany's film heritage by restoring and digitizing films and making them available to the cinema-goers. The BKM supports the Stiftung Deutsche Kinemathek and the German Film Institute on a permanent basis.

The Federal Archive Act was amended in 2013 to include measures to safeguard Germany's film heritage. As a result, producers of German cinema films are now obliged to register new films with the Federal Archives, the central national film archive. The newly created German Film Register records where an archivable copy of each film is located.

## **THE MEDIA**

### **SEIZING OPPORTUNITIES**

Hardly anything has influenced our society more in recent years than the changing media landscape. Our recreational habits, the world of work, the way we get information, private communications and social networks have undergone significant changes on account of our use of digital media.

Digital media create fantastic opportunities that should be used to full advantage. They open up previously unknown possibilities for accessing information and communicating, and they create an arena in which to develop creative and innovative forward-looking business concepts. Global networks, accessing and sharing information bring forth new fields of business and career opportunities. And they give many people easier access to culture.

At the same time the internet has revolutionized how we form and express our opinions. And so digital media make a key contribution when it comes to participation in social and political life.

These opportunities come along with challenges, though. Children and young people need to be protected against the risks associated with the internet. Artists' copyrights are often ignored on the Net, and providing protection against the misuse of data is a huge challenge.

## **ENSURING MEDIA DIVERSITY**

A diverse media landscape that is open to innovative ideas and at the same time observes the rights of each individual requires a binding legal framework. That is why the state is called to create a regulatory environment that guarantees the freedom and independence of the media, access to the media and diversity of opinion.

As is the case with cultural affairs, responsibility for media issues lies with the *Länder*. However, the Federal Government has legislative competence when it comes to important media policy issues such as copyright, publishing law, and telemedia and telecommunications law.

## **COPYRIGHT PROTECTION**

Illegally copying or distributing films, musical works, books and other works on the internet is no minor offence. Violations of copyright threaten the livelihoods of artists and those who live by their creative output.

That is why one of the Minister of State for Culture's priority areas is ensuring that the rights of creative artists in their work is protected on the internet too. The value of artistic endeavours also has to be respected in the digital world. Initiatives that help users to find legal content on the internet – for instance based on a quality seal – make that easier.

Sometimes authors have to accept interference with their rights for the common good – for example in the case of permissible private copies or in certain instances in the field of education and science. But here, too, it must be ensured that they receive appropriate remuneration for such use.

Today's technical possibilities for creating, distributing and using works mean that copyright law needs to be adapted to the digital environment. The European Commission has submitted a strategy for a Digital Single Market that contains first proposals for a Copyright Directive that will now be discussed by the Member States. The BKM is constructively supporting this process and is advocating cultural diversity.

## **MAKING FAIR COMPETITION POSSIBLE**

The media have so far been independent in terms of their transmission routes, but in the age of the internet and digitalization these are merging more and more. Media convergence promises huge opportunities and at the same time holds numerous challenges when it comes to media diversity and fair competition. Chaired by the Minister of State for Culture and the Media and the Minister-President of Rhineland-Palatinate, a Federal Government–*Länder* committee made proposals for modern media regulation and media legislation with a view to media convergence.

## **DIGITAL AGENDA AND NATIONAL IT SUMMIT**

In August 2014 the Federal Cabinet adopted the Digital Agenda 2014–2017, thereby setting the key guideposts for Germany's digital policy. The Federal Government is thus taking account of the growing importance of this policy area as a key task for the future.

Progress made implementing the Digital Agenda is presented at the Federal Government's National IT Summit. The Minister of State for Culture and the Media is committed to embedding the value of creative content more strongly within a separate "Culture and the Media" platform as part of the IT Summit process.

### ***Presse-Grosso* – safeguarding diversity in the print media**

How do newspapers and magazines with a small print run find their buyers? Germany's kiosks and retail shelves are filled with a broad range of products – including those that only appeal to a relatively small readership. This is down to what is known as the "*Presse-Grosso*", a well-established press distribution system in Germany.

More than half of all newspapers and magazines sold in Germany are distributed via press wholesalers. They act as intermediaries between the publishers and retailers in their respective "*Grosso*" region.



Press wholesalers are obliged to offer press products from smaller publishers as well. In addition, newspapers are subject to price fixing. Retailers can return those newspapers they do not sell to the press wholesaler.

This system ensures that the entire spectrum of newspapers and magazines is available throughout the whole of Germany. The wholesale system is especially vital for smaller publishing houses since they are unable to establish their own sales channels.

## **THE PRESS IN THE DIGITAL WORLD**

The rapid development the digital media are undergoing means that classic media such as printed newspapers and magazines are facing huge challenges. Falling subscription numbers and declining interest, particularly among young people, is putting pressure on the print media. However, having a diverse range of newspapers and magazines is of great importance in a democratic society.

That is why the BKM has, among other things, worked hard to ensure that the “*Presse-Grosso*” (press wholesale) system is maintained and enshrined in law. Its sales structures safeguard the economic livelihoods of small publishing houses and fair competition among publishers.

## **MEDIA LITERACY**

### **STRENGTHENING KEY DIGITAL MEDIA SKILLS**

Children growing up today use computers, tablets and smartphones as a matter of course. Yet they still need to learn to find their way around this diverse media content and to use it sensibly and responsibly.

Media literacy is key to that. It protects children against the risks they are exposed to on the internet and gives them the opportunity to participate in society.

That is why the Minister of State for Culture and the Media supports initiatives to promote media literacy.

### **A SAFE AND QUALITY INTERNET EXPERIENCE FOR CHILDREN**

Children take the internet for granted. It offers them many opportunities. However, children are especially at risk on the internet because of the diverse content that is available.

What they need to be able to use the Net sensibly is age-appropriate and high-quality content. That is what prompted the Federal Government, working together with businesses and associations in the telecommunications and media industries, to launch the A Net for Children initiative.

As part of this initiative the Minister of State for Culture promotes high-quality internet content (information, education and entertainment) for children between the ages of six and 12. Since 2008 a total of 128 internet projects have received funding to the tune of more than EUR 9.3 million.

The result is a total of 76 websites to date, ranging from a journey through the 20th century ([www.zeitklicks.de](http://www.zeitklicks.de)), to a site that promotes reading skills ([www.legakids.net](http://www.legakids.net)), to an interactive site for seriously ill and disabled children ([www.zwischenstation.net](http://www.zwischenstation.net)).

The websites receiving funding have so far won a total of 156 awards for their high-quality content. Some 2.6 million children visit the page each month.

In addition, the initiative has created a protected network with a search engine specifically for children between the ages of eight and 12 that is funded by business. Children can surf freely around “fragFINN” (askFINN) without coming across unsuitable content. The child-appropriate websites are checked by media educators for editorial content.

For more information on the A Net for Children initiative, the funding programme and the children’s websites receiving support, visit: [www.enfk.de](http://www.enfk.de).



### **FragFINN.de – a safe network for children aged 8 to 12**

fragFINN is a safe place on the internet where children can browse diverse content without coming across dubious websites. Just like its older brother the internet, fragFINN offers children entertaining, educational, fun and, above all, age-appropriate content.

The software required to install the network is available free to download in that section of the website that only adults can access. Once the software has been activated children can only surf accredited sites. The same applies to the fragFINN app for smartphones and tablets.

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

### **VISION KINO**

The VISION KINO network aims to boost children's and young people's film literacy.

The largest initiative in the VISION KINO network is the annual Children's Cinema Weeks. Some 700,000 pupils take part in this national film education project each year. It is one of the Europe's biggest educational film projects.

School classes can go to screenings in a cinema near them at reduced ticket prices. Supplementary material is available for teachers so they can prepare their classes for the screening and talk about the films afterwards. Discussions with film-makers are also organized and teachers can take part in training courses.

For more information visit:

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

## **DW's multimedia content**

DW fulfils its statutory mission by providing multimedia content in 30 languages and through its high-quality television, radio and online journalism that is now also available via the DW app.

Linear television is currently broadcast in four languages: German, English, Spanish and Arabic. Depending on the region, programmes can be viewed either via cable or satellite. DW produces TV magazine programmes for its partners in other languages.

DW continues to broadcast its radio service – including in Hausa, Kiswahili and Amharic for Africa and in Dari and Pashto for Afghanistan.

Deutsche Welle TV and radio programmes are available at [www.dw.com](http://www.dw.com), as well as online and via the DW app.

For information on receiving programmes, visit: [www.dw.com/empfang](http://www.dw.com/empfang)

## **DEUTSCHE WELLE**

### **GERMANY'S MEDIA VOICE AROUND THE GLOBE**

Deutsche Welle (DW) is Germany's foreign language broadcaster. It produces radio and television programmes and web content for people around the world – in German plus 29 other languages. Some 118 million people worldwide use DW's journalistic content week after week.

That makes DW Germany's most important cultural ambassador abroad. It informs about values and stances that Germany adopts as a nation that values culture and is rooted in Europe: human rights, freedom, the rule of law and democratic development.

## **INDEPENDENT JOURNALISM**

DW is funded from the Minister of State for Culture's budget. As an independent broadcaster and in accordance with the Deutsche Welle Act, it is committed to independent journalism.

Some 4,000 permanent and freelance staff from more than 60 nations work for DW around the globe, at its headquarters in Bonn and in the Berlin office, in the DW studios in Washington, Moscow and Brussels, as well as at other locations.

### **Learning German with DW**

One of DW's tasks is to promote the German language. That is why free, interactive German courses are available on the DW website.

Courses are available in 30 languages for learners of various levels, ranging from those aimed at absolute beginners, to vocabulary trainers and news broadcasts spoken slowly to help practise listening comprehension, to telenovelas. Teaching materials are also available for teachers to download.

[www.dw.com/deutschlernen](http://www.dw.com/deutschlernen)

## **DW AKADEMIE – 50 YEARS OF MEDIA DEVELOPMENT**

The DW Academy is Germany's leading international media development organization. It supports the development of independent and transparent media systems, trains journalists from developing and transition countries, and promotes journalistic quality and media skills in more than 50 countries. Libya's first independent news agency was, for example, established with the help of the DW Academy. In Turkey a TV programme was developed jointly with a local partner station and Syrian child refugees.

The DW Academy also trains the next generation of DW journalists. The MA in International Media Studies combines media, development, journalism and communication studies with media management.

The DW Academy's commitment to freedom of the media and of expression complements DW's journalistic offerings. The DW Academy primarily finances its projects through funding provided by the German Federal Ministry for Economic Cooperation and Development, the Federal Foreign Office, the European Union and the United Nations.

## **CONTACTING THE BKM**

### **The Federal Government Commissioner for Culture and the Media (BKM)**

Minister of State

Prof Monika Grütters, Member of the German Bundestag

Federal Chancellery

11012 Berlin

Tel.: + 49 (0)30 18 400-2060

Email: [bkm@bk.bund.de](mailto:bkm@bk.bund.de)

### **Director-General**

Dr Günter Winands

Email: [guenter.winands@bkm.bund.de](mailto:guenter.winands@bkm.bund.de)

### **Group K 1 –**

#### **General Cultural Policy Issues; Central Affairs**

Team leader: Dr Stephanie Schulz-Hombach

Email: [K1@bkm.bund.de](mailto:K1@bkm.bund.de)

### **Group K 2 –**

#### **Promoting Art and Culture**

Team leader: Dr Sigrid Bias-Engels

Email: [K2@bkm.bund.de](mailto:K2@bkm.bund.de)

### **Group K 3 –**

#### **Media and Film; International Affairs**

Team leader: Dr Jan Ole Püschel

Email: [K3@bkm.bund.de](mailto:K3@bkm.bund.de)

**Group K 4 –****History; Remembrance**

Team leader: Ansgar Hollah

Email: K4@bkm.bund.de

**Group K 5 –****General Cultural Policy Issues; Protection of Monuments and of Cultural Assets**

Team leader: Dr Kathrin Hahne

Email: K5@bkm.bund.de

**Berlin Office**

Köthener Straße 2

10963 Berlin

Tel.: +49 (0)30 18 681 0

**Bonn Office**

Graurheindorfer Straße 198

53117 Bonn

Tel.: +49 (0)228 99 681 0

Email: poststelle@bkm.bund.de

**Press Office**

Press Officer: Hagen Philipp Wolf

Tel.: +49 (0)30 18 272-3252

Email: pressestelle-bkm@bpa.bund.de

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

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

