



Die Beauftragte der Bundesregierung  
für Kultur und Medien

The Federal Government Commissioner  
for Culture and the Media

# **THE GERMAN FEDERAL GOVERNMENT'S CULTURAL AND MEDIA POLICY**

“Art and culture are the manifestations of a humane society and a vibrant democracy. We need them to act as our compass and remind us of who we are – now more than ever.”

Minister of State Prof. Monika Grütters, Member of the German Bundestag  
Federal Government Commissioner for Culture and the Media

<b>4</b>	<b>The German Federal Government's Cultural and Media Policy – An Overview</b>
<b>12</b>	<b>20th Anniversary of the Federal Government Commissioner for Culture and the Media</b>
<b>20</b>	<b>Humboldt Forum</b>
<b>26</b>	<b>Culture</b>
28	Funding important cultural institutions
42	Artistic freedom
52	Literature and music, the performing and fine arts
66	Cultural education and integration
76	Provenance research and restitution
84	Protecting cultural property
90	Preserving historic monuments
96	Cultural heritage of Germans in eastern Europe
<b>102</b>	<b>Remembrance and Commemoration</b>
108	Remembering the victims of National Socialism
118	Studying the communist dictatorship in Germany
130	Discovering the history of democracy
<b>136</b>	<b>Film</b>
138	Film funding
<b>146</b>	<b>Media</b>
152	Digitalization
158	Media literacy
161	Deutsche Welle
164	Contacting us/Legal notice

# THE GERMAN FEDERAL GOVERNMENT'S CULTURAL AND MEDIA POLICY – AN OVERVIEW

Our democratic society thrives on the thought-provoking ideas and impulses that culture and the liberal arts provide. They create the spaces in which a mirror can be held up to society, critical debate ignited, conflicts can be negotiated and our cultural values confronted with reality, thereby fostering understanding, tolerance and social cohesion.

It is incumbent on the state and the foremost task of cultural policy to protect artistic freedom and to foster an environment in which cultural life can flourish.

Our cultural heritage has been entrusted to us by previous generations for safekeeping. It both influences our understanding of ourselves and shapes future generations. We must value and nurture our cultural heritage so as to preserve it for posterity.

Free and diverse media form part of the basis of our democratic society. That is why freedom of the press and broadcasting is enshrined in our Constitution, the Basic Law. And in order to protect that freedom and diversity we need to ensure that we have a regulatory framework that meets modern needs – particularly in view of the ongoing digital revolution.

## Cultural federalism – a proven model

It is the diversity of Germany's cultural landscape that has evolved over time across its various regions that we have to thank for its cultural richness. We have a particularly dense network of cultural institutions. Germany's rich and diverse cultural scene is not limited to large urban conurbations but is very much alive in smaller towns and rural regions, too.

And thanks to Germany's policy of cultural federalism, this established landscape is continuously evolving. The sovereignty of the *Länder* in cultural matters, a principle that is enshrined in the Basic Law, means that it is first and foremost the German *Länder*, or federal states, that are responsible for promoting culture and the media. They meet around 41 per cent of total spending in this area. Local authorities contribute the largest share of spending on culture, some 45 per cent. The Federal Government bears around 14 per cent of the costs, that is approximately EUR 1.3 billion, and is responsible for cultural institutions and projects that are of national significance.

That is how the Federal Government contributes to preserving our cultural heritage and to ensuring that culture and the arts can prosper across the whole of the country, be that in urban conurbations or in the regions.

## **What role does the Federal Government play?**

When it comes to cultural and media policy, the Federal Government focuses on tasks that are of national significance:

- It ensures that federal legislation creates an 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 as a whole culturally in the capital city Berlin, for example through the Humboldt Forum, the Academy of Arts and the Capital Cultural Fund in Berlin, which 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.

## **The Minister of State for Culture and the Media in the Federal Chancellery**

The office and the highest federal authority of Federal Government Commissioner for Culture and the Media (BKM) was created in 1998 to bring under one roof all the federal government's responsibilities as regards cultural and media policy. The Federal Government Commissioner also functions as Minister of State for Culture and the Media to the Federal Chancellor. That is why her office is in the Federal Chancellery and she attends Federal Cabinet meetings.

Monika Grütters, a member of the German Bundestag with many years of experience in the field of cultural affairs, was appointed Minister of State for Culture and the Media in December 2013.

# **Monika Grütters**

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

Monika Grütters, who was born in Münster in North Rhine-Westphalia, has been involved in cultural politics for many years. She spent 10 years in the Berlin Senate Administration before becoming a member of the German Bundestag in 2005. She is Honorary Professor at Freie Universität Berlin.

Monika Grütters studied German Language and Literature, Art History and Politics at the University of Münster and the University of Bonn. 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 go to [www.kulturstaatsministerin.de](http://www.kulturstaatsministerin.de).

## **Cultural and media policy for a European community of values**

The European Union (EU) is the largest peace project Europe has ever known: underpinned by our shared European cultural history, the EU has become a cultural community of values in which diversity is lived and what unites us is given priority over what divides us. It is this notion of cultural identity that makes Europe so unique and worth living in.

Art and culture contribute immeasurably to our common understanding of how we want to live together peacefully in a united Europe and in a globalized world despite our different interests, ways of life, traditions and worldviews. That is why the EU included promoting cultural collaboration between member states and countries outside the Union as one of its targets in the Maastricht Treaty.

The Minister of State for Culture is the central point of contact for all matters relating to Germany's cultural and media policy. She sets the ball rolling on relevant EU-level projects, collaborates at technical level on the corresponding legislation, is involved in the budget process and is represented in the working groups of the Council of the European Union and other EU bodies.

One of the EU's most important bodies is the Council of Ministers of Culture and the Media in Brussels. The Minister of State for Culture represents Germany in the Council. She and the ministers of culture of the other EU member states are committed to supporting the freedom and diversity of art, culture and the media.

The Minister of State for Culture is also responsible for the fields of culture and the media in bilateral government consultations. One example is the Franco-German Council of Ministers that convenes once a year.

# 20th ANNIVERSARY OF THE FEDERAL GOVERNMENT COMMISSIONER FOR CULTURE AND THE MEDIA

## Remit

The office of Minister of State with responsibility for cultural affairs was created in 1998 so as to put all the Federal Government's cultural policy tasks into the hands of one person. The incumbent acts as the Federal Government's contact in relation to its cultural and media policy and delivers policy ideas. The Minister of State also represents Germany's cultural policy interests at European and national level. As a result, Germany is perceived more strongly as a cultural nation.

Previously, cultural policy at federal level had been the responsibility of one single department within the Federal Ministry of the Interior. In 1998 it was moved into a newly established top-level federal authority under the political leadership of a Minister of State who reports directly to the Federal Chancellor. Over the past 20 years it has developed into an independent authority responsible for culture and the media that was first headed by a male Minister of State and then a few years later by a female Minister of State.

Over time the fairly long and cumbersome title "Federal Government Commissioner for Culture and the Media" came to be replaced by the shorter "Minister of State for Culture".

In 1998 the German Bundestag established a Committee on Cultural and Media Affairs, thereby giving added emphasis to the greater priority being attached to cultural matters following the appointment of a Minister of State. It also laid the foundation for Parliament itself to be able to support cultural policy and to carry out its democratic control function vis-à-vis the Federal Government.

Although critical voices were initially heard in the *Länder*, their responsibility for cultural matters (as enshrined in the Basic Law) remains unchanged.

## Offices

The fact that Germany's cultural policy has its origins in the Federal Ministry of the Interior is even apparent today. The Minister of State for Culture's Bonn office is still located on the grounds of the Ministry of the Interior, where staff in the new authority first took up their work in late 1998. Michael Naumann, the first office holder, moved into his office in the Federal Chancellery in Bonn in early February 1999; a few months later that office moved to Berlin. In 2001 work on the new Federal Chancellery in Berlin was completed. The offices of

the Minister of State for Culture and those of her closest colleagues are now in the Federal Chancellery. Around half of the almost 300 staff work in Bonn, the other half in Berlin.

## Competence

Many of Germany's most important cultural venues are situated in the heart of Berlin. Without the committed support of the Federal Government, however, they would be unable to survive. They include Museum Island, the memorials to the victims of National Socialism and the reconstructed City Palace, which in the guise of the Humboldt Forum will offer new ways of mediating culture(s). One of the key tasks of the Federal Government, in relation to cultural policy, is to represent the nation as a whole culturally in the capital city – not just politically but also by providing targeted funding to those cultural institutions that are of particular significance to the country as a whole.

Berlin and the eastern German *Länder*, whose structural reforms have shaped their cultural landscape, are another priority area. Nonetheless, the reference "supported by the Federal Government Commissioner for Culture and the Media" can be found in cultural institutions and sites of national importance across the whole of Germany (see p. 40 and 41 for an overview). The competent *Länder* and local authorities generally team up with the Federal Government in the spirit of lived collaborative cultural federalism.

The range of media policy tasks is broad, too. One of the key concerns is ensuring that the right conditions are in place to safeguard the media and media diversity in Germany, as well as continually developing and improving these through appropriate measures at European level.

## Funding

Over time, the Minister of State for Culture's range of activities has expanded. This is reflected in her budget, which in the course of time has doubled from some EUR 900 million to almost EUR 1.7 billion. Important milestones over the past 20 years were the signing of what have become known as the Capital Culture Treaties with the federal state of Berlin, the Development Programme for Culture in the Eastern German *Länder*, the Federal Memorials Policy in Remembrance of the Injustices Committed by the Nazi and SED regimes, a stronger focus on German culture in eastern Europe, the establishment of the Federal Cultural Foundation to promote art and culture across Germany, continuously expanding film funding and thus ensuring Germany is a great place to make movies, committed support for research into Nazi-confiscated art, strengthening Deutsche Welle's position, awarding the German Booksellers' Prize, upholding fixed book price agreements, the reform of the Artists' Social Fund and the many other statutory regulations that each respective Minister of State has championed.

The objective behind all of this is, first, to facilitate the creation of art and culture and, second, to create opportunities for people to participate in cultural life across the whole of Germany.

The Final Report of the Bundestag Committee of Inquiry on Culture put the Federal Government's cultural policy in a nutshell: "Its task is not itself to create culture, but rather to ensure that the required framework is in place. Art and culture should better be left to the creators themselves." That still holds true and remains the unalterable guiding principle of the Federal Government's cultural policy.

## **HUMBOLDT FORUM – UNDERSTANDING THE WORLD AS A WHOLE**

The Humboldt Forum is currently Germany's most important cultural project. It aims to be a new type of museum, Germany's calling card to partners across the globe and an invitation to visitors to become citizens of the world. From 2019, the cultures of the world will be on display on an area of 40,000 square metres in the reconstructed Berlin City Palace.

The Humboldt Forum represents a new approach to bringing together different cultures and perspectives in order to seek new insights into the issues of the day – migration, religion and globalization, for instance. Its diverse programme of exhibitions and events will provide a historical and cultural panorama aimed at helping us understand the world from a new perspective.

Artefacts from across the globe bear witness to the past and to how different cultures have always answered and still answer humanity's existential questions: What sets nature and humans apart? How do we experience life? How do we confront death? What impact does faith or globalization, migration and climate change have on society?

The Humboldt Forum will allow us to experience everything the name "Humboldt" has always stood for: the tradition of the Enlightenment, the idea that peoples can come together at eye level and as equals, and the ideal that peaceful dialogue is possible despite all our differences.

Even before its official opening it is already launching important debates, for example on what is the appropriate way to deal with those cultural artefacts that entered our museum collections during Germany's colonial era.

And so the Humboldt Forum is also a visible symbol that Germany is taking responsibility for safeguarding humanity's cultural heritage and that it has found a credible – because comprehensive – way of confronting its own past.

The Prussian Cultural Heritage Foundation will be showcasing its non-European collections that are currently housed in the Ethnological Museum and the Museum for Asian Art of the Berlin State Museums. Other stakeholders include Humboldt Universität Berlin and the federal state of Berlin. The Humboldt Forum is scheduled to open in late 2019.

## **Berlin City Museum in the Humboldt Forum – a place in Berlin for Berlin**

The reconstructed City Palace not only closes a historic gap in the Berlin cityscape. The new Humboldt Forum will also provide a home to the Berlin City Museum, which is dedicated to the German capital's eventful history and its links to far-flung corners of the earth. The exhibition will show how the world helped shape Berlin and how Berlin has influenced the world. There will also be space for people – not just Berliners – to meet, debate and share personal experiences, because the Forum and the Schlüter Courtyard will be open to the public at all times.

## **Internationally networked researchers in the Humboldt Lab**

Humboldt Universität Berlin is setting up the Humboldt Lab in collaboration with other scientific institutions in Berlin. Conceived as an open, internationally networked institution, it aims to bring together research, teaching and the general public in the spirit of the Humboldt brothers. The programme will include lectures, conferences and discussions, film screenings, temporary exhibitions and performances.

[www.humboldtforum.com](http://www.humboldtforum.com)

# **CULTURE**

## **Germany, a land of culture**

Germany is home to 44 of the UNESCO World Cultural and Natural Heritage Sites. Forty of them are historic buildings and ensembles, including Cologne Cathedral, Museum Island in Berlin and the testaments to Classical Weimar. Some 140 publicly funded theatres and around 130 concert and theatre orchestras enrich Germany's intellectual and cultural life. There are also thousands of museums and exhibition halls that attract large numbers of visitors.

Germany's cultural institutions, artists and creative minds are not afraid to tackle a diverse range of social, cultural and scientific topics. And they often foster cultural exchange with our neighbours and the rest of the world. What this shows is that the arts can provide a common language in those situations where the use of different terms can lead to a breakdown in communication or to misunderstandings. They can facilitate shared experiences when having a different background leads to marginalization and exclusion. And

they can help us to see the world with other people's eyes. In short, the arts open up worlds – at any age, anywhere.

That is why it is one of the primary duties of a cultural nation like Germany to defend the freedom of art and culture, to preserve its unique cultural heritage and its diverse cultural scene to bring art and culture closer to those who live here and thus contribute to social cohesion.

## Funding important cultural institutions

Under the German Basic Law, promoting the arts and culture is first and foremost a task for the *Länder* and local authorities. The Federal Government is involved in financing foundations, libraries, archives, museums and exhibitions if they are of national or international significance. One example is the **Prussian Palaces and Gardens Berlin-Brandenburg Foundation**. The Minister of State for Culture supports work to preserve Prussian heritage in collaboration with the federal states of Berlin and Brandenburg.

Further, some institutions are fully funded from the Minister of State for Culture's own budget, including the **German National Library**, the **Academy of Arts** and the **German Historical Museum**.

The Federal Government's commitment to support cultural institutions in Germany that are of national and international significance helps to preserve our cultural heritage. Collaborating closely with the *Länder* and local authorities, the Federal Government ensures that culture and the arts can flourish across the whole of Germany. The **German Federal Cultural Foundation** (p. 53) plays a key role in this.

Please turn to the map of Germany on pages 40 and 41 for an overview of institutions that are funded by the Federal Government.

## Prussian Cultural Heritage Foundation

The Prussian Cultural Heritage Foundation is one of the world's largest cultural institutions. It comprises a total of 15 museums as well as several research institutes, the **Berlin State Library**, the **Prussian Secret State Archives**, the **Ibero-American Institute** and the **State Institute for Music Research**. The world renowned archaeologist Hermann Parzinger has been President of the Foundation since 2008.

Due to its national significance, the Foundation is funded jointly by the Federal Government and the *Länder*. The Federal Government covers 75 per cent of operating overheads and 100 per cent of necessary building costs.

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

## Federal Archives

The Federal Archives are Germany's national archive. They provide a permanent home to written, photographic, film and audio documents (both analogue and digital), including records and documents of the Federal Government and its precursors. The archive holdings are open to the general public and the academic community.

Some of the holdings draw great interest, including those of the German Reich (1867/71–1945), the Weimar Republic (1918–1933), the National Socialist era (1933–1945), the Occupation Zones (1945–1949), the German Democratic Republic (1949–1990) and the Federal Republic of Germany (after 1949). The Federal Archives also collect personal papers belonging to important individuals, records and papers from political parties, associations and societies of national importance as well as press cuttings. This work is governed by the Federal Archives Act.

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

## German Historical Museum

The German Historical Museum in Berlin is tasked with documenting Germany's entire history within a European context. Its educational programme is very varied and appeals to all ages. As well as its permanent exhibition *German History in Images and Artefacts*, it holds special exhibitions on socially relevant topics and organizes themed guided tours, lectures, film screenings, podium discussions, and scientific conferences and workshops. Around 800,000 visitors from Germany and abroad visit the museum each year.

The German Historical Museum was founded in 1987. It is housed in the former armoury on Unter den Linden, Berlin's grand boulevard. A modern annex designed by the Chinese American architect Ieoh Ming Pei was added in 2003. The Minister of State for Culture provides some EUR 48 million a year in funding from her own budget towards the German Historical Museum.

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

## Funding culture in the capital city

Cultural life and cultural institutions in Berlin distinctively reflect the many facets of our cultural nation – throughout Germany and beyond. Under the Basic Law, the Federation is responsible for “representing the nation as a whole in the capital”. That is why the Minister of State for Culture supports cultural institutions and outstanding initiatives in Berlin that are of national significance.

One example is **Kulturveranstaltungen des Bundes in Berlin GmbH**. It unites various important institutions under one roof, including the **House of World Cultures**, the **Berliner Festspiele** with the **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**, the **Jewish Museum Foundation**, the **Berlin Philharmonic** and **Opera in Berlin foundations** are other examples of the special role the capital plays in terms of Germany’s cultural life. Work on completing **Museum Island** and building the **Bauhaus Archive**, the **New National Gallery** and the **Humboldt Forum** 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 projects and events that are of national or international importance or that are particularly innovative.

## 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 like the **Bayreuth Festival** and the **Goethe House** in Frankfurt am Main. The Federal City of Bonn is home to some very important institutions, including 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 also contributes financial resources to important building projects. Examples include the extension to the **August Macke House in Bonn**, to the **Archive for Bequests by Artists in Brauweiler Abbey** in Pulheim near Cologne and the reconstruction of the **Residential Palace in Dresden**.

Cultural institutions in the eastern *Länder* are another priority area of funding. The Federal Government here supports “cultural lighthouses” – jointly with the *Länder* and local authorities – including the **German Maritime Museum** in Stralsund, the **Dessau-Wörlitz Cultural 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 also investing in the maintenance and reconstruction of cultural buildings of national importance. Since 2004 the Minister of State for Culture has made some EUR 83 million in funding available to these projects.

## **Bauhaus centenary – committed to supporting UNESCO World Heritage Sites**

The Bauhaus movement was avantgarde, experimental and a provocation. Its design concepts defined the classical modern period. In 2019 we will be celebrating the centenary of the founding of the legendary School for Architecture, Design and Art by Walter Gropius – not only in Germany but across the world and well beyond its main centres in Weimar, Dessau and Berlin.

The Minister of State for Culture will be making some EUR 20 million in funding available through the **German Federal Cultural Foundation**. In addition, she will provide around EUR 52 million towards the construction of new Bauhaus museums in Weimar, Dessau and Berlin. The Bauhaus centenary is being coordinated by the **Bauhaus Association 2019**, whose members include the Minister of State for Culture, the German Federal Cultural Foundation and the federal states of Baden-Württemberg, Berlin, Brandenburg, Hamburg, Hesse, Lower Saxony, North Rhine-Westphalia, Rhineland-Palatinate, Saxony, Saxony-Anhalt and Thuringia, as well as the institutions that maintain Bauhaus collections in Berlin, Dessau and Weimar.

[www.bauhaus100.de](http://www.bauhaus100.de)

## **Weimar – a unique ensemble**

Its more than 20 museums, palaces and historic buildings, the Duchess Anna Amalia Library, the Goethe and Schiller Archive, eight parks and gardens, and a total of 11 UNESCO World Heritage Sites make Weimar in Thuringia one of Germany's most important cultural sites.

These cultural riches are managed by Klassik Stiftung Weimar. One of Germany's largest and most important cultural institutions, it is responsible for preserving, indexing, researching and exhibiting collections that range from the Middle Ages to the Bauhaus era. More than 700,000 people visit its various institutions each year.

On 5 April 2019, in the year of the Bauhaus centenary, Klassik Stiftung Weimar will be opening the bauhaus museum weimar. This new museum is part of a Topography of Modernism that links the City of Classicism to its ambivalent modern history and to the present day.

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

## Examples of institutions supported by the Minister of State for Culture

### **1 BADEN-WÜRTTEMBERG**

- President Theodor Heuss House Foundation; Stuttgart
- President Friedrich Ebert Memorial Foundation
- Central Council of German Sinti und Roma; Heidelberg
- Danube Swabian Central Museum; Ulm
- German Literature Archive; Marbach
- German Schiller Society; Marbach
- Federal Archives Military Archive; Freiburg im Breisgau

### **2 BAVARIA**

- East/West German Border Museum; Mödlareuth
- Institute of the Culture and History of South-Eastern Europe
- Adalbert Stifter Society
- Tolstoy Aid and Cultural Organization; München
- Art Forum East German Gallery Foundation; Regensburg
- Bayreuth Festival, Federal Archives – Archive on the Equalization of Burdens; Bayreuth

### **3 BERLIN**

- Academy of Arts
- Allied Museum
- Barenboim-Said Academy
- Berliner Festspiele with the Gropius Bau exhibition hall
- Association of Amateur Theatres
- Federal Archives
- Chancellor Willy Brandt Foundation
- Federal Association of Independent Theatres
- Umbrella Organization Dance in Germany
- German Office (WASSt)
- Deutsche Welle
- German Arts Council
- German Museums Association
- German Music Council
- International Theatre Institute Germany (ITI)
- German-Russian Museum Karlshorst
- House of World Cultures
- Berlin International Film Festival
- German Kinemathek Foundation
- German Historical Museum Foundation
- Foundation Flight, Expulsion, Reconciliation
- Jewish Museum Berlin Foundation
- Prussian Cultural Heritage Foundation
- Opera in Berlin Foundation
- Berlin Philharmonic Foundation

### **4 BRANDENBURG**

- German Culture Foundation Eastern Europe; Potsdam
- Prussian Palaces and Gardens Berlin-Brandenburg Foundation; Potsdam
- Genshagen Foundation
- Kleist Museum; Frankfurt an der Oder

## **5 BREMEN**

- Institute of Low German; Bremen
- German Dance Film Institute; Bremen
- German Emigration House; Bremerhaven

## **6 HAMBURG**

- German Musical Instruments Fund
- German National Youth Ballet
- Chancellor Helmut Schmidt Foundation

## **7 HESSE**

- Society for the German Language; Wiesbaden
- Herder Institute for Historical Research on East Central Europe – Institute of the Leibniz Association; Marburg
- Goethe Museum; Frankfurt am Main
- German Film Institute; Frankfurt am Main
- German National Library; Frankfurt am Main
- German Academy for Language and Literature; Darmstadt
- Bad Hersfeld Festival
- Museum of Sepulchral Culture; Kassel
- International Tracing Service; Bad Arolsen

## **8 MECKLENBURG-WESTERN POMERANIA**

- German Maritime Museum Foundation; Stralsund
- Pomeranian State Museum; Greifswald

## **9 LOWER SAXONY**

- Bad Gandersheim Theatre Festival
- Institute for the Culture and History of Germans in North-Eastern Europe; Lüneburg
- East Prussian State Museum; Lüneburg
- Federal Institute for the Culture and History of Germans in Eastern Europe; Oldenburg

## **10 NORTH RHINE-WESTPHALIA**

- Deutscher Musikrat gemeinnützige Projektgesellschaft mbH; Bonn
- Deutsche Welle; Bonn
- Art and Exhibition Hall of the Federal Republic of Germany; Bonn
- Museum of the History of the Federal Republic of Germany Foundation; Bonn
- Beethoven House Society; Bonn
- Martin Opitz Library; Herne
- Porta Polonica; Bochum
- President Konrad Adenauer House Foundation; Bad Honnef-Rhöndorf
- West Prussian State Museum; Warendorf
- Ruhr Festival; Recklinghausen

## **11 RHINELAND-PALATINATE**

- Hambach Castle; Neustadt an der Weinstraße
- German Castles Association; Braubach
- German Cabaret Archive; Mainz
- Federal Archives (Head Office); Koblenz

## **12 SAARLAND**

- UNESCO World Heritage Site Völklinger Ironworks – Europäisches Zentrum für Kunst und Industriekultur GmbH

## **13 SAXONY**

- Silesian Museum; Görlitz

- Fürst Pückler Park; Bad Muskau
- Bach Archive; Leipzig
- Kurt Wolff Foundation; Leipzig
- Forum for Contemporary History; Leipzig
- German National Library; Leipzig

#### **14 SAXONY-ANHALT**

- German Lost Art Foundation; Magdeburg
- Bauhaus Dessau Foundation
- Francke Foundations; Halle
- German Federal Cultural Foundation; Halle
- Luther Memorials Foundation; Wittenberg
- Dessau-Wörlitz Cultural Foundation

#### **15 SCHLESWIG-HOLSTEIN**

- Otto von Bismarck Foundation; Friedrichsruh
- North Friesian Ethnic Group; Niebull
- Sydslesvigsk Forening (SSF) e. V.; Flensburg
- Thomas Mann Museum Buddenbrookhaus; Lübeck
- Günter Grass House; Lübeck

#### **16 THURINGIA**

- Klassik Stiftung Weimar
- Wartburg Foundation; Eisenach
- Friedenstein Palace Foundation; Gotha

## Artistic freedom

### Democracy regularly needs fresh impetus

Critical, idiosyncratic and unconventional – artists can sometimes tell uncomfortable truths, and they are right to do so. Often, they draw our attention to things we would prefer to ignore. Or they provoke public debate when we would rather be left in peace. And it is precisely because creative minds should continually raise and expose painful subjects and remind us about certain issues that we have to give them the space they need to present their artistic points of view.

That is why fostering critical engagement with the arts is part of our understanding of what living in a liberal democracy means. And it also means that we sometimes have to allow a piece of art to exist even though it does not necessarily confirm our own view of the world. A vibrant democracy needs new impetus, ideas and shifts in perspective. It is through their love of experimentation and critical reflection of social trends that creative minds stop a lack of intellectual curiosity and argumentative imagination as well as political laziness from lulling our democracy to sleep. The state therefore has an obligation to protect artistic freedom.

## Promoting artists

For the creative to be unfettered in the pursuit of their art they need to be able to live by what they produce. Promoting individual artists is first and foremost a task of the *Länder* and local authorities. The Minister of State for Culture primarily supports artists by funding cultural institutions of national importance, by setting up funds and sponsorship schemes, and by helping artists publicize their work to broader audiences through awarding various national prizes like the Theatre Prize.

The main pillars in this work are funding programmes, a robust Artists' Social Fund and copyright protection (including on the internet). The Federal Government specifically focuses on promoting women artists so as to level the playing field for both genders.

## Funding programmes and grants

Artists and creative individuals can apply for scholarships and grants from organizations financed by the Minister of State for Culture to help fund a period of work, their projects and publications, and many other activities. They include

- the German Literature Fund
- the German Translators' Fund
- the Performing Arts Fund
- the Art Fund Foundation

- the Sociocultural Fund
- the Music Fund

### Grants for study periods abroad

The Minister of State for Culture helps artists living in Germany to spend longer periods abroad. Programmes are run by the following German cultural institutions:

- the German Academy Villa Massimo/Casa Baldi in Olevano Romano
- Casa di Goethe in Rome,
- the German Study Centre in Venice,
- Villa Romana in Florence,
- Cité Internationale des Arts in Paris, and
- Villa Aurora and the Thomas Mann House in Los Angeles.

Application forms are available at

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

Awarding grants so that artists can spend a period of time in German cultural facilities abroad is another form of support available. The Minister of State for Culture also funds diverse music programmes that promote talented young musicians, including the **Conductors' Forum** and **PopCamp**.

## The Artists' Social Fund – social security for artists

Artists often alternate between periods of self-employment and fixed-term, project-related contracts. Their low income means it is hard for them to get by on what they earn. In addition, they can go for long periods without any income at all, which can have knock-on effects for their old-age provision. That is where our social security system steps in, for example by adjusting the eligibility criteria for drawing unemployment benefit.

The Federal Government is also involved in financing the Artists' Social Fund – a unique institution that ensures artists have social security cover. It provides some 180,000 self-employed artists and publicists with affordable pension, health and nursing care insurance.

Like salaried employees, self-employed artists pay 50 per cent of the insurance contributions payable to the Artists' Social Fund. The Federal Government pays 20 per cent and the businesses that commission artists and exploit their work contribute 30 per cent.

Because the Artists' Social Fund is one of the most important means of promoting artists in Germany, the Minister of State for Culture is committed to ensuring the contribution rate remains stable.

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

### **The cultural and creative industries – a job engine**

They represent the markets of the future, our society's creative heart, a locational factor for big cities, drivers of innovation in global competition and a laboratory for new scientific fields: the cultural and creative industries are a diverse and high-growth branch of Germany's economy.

The Minister of State for Culture and the Federal Ministry for Economic Affairs and Energy jointly support developments in this dynamic sector through the Cultural and Creative Industries Initiative. The initiative specifically promotes model projects that create structural links between several sub-sectors as part of their work. One example is the [www.touring-artists.info](http://www.touring-artists.info) platform.

The Minister of State for Culture also funds the Federal Government Centre of Excellence for the Cultural and Creative Industries in Berlin. It collaborates with the relevant stakeholders to find solutions to sector-specific challenges and to tap into interdisciplinary potentials that benefit business, society and politics.

The Culture and Creative Pilots Germany awards are presented annually to companies that come up with good business ideas.

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

## **Championing equal opportunities**

According to a 2016 study entitled *Women in Culture and the Media* supported by the Minister of State for Culture and conducted by the German Cultural Council, a great deal still needs to be done in the cultural and media industries in terms of equal opportunities for women. Women are still significantly under-represented in management positions. Those who do hold senior positions face discrimination: on average they earn less than their male colleagues, for instance.

That is why the Minister of State for Culture is committed to creating better career advancement opportunities for women in the creative industries, ensuring gender parity on committees and juries, securing fair compensation and finding better ways to reconcile a career with family life.

Support is available via the **Women in Culture and the Media Project Office** based in the German Cultural Council that was initiated and is funded by the Minister of State for Culture. Its special mentoring programme, for example, helps women artists who wish to take on leadership roles.

## Independent integrity line

The Minister of State for Culture also supported the setting up of a central, independent **Integrity Line against Sexual Harassment and Violence** that provides advice and assistance to those affected by sexual violence and discrimination.

The initial idea for the Integrity Line came in response to the #MeToo movement that has launched a broad-based debate about abuses of power and sexual harassment in the cultural and media industries. It is evident that action is required wherever there are asymmetrical power relations between men and women, where often only short-term contracts are awarded, many are self-employed and heavily reliant on being recommended for new jobs, leading to relationships of dependence.

## Supporting artists in exile

There are many countries in the world where writers in particular but also many other artists are still being persecuted, tortured and murdered. The Federal Government believes it has a responsibility – besides taking part in foreign policy initiatives – to find ways to help individual victims. Under the National Socialist regime entire art movements were declared “degenerate” and works of art were destroyed, artists were forced to emigrate and were killed.

That is why the Federal Government funds authors living in political exile in Germany through the **Writers in Exile** programme. Each year the German PEN Centre’s scholarship programme offers up to nine authors and journalists in exile a secure place to live and work in Germany for up to three years.

The German National Library’s virtual **Artists in Exile** museum documents the fate of persecuted artists working in exile. The online exhibit includes pieces previously held by archives, exhibition halls, and German and foreign initiatives that have now joined forces to form the Arts in Exile Network.

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

The new permanent exhibition by the **German Exile Archive 1933–1945** in the German National Library, which opened in March 2018, is dedicated to the fates of the around 500,000 people who had to flee the Nazi dictatorship between 1933 and 1945. The collection of unique testimonies of those affected includes numerous bequests, letters, manuscripts and other personal documents.

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

## Literature and music, the performing and fine arts

Germany is an open-minded country with a diverse arts and cultural scene that attracts many foreign artists, too. To promote this diversity as well as international exchange the Minister of State for Culture supports all contemporary art disciplines – from music, literature and the fine arts, to dance and theatre, and even the preservation of monuments. The aim is to preserve our cultural heritage in all these disciplines and to facilitate contemporary forms of expression.

## Promoting literature – the power of words unites

Both writers and translators of contemporary literature use the power of their words to expand our conceptual and imaginative frames, showing us the familiar in the unfamiliar and what unites us in what seemingly divides us.

That is why the Minister of State for Culture promotes Germany's diverse literary and publishing scene through various funding instruments such as the German Literature Fund and the German Translators' Fund.

She also awards international prizes like the Franco-German **Franz Hessel Prize for Contemporary Literature** and various translation prizes, including the Franco-German, the German-Hebrew and the German-Italian translation prizes. They all contribute to cultural exchange across national boundaries.

Preserving Germany's rich literary heritage is another priority area in the Minister of State for Culture's efforts to promote literature. Important museums of literature, libraries and archives all 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** and the **Günter Grass House** in Lübeck, and the **Freies Deutsches Hochstift** with the **Goethe House** in Frankfurt am Main.

The Minister of State for Culture also funds the **Casa di Goethe** in Rome. Germany's only museum abroad, the Casa di Goethe is dedicated to Johann Wolfgang Goethe's literary legacy and his epoch-making trip to Italy between 1786 and 1788. Since it opened in 1997, it has become a place where people from around the world meet, it promotes cultural exchange between Italy and Germany and is an example of the two countries' close cultural

relations. It is run by the **Working Group of Independent Cultural Institutions**, which also receives funding from the Minister of State for Culture and currently comprises 37 German institutions from all cultural spheres.

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 Minister of State for Culture. 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 Minister of State for Culture's budget.

Further, the Federal Government funds the **Society of the German Language** in Wiesbaden with the aim of promoting the cultivation of the German language.

For more information, go to  
[www.deutscheakademie.de](http://www.deutscheakademie.de)  
[www.gfds.de](http://www.gfds.de)

### **German-Hebrew Translators' Prize – building bridges through literature**

The art of translation is of major significance to the literary field. That is why the German-Hebrew Translators' Prize was launched in 2015 on the joint initiative of the Minister of State for Culture and the Ministry of Culture of Israel. The prize is awarded every two years to outstanding translations from Hebrew into German and from German into Hebrew that contribute to intercultural understanding. The winners, who are chosen by a German and an Israeli jury, receive EUR 10,000 in prize money.

## **Fixed book price agreements – because books aren't mere goods**

Books are worth more than just their price, since they above all have an immaterial value. That is why the Federal Government regards them as cultural assets that are worth protecting. Fixed book price agreements were introduced in Germany more than 100 years ago and became statutory in 2002. They guarantee the availability of a breadth and quality of books across Germany that is unique in the world – thus safeguarding 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). This helps to ensure that books are affordable for everyone and secures cultural diversity.

Since the beginning of 2015 the reduced VAT rate has also applied to audio books. The Minister of State for Culture 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. That is why, on the initiative of the Minister of State for Culture and others, the Federal Government approached the European Commission to call for a rule that will permit member states to

apply the reduced VAT rate to e-books and other e-papers. The European Commission has now put forward a Proposal for a Directive. The Minister of State for Culture will continue to push for this Proposal to be swiftly implemented.

### **German Booksellers' Prize – Federal Government honours intellectual charging stations**

They whet our appetite for a particular book, know all the up-and-coming authors and can recommend the latest page-turners and bestsellers: Germany's many independent, owner-managed bookshops are indispensable cultural mediators. However, the growing competition they are facing from international online retailers is putting classic bricks-and-mortar bookshops under enormous pressure. Many are being pushed to their existential limits – a challenge that booksellers are facing with great resourcefulness and their love of books as a cultural asset.

That is why the Minister of State for Culture launched the German Booksellers' Prize in 2015. The "Distinguished Place of Culture" quality seal is awarded to smaller, owner-run bookshops in Germany whose innovative business models make a significant contribution to promoting reading and literature. The quality seal comes with prize money in three categories: EUR 7,000, EUR 15,000 and EUR 25,000 for the top three nominated bookshops.

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

### **Promoting music – world-class young sounds**

Promoting top-class young talents and preserving Germany's national music heritage are priority areas of the Federal Government's music sponsorship. Boosting the amateur music scene at national level is another. Finally, the Federal Government also supports programmes to disseminate and mediate contemporary music, especially the **Music Fund** that was set up in 2016.

In addition, the Federal Government finances music institutions, organizations and events that are of national and international significance. They include the **Bayreuth Festival**, the **Beethoven House** in Bonn, the **Bach Archive** in Leipzig and projects run by the **German Music Council**, the umbrella association that covers all areas of musical life. Its **German Music Information Centre** is the central point of contact for the music scene in Germany.

Rock, pop and jazz are another funding priority. **Initiative Musik gGmbH**, which receives funding from the Federal Government, helps young musicians gain a foothold on the music market. Grants are, for instance, available to help pay for production costs or a tour in Germany or abroad.

The **Berlin Philharmonic** is one of the jewels in Germany's music scene. Due to its national and international relevance, the Federal Government decided to put its funding for the orchestra on a permanent footing as from 2018. As part of its cultural representation of the nation as a whole in the capital city the Federal Government funds the **Berlin Music Festival**, the **Jazzfest** and the **Barenboim-Said Academy**. It also provides funding towards **Rundfunk Orchester und Chöre GmbH Berlin**, which operates the **German Symphony Orchestra**

**Berlin, the Berlin Radio Symphony Orchestra, the Berlin Radio Chorus and the RIAS Chamber Choir.**

In 2017 the Federal Government launched the **Outstanding Orchestras in Germany** programme. It gives ensembles across the country the opportunity to explore issues around the future of musical culture and their own future development.

On the occasion of the 250th anniversary of Ludwig van Beethoven's birth, which will be celebrated the world over in 2020, the Minister of State for Culture will be coordinating and supporting numerous activities at national level.

### **Barenboim-Said Academy – music for reconciliation and hope**

Young people from the Middle East playing music, studying and working together, regardless of whether they are of the Jewish, Muslim or Christian faith, whether their mother-tongue is Arabic or Hebrew. That is the vision behind the Barenboim-Said Academy, which opened its doors to scholarship holders from the Middle East in October 2016. Leaving wars and crises behind them, musicians from the region can overcome old wounds and, by studying and making music together, set a hopeful example for tolerance, mutual respect and understanding.

The music conservatory offers a range of courses on various orchestral instruments, music theory, as well as history, literature and philosophy. Starting in 2019, up to 100 orchestral musicians will begin their four-year training at the Academy each year. The Minister of State for Culture provided funding from her own resources towards the construction of the Academy and since 2017 has provided long-term funding towards running costs. The Pierre Boulez Saal, a chamber music concert hall that forms the centrepiece of the Academy, opened in 2017.

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

## **Promoting dance and theatre**

Promoting dance is a priority area in the work of the German Federal Cultural Foundation. It is financed from the Minister of State for Culture's budget and primarily supports the independent dance and theatre scene. The **One-Two Pass** programme promotes partnerships between independent groups and established dance and theatre venues. The **Tanzland** programme supports guest performances by these groups in small and medium-sized towns and cities. The **Dance Fund Heritage** promotes artistic studies of different dance traditions. The **Dance Congress**, held every three years, is one of the "cultural lighthouses" of contemporary art that receives funding from the German Federal Cultural Foundation.

In terms of spoken theatre, the German Federal Cultural Foundation funds the **Theatre Meeting** in Berlin that every year invites 10 of the most pioneering German-language theatre productions to perform in the capital.

## Theatre Prize

It is the passion and commitment of small and medium-sized theatres in particular that ensures that Germany retains its dense network of theatres and highly professional productions. In 2015 the Minister of State for Culture for the first time awarded a theatre prize that is aimed at increasing the visibility and recognition of the work of these small and medium-sized theatres. The prize is awarded every two years. A jury proposes outstanding local theatre productions and the best of them receive prize money, among other things.

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

One of the programmes that is funded directly by the Minister of State for Culture is the **National Performance Network Dance**. This initiative, to which the Federal Government and the *Länder* both contribute, supports guest performances by contemporary dance productions and independent theatre projects. In addition, the Minister of State for Culture supports the **German National Youth Ballet**, the **Tanzpakt Stadt Land Bund**, collaborative projects run by the **Dachverband Tanz**, the national umbrella organization for artistic dance, and the **Dance Platform Germany** festival, one of the country's most important dance events. **Dance on** has helped develop productions that draw on the experience of older dancers and present them to the general public.

Theatre projects with a wide national or 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**.

## **Sow quality and you'll reap APPLAUS – the Federal Government's programme planning prize**

The stage means the world to musicians. Countless live clubs across Germany give performers their first shot at appearing in front of a large audience and support live musical culture through their programme planning.

That is why the Minister of State for Culture makes the annual APPLAUS award – to small music clubs and concert series that put outstanding rock, pop or jazz musicians centre stage. The prize aims to draw greater attention and give greater recognition especially to smaller independent clubs and to provide them with financial support. It is, after all, local culture that benefits from their commitment.

[www.initiative-musik.de](http://www.initiative-musik.de)

## The fine arts

As well as promoting individual artists the Minister of State for Culture is also committed to supporting important 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 are funded through the German Federal Cultural Foundation. **transmediale**, Germany's largest festival for media art and digital culture that takes place in Berlin, also receives funding.

The Federal Government also 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 **Gropius Bau exhibition hall** in Berlin and the **State Museums in Berlin**, part of 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 entire spectrum of artistic endeavour in Germany since 1945.

The collection is not only shown as part of its own large-scale exhibitions. Individual pieces in the collection can also go out on loan to various institutions across the country. An independent Acquisitions Commission ensures that the collection stays up to date and is constantly expanded.

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

### **documenta – international art exhibition with a political edge**

First held in 1955, the extraordinary artistic spectacle that is documenta descends on Kassel every five years. For 100 days creators from around the world present their artistic positions on the pressing issues of the day – in public buildings and other sites across the whole city. documenta is regarded as one of the world's most important contemporary art exhibitions. The German Federal Cultural Foundation, which is financed by the Minister of State for Culture, regularly supports documenta, latterly to the tune of EUR 4.5 million for its 14th edition in 2017.

## Cultural education and integration

Cultural participation is one of the most important building blocks of social cohesion in Germany and an equally important driver of social integration. Experiencing and engaging with art and culture opens the doors to history as well as to traditions, values and cultural achievements in Germany, Europe and the world.

That is why the Minister of State for Culture supports numerous programmes and initiatives that are dedicated to mediating art and culture. The aim is to reach out to people who hardly ever or rarely go to museums, libraries or theatres.

This is where cultural education programmes come into the picture. They draw people into museums and concert halls, get them to join theatre groups or choirs, or to visit a memorial site. They also help the involved programmes and facilities to open up to new types of visitors. Cultural education programmes can establish networks between cultural institutions, schools, retirement homes and intercultural neighbourhood centres. Others reach out to rural regions, like **on.tour**, the **Jewish Museum Berlin's museum bus**, or the **Krokoseum** Creative Kids Centre in the Francke Foundations in Halle.

The Minister of State for Culture supports a broad spectrum of model cultural education and integration initiatives. They can be geared to people of any age, in rural regions and big cities, to those with or without a migration background or physical limitations. The aim is to ensure that attractive educational programmes provide everyone in Germany with regular opportunities to get to know art and culture. The Federal Government regards its commitment to promoting cultural participation as a valuable contribution to further strengthening social cohesion.

That is why one key aspect of the Federal Government's cultural policy is to ensure that the principles of participation and integration become firmly embedded within cultural institutions sponsored by the Federal Government. They are to set an example to others. Our social diversity must be reflected both internally and externally, that is when filling committee posts and recruiting staff on the one hand and in communications with visitors, when designing programmes and ensuring easy access to information about events on the other.

## **BKM Cultural Education Prize – honouring exemplary initiatives**

The Minister of State for Culture awards the annual BKM Cultural Education Prize to exemplary cultural education and mediation projects. The winners need to sustainably mediate art and culture, promote cultural understanding and specifically target previously under-represented groups.

One of the prize winners in 2018 was the Stranger Than – Strangers Become Neighbours project that brought together various organizations such as Spielen in der Stadt e.V., a middle school in Munich, the Nazi Documentation Centre Munich and the Dachau Concentration Camp Memorial Site. The project involved 22 people from nine countries translating various facets of the National Socialist era into an artistic performance. This approach to socio-politically relevant topics through dance and theatre is exemplary when it comes to teaching history in the 21st century.

## German Federal Cultural Foundation model projects

The German Federal Cultural Foundation initiates multi-year model projects in a variety of fields, including cultural education and mediation.

The Foundation and the State Museums in Berlin together launched **lab.Bode – Initiative to Strengthen Educational Work in Museums** to show what sets educational work in museums apart and what it can accomplish.

The Foundation is also using the occasion afforded by the Bauhaus centenary in 2019 to set a fresh agenda in the new Bauhaus museums through its **Bauhaus Agents Programme**. Over the course of four academic years, nine “Bauhaus Agents” will be collaborating with up to 36 schools in Weimar, Dessau and Berlin, working with pupils, teachers, creators and city researchers to develop and test innovative approaches to cultural mediation.

[www.kulturstiftung-bund.de/bauhaus-agenten](http://www.kulturstiftung-bund.de/bauhaus-agenten)

### 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”.

The project, run by the Prussian Cultural Heritage Foundation, promotes the sharing of cultural and historical experiences. Arabic-speaking refugees act as tour guides in several museums in Berlin. They not only teach visitors about the culture of their home countries, but also make connections to German culture and history.

For more information about the BKM Cultural Education Prize and application forms for model educational and integration projects go to

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

The **Culture Agents for Creative Schools** programme, launched in 2011 in Baden-Württemberg, Berlin, Hamburg, North Rhine-Westphalia and Thuringia, runs until 2019. Forty-nine women and men are currently working as “Culture Agents” to ensure that art and culture become an integral part of everyday school life. Working together with pupils and teachers they develop art programmes and launch partnerships with artists and cultural facilities in their towns and cities that are to have a lasting impact. The German Federal Cultural Foundation promotes these cultural and school partnerships in conjunction with the Mercator Foundation and the participating *Länder*.

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

## Culture and 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 also always means social participation. And cultural education can play an important role when it comes to boosting cohesion in a heterogeneous, diverse society.

Government-sponsored museums, libraries and archives, memorial sites and places of remembrance are called upon to make cultural participation by all those living in Germany an integral part and cross-cutting element of their work. Germany's social diversity must be reflected in their organizational structures, committees and staff on the one hand and in terms of their communications with visitors, programme design and easy access to information about programmes and events on the other.

The Minister of State for Culture supports this educational work by providing on-site consultancy services, for instance, in the course of which experts give the sponsored institutions concrete suggestions for their cultural education work.

## Network Cultural Education and Integration

Model projects like Multaka (p. 69) help cultural institutions respond to the needs of an increasingly diverse society. Referred to as "intercultural opening", this is one of the key objectives set out in the Federal Government's **National Action Plan on Integration**. The Minister of State for Culture has lead responsibility for the chapter of the Action Plan that deals with culture. One of the goals of the National Action Plan is to establish networks involving relevant stakeholders across Germany. The **Network Cultural Education and Integration**, coordinated by the Genshagen Foundation, was launched in 2012 to that end.

### Cultural Integration Initiative – cohesion in diversity

The Cultural Integration Initiative was launched to meet the challenges that cultural integration work currently faces. Moderated by the German Cultural Council, 28 members drawn from civil society, the churches and religious communities, the media, local government associations, social partners, migrants' associations and four federal ministries drew up 15 theses relating to "Cohesion in Diversity".

In those 15 theses they describe the role of culture in a pluralistic, open society and list those fundamental values that hold our society together and thus strengthen it at its core.

The initiative is financed from the Minister of State for Culture's budget. She is also its patron. [www.kulturelle-integration.de](http://www.kulturelle-integration.de)

# Cultural Integration and Knowledge Transfer Competence Network

Questions around how cultural integration efforts can be stepped up in Germany and what measures can be taken to further develop institutional structures in this respect form the focus of the work of the Cultural Integration and Knowledge Transfer Competence Network. Established in 2017, the Network pools the cultural integration skills and know-how available in the **Federal Academy for Cultural Education Wolfenbüttel**, the **Federal Association of Networks of Migrants' Organizations**, the **House of World Cultures**, **network young ears** and the **Genshagen Foundation**.

All those involved in the Network regard participation in art and culture as an important building block of an immigration society. They thus run seminars, courses and workshops for creators on these issues across Germany in collaboration with other partners. The **Culture Opens up Worlds** website is an important element of the Competence Network, providing information about its activities and offering artists and institutions working in the field of cultural participation a platform on which to share their ideas.

[www.kultur-oeffnet-welten.de](http://www.kultur-oeffnet-welten.de)

## Provenance research and restitution

### Germany bears historical responsibility for Nazi-confiscated 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.

Some of these 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 tracing these cultural assets and to finding fair and just solutions in the ensuing restitution proceedings.

## Joint Declaration on tracing Nazi-confiscated art

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").

It is mainly public institutions but individuals too that are now called to speedily and thoroughly research the origin (provenance) of their cultural holdings.

The *Guidelines for Implementing the Joint Declaration* published by the Minister of State for Culture contain basic information and practical guidance on provenance research for museums, archives, libraries and other collections, including private ones.

The *Guidelines* are available at [www.lostart.de](http://www.lostart.de).

## German Lost Art Foundation

The German Lost Art Foundation in Magdeburg was established in 2015 by the Federal Government, the *Länder* and local authorities on the Minister of State for Culture's initiative.

The facility is Germany's central national and international point of contact when it comes to cultural property that was unlawfully removed. Its main focus is on Nazi-confiscated art. The work of the Centre is based on the Washington Principles and the Joint Declaration.

Nazi-confiscated art, cultural property that was relocated during the war ("looted art") and that which went missing in the Soviet Occupation Zone and the GDR all fall under the Foundation's remit. One area of its future work will be to promote provenance research into cultural goods from colonial contexts.

The German Lost Art Foundation sponsors provenance research and documents lost cultural property in the form of search requests and found object reports in its generally accessible Lost Art Database. Its remit also covers national and international partnerships.

The Foundation is building a research database in which the results of publicly funded provenance research will be collected, assessed and made available to the research community.

The Foundation pools and networks available know-how and current research findings, thereby opening up new perspectives in provenance research.

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

### Lost Art Database

The German Lost Art Foundation records search requests and found object reports in its generally accessible online Lost Art Database. 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 database. Individuals and institutions can also add their search requests to the database.

More than 1,400 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 risen more than six-fold since 2008 from some 6,670 to currently more than 44,000.

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

## **Gurlitt Art Trove**

The issue of Nazi-confiscated art again came to broader attention in November 2013 following the discovery of the Gurlitt Art Trove.

More than 1,500 artworks were discovered in Cornelius Gurlitt's apartment. He had inherited them all from his father, Hildebrand Gurlitt, an art dealer who worked for the Nazi regime. At least 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 commissioned with first identifying those works of art in the collection that were confiscated by the Nazis and then ensuring transparency regarding what happens to them from now on. The Task Force submitted its final report in January 2016.

Since then the German Lost Art Foundation has continued its provenance research into the Gurlitt Art Trove. The research results and findings play a major role when it comes to dealing with Nazi-confiscated art.

## **Funding provenance research**

In order to redouble efforts in regard to provenance research, especially into Nazi-confiscated art, the Minister of State for Culture has considerably increased the amount of funding available to this work. The Federal Government currently provides a good EUR 7.5 million towards provenance research each year, including to the German Lost Art Foundation. The *Länder* and sponsored institutions and facilities provide additional funding.

In the period since 2008 the Federal Government has spent some EUR 24.5 million on various cultural institutions' provenance research programmes. More specifically, it sponsored 270 research projects in 182 institutions. Since the adoption of the Washington Principles, numerous artworks, books and archive materials in Germany have been identified as Nazi-confiscated art and subsequently restituted.

## **Provenance research on cultural property from colonial contexts**

Germany, too, has a colonial history. There are many artefacts in museums and collections across Germany whose original owners are (as yet) unknown, and is also unclear how these objects ended up there. As well as investigating these matters, we need to start a dialogue with the communities and countries of origin on what is to become of these cultural goods and whether they can possibly be returned.

Germany, like many other European countries, has an obligation to clarify these issues and to enter into dialogue with the respective communities and countries of origin. The Minister of State for Culture feels it is important to create the bases for understanding, exchange and reconciliation while engaging in a consistent policy of remembrance.

Because the questions linked to investigating cultural property from colonial contexts are legally, politically and morally extremely complex and affect various scientific disciplines, the Federal Government believes that engaging critically with our colonial past is a task for the whole of society and not just for individual ethnological collections.

With funding from the Minister of State for Culture, the German Museums Association has drawn up *Guidelines on Dealing with Collections from Colonial Contexts* that contain initial guidance and concrete recommended actions.

The *Guidelines* are available online at [www.museumbund.de](http://www.museumbund.de).

## **Protecting cultural property**

### **Importance of protecting cultural property at 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 valuable national cultural property, but also to cultural heritage that belongs to the whole of humanity and that all nations need to protect.

While the preservation of cultural goods is first and foremost a matter for the *Länder*, the Federal Government is chiefly responsible for legislation in two areas: protecting cultural property of national significance from being moved abroad and protecting cultural property that belongs to foreign nations that has entered Germany illegally and has to be returned.

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. On account of the destruction of World Heritage Sites in Syria and Iraq and the funding of terrorist activities through the illegal trade in cultural assets, the UN Security Council has since 2015 repeatedly called on the international community to step up measures against the trade in looted cultural property.

#### **[kulturgutschutz-deutschland.de](http://kulturgutschutz-deutschland.de)**

The Kulturgutschutz Deutschland internet portal provides detailed information about the protection of cultural property in Germany as well as abroad. Collectors, creators and institutions with cultural assets in their collections can use the portal to access detailed facts that are important for their respective interests or areas of business.

The portal lists those German regulations that apply to the protection and preservation of cultural property and it also includes the Database of Valuable National Cultural Property. In addition, information in individual country profiles provides interesting insights into the protection of cultural property at international level. Users can quickly get an overview of cultural property belonging to other countries that is protected under their domestic legislation, their export rules, the authorities responsible for exports and, where applicable, the required export permits.

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

## **Act on the Protection of Cultural Property**

To further strengthen the protection afforded to cultural property, the Minister of State for Culture in 2016 tabled a single, modern Act on the Protection of Cultural Property. The existing, fragmented legislation regarding the protection of cultural property was both updated and adapted to meet the current requirements of the UN Security Council, as well as 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 measures to protect moveable cultural assets: cultural property that is protected in one member state and then illegally moved to another must be returned. In 2014 the EU tightened these regulations. The UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970 also sets out the obligation to return illegally removed cultural assets to non-EU third countries.

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

## **Protecting museum collections**

The Act on the Protection of Cultural Property provides greater protection for collections in public museums and archives. If an item is stolen from a public museum and illegally taken abroad, the German government now has the right under both international and EU law for it to be returned. The right only elapses after 75 years. Private lenders can also benefit from this protection.

### **Database of Valuable National Cultural Property**

Some cultural assets are of particular importance to our cultural heritage because they contribute to our sense of identity. If these items are taken abroad, on account of being sold for instance, that represents a great loss to German cultural assets and Germany's history – because in most cases the sales are irreversible.

As a precautionary measure, rules were put in place in Germany nearly 100 years ago that protect especially important pieces from being taken abroad. Since 1955 the Länder have

each kept databases of valuable national cultural property. Items entered in these databases need a permit to leave Germany – and may do so only temporarily.

One example is the 3,600-year-old Nebra Sky Disk. Discovered during an illegal dig, the Disk was first taken abroad before eventually being returned to Germany. It was added to the Database of Valuable National Cultural Property in 2012.

Since 1955 some 2,700 individual and collective entries have been made in the databases of valuable national cultural property kept by the *Länder*. These can all be researched online in the Database of Valuable National Cultural Property.

## **Preserving written cultural assets**

Manuscripts, books, papers and documents – such bequests by intellectual giants form part of our cultural memory. They shed light on the life and work of our forebears, illuminate the paths we as a society have taken and where we went astray, and they give us fresh impetus for the way forward. A cultural nation like Germany is duty bound to preserve this valuable legacy for future generations.

However, damp, ink corrosion and mould threaten to destroy these historic testimonials for ever. Pest infestations, the ageing of the materials used and traditional maintenance methods are making it increasingly difficult to preserve Germany's written cultural assets.

In 2017 the Minister of State for Culture launched a special nationwide programme to support the institutions holding such cultural property. It covers 45 select projects to preserve written assets that are deemed to be of national importance from a historical or scientific perspective. The programme focuses on technical procedures such as mass deacidification, dry cleaning or packaging. One of its achievements is that the *Länder* are now getting more involved in this area. Several have, for example, increased their own funding so as to invest in and continue the programme after it ends.

Together the Federal Government and the *Länder* have also set up the Coordination Office for the Preservation of Written Cultural Heritage in the Berlin State Library, part of the Prussian Cultural Heritage Foundation. In a first important step, the Coordination Office published recommendations for preserving written cultural heritage in archives and libraries. The next step will be to implement those recommendations. Another of its tasks is to link up existing networks and to promote national model research and conservation projects.

**[www.kek-spk.de](http://www.kek-spk.de)**

## **Preserving historic monuments – fighting decay**

There are an estimated 1 million monuments in Germany – ranging from village churches and half-timbered houses to former factory buildings and UNESCO World Heritage Sites. They all represent cultural property that we have inherited from our forebears and thus reflect our history and our identity.

Preserving these sites of historic interest as part of our collective cultural memory and making them accessible to the public so they can shed light on historical and cultural contexts is one of the key tasks of cultural policy. That is why the Federal Government supplements the work of the *Länder* and local authorities when it comes to preserving historic monuments. The Minister of State for Culture focuses primarily on monuments of national importance, for example the **Old Town Hall in Bremen**, the **sugar factory in Oldisleben** and the **Church of Peace in Potsdam**.

## Funding programmes

The Federal Government supports the preservation of these and many other monuments through its **Valuable National Cultural Monuments** funding programme. Other special funding programmes for historic monuments have been used in recent years to restore important monuments across Germany. The funds provided by the Federal Government are supplemented by those of the *Länder*, local authorities, owners and project sponsors.

The Federal Government also makes special funds available to important refurbishment projects. Examples include the large-scale project on **Museum Island in Berlin**, the **Special Investment Programme for Prussian Palaces and Gardens** and the **industrial monument at the Völklingen Ironworks**. Considerable investments are also being made in the long-term preservation and restoration of individual cultural monuments of national importance, for example the former **synagogue in Görlitz** and the ensemble of historic **churches in Eiderstedt**.

There are some funding programmes that primarily support cultural institutions but at the same time preserve cultural monuments. The **Investments in National Cultural Establishments in Eastern Germany** programme is one example.

## European Year of Cultural Heritage 2018

Preserving our common European cultural heritage is an important task – especially in view of the profound ongoing socio-political changes. It is the historic buildings and monuments, customs and traditions, and tangible and intangible treasures from more than 2,000 years of history that demonstrate so impressively what unites us in Europe.

That is why, in the European Year of Cultural Heritage 2018, the EU member states are putting the spotlight on our shared cultural heritage. True to its motto of “Sharing Heritage”, they are running numerous events, projects and initiatives to open up new perspectives on and approaches to Europe’s cultural heritage. The aim is to show what binds us together across national borders, because that is what shapes our common identity, common values and our willingness to shape the future together despite all our seeming differences.

Germany was one of the initiators of the European Year of Cultural Heritage. The focus in Germany is on our architectural and archaeological heritage. The programme of events is

being coordinated on behalf of the Federal Government, *Länder* and local authorities by the **German National Committee for the Preservation of Historic Monuments**. The Minister of State for Culture is making a total of EUR 7.2 million available for important national programmes. These include a cross-border Franco-German parks and gardens project, a European folk ensemble that was founded especially for this Year of Cultural Heritage, a literature festival where visitors can experience a treasure trove of stories from European countries and the joint Peace.Europe project organized by the cities of Münster and Osnabrück.

## 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. Germans lived in these regions for centuries and left many traces of their influence.

Two world wars, the Nazi reign of terror, expulsion and flight brought this way of life to an abrupt end. Seven decades after the end of the Second World War, only few witnesses who remember their home in the former German regions of origin are still alive today. Without targeted support and care, this rich store of memories of those who can bear personal witness is in danger of being lost for ever. Therefore, this “lived remembrance” needs to be turned into lasting forms of social remembrance and appreciation.

That is why the Federal Government and the *Länder* enacted section 96 of the **Federal Expellees Act**, in which they undertook to research, mediate and preserve the cultural heritage of Germans in eastern Europe. The Minister of State for Culture represents the Federal Government in this matter.

The Research, Preservation, Presentation and Mediation of the Culture and History of Germans in Eastern Europe under Section 96 of the Federal Expellees Act Strategy is available online at [www.kulturstaatsministerin.de](http://www.kulturstaatsministerin.de).

In 2016 the Federal Cabinet adapted an expanded funding strategy aimed at strengthening European integration and focussing more on a younger audience. To this day, German culture and history are alive in many regions of eastern Europe. Researching, preserving and mediating them has become a unifying element of a European community of cultures. With this in mind, Germany is collaborating closely with its partners in the east.

The Minister of State for Culture and the *Länder* support scientific and cultural institutions, libraries and museums that are dedicated to German cultural heritage in eastern Europe. The Minister of State for Culture also funds junior professorships, research and digitization projects, conferences, as well as museum, monument conservation and other projects.

## **Art Forum East German Gallery**

The Art Forum East German Gallery in Regensburg is dedicated to artists and the artistic heritage of Germans in traditional settlement areas in eastern Europe. It also showcases contemporary art that originated in central, eastern and south-eastern Europe or that references these regions. The collection includes work by artists of international standing, from Corinth and Kollwitz to Polke and Sieverding. It comprises some 2,000 paintings, 40,000 works on paper and 500 sculptures from the Romantic period to the present.

The Art Forum East German Gallery is operated by a Foundation of the same name that was started in 1966. The museum is funded by the Federal Government, the Free State of Bavaria and the City of Regensburg. A total of EUR 716,000 in funding is provided from the Minister of State for Culture's budget each year.

[www.kunstforum.net](http://www.kunstforum.net)

Sponsored institutions include the **Art Forum East German Gallery** in Regensburg, the **Herder Institute for Historical Eastern Central European Research** in Marburg and the **German Art Forum Eastern Europe** in Potsdam. Museums like the **Pomeranian State Museum** in Greifswald and the **Danube Swabian Central Museum** in Ulm present exhibitions on individual historical regions.

The **Federal Institute for the Culture and History of Germans in Eastern Europe** in Oldenburg both advises the Federal Government in its capacity as research facility and supports relevant institutions and projects.

A total of nine cultural advisors across Germany are currently each assigned to one institution. They initiate cultural education programmes, for instance, or youth exchange programmes with partner countries in Eastern Europe.

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

Millions of people, especially in eastern and central Europe, were expelled in the course of the last century, including more than 12 million Germans in the aftermath of the Second World War. The Foundation Flight, Expulsion, Reconciliation was established in 2008 to remember the fate of expellees in Germany and the whole of Europe.

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, two 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)

# REMEMBRANCE AND COMMEMORATION

## Germany assumes responsibility

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

The National Socialist regime, its crimes against humanity and wars of extermination claimed millions of victims. Around six million Jews were killed during the Holocaust. Germany has a perpetual obligation to keep alive the memory of these victims and to critically engage with its history.

Since its reunification in 1990, Germany's legacy now also includes the communist dictatorship in the Soviet Occupation Zone/German Democratic Republic. The state and society must remember the injustices that were perpetrated during that era and commemorate its victims.

It is by remembering the deepest abysses of recent German history that we become aware of the true value of democracy. And it raises important questions that we need to answer today: Where does civil courage begin? What will I stand up for? When will I do something to reverse negative trends in our democratic society? And what developments will I question and challenge?

## Promoting a critical analysis of history

Our historical responsibility means all groups in German society must reject discrimination, intolerance and exclusion and to resolutely oppose those who attack the principles on which our democratic order is based. That is why the Federal Government is committed to the rigorous reappraisal of these chapters in Germany's history. What is especially important in this regard is teaching young people in Germany the lessons learned in order to strengthen their sense of responsibility for democracy and civil liberties.

Involving people with a migration background in this historical-political educational work is a huge challenge. After all, cultural integration also means looking into Germany's more recent past.

Personal accounts by contemporary witnesses are particularly powerful in the context of reappraising the past. To ensure these are accessible to as many as possible in Germany, the Minister of State for Culture initiated the **Contemporary Witnesses Portal**, which was launched in 2017. Operated by the Museum of the History of the Federal Republic of Germany Foundation, the online platform systematically documents thousands of interviews with contemporary witnesses conducted over the course of past decades and preserves them for future generations. [www.zeitzeugen-portal.de](http://www.zeitzeugen-portal.de)

## **Memorials and memorial sites in Germany – tangible history**

Germany's unique, decentralized and pluralistic memorial landscape needs to be maintained and promoted. Often these memorial sites were established by local initiatives and are run by highly committed local citizens. They collaborate with contemporary witnesses and academic institutions, with schools and those engaged in political educational work.

Some of these memorials and memorial sites are of national or international importance. The exhibitions and educational and research programmes they run open our eyes to developments that once opened the door to anti-Semitism, racism and discrimination, to war and destruction, to violence and oppression.

The Federal Government believes it shares responsibility for these institutions and initiatives. Based on its Federal Memorials Policy it helps local authorities and the *Länder* finance them.

## **Remembering the victims of National Socialism**

During their reign of terror the National Socialists committed countless crimes against ethnic, religious and other minorities, against their political opponents and those who were classed as racially or genetically inferior. The systematic genocide of Jews in Europe in the course of which some six million Jews were murdered is unprecedented in history.

The Second World War began when Germany invaded Poland in 1939. It claimed around 60 million lives.

## **How could it happen?**

It is because these crimes against humanity emanated from Germany and to remember those who died that we have a perpetual duty to find out how it could all have happened. The Federal Government supports memorial sites, places of remembrance and documentation centres across the whole of Germany, giving people the space and time in which to engage critically with Germany's National Socialist past.

## **Permanent funding for concentration camp memorial sites**

Auschwitz, Dachau, Buchenwald, Bergen-Belsen – the names of these former concentration camps and "death factories" have become synonymous with the atrocities for which the Nazi regime of terror was responsible. Today they are admonitory reminders of what people are capable of doing to other people. Maintaining these authentic places as memorial and educational sites for future generations is one of the key aspects of the Federal Government's cultural policy.

Together with the respective *Länder*, the Minister of State for Culture provides permanent funding for the following concentration camp memorial sites:

- 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 also funded the **Memorial to the Homosexuals Persecuted Under the National Socialist Regime**, which 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 likewise erected in the Tiergarten in 2012.

For more information, go to

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

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.

An exhibition in the **House of the Wannsee Conference Memorial and Educational Site** informs visitors about the repercussions of the Wannsee Conference, at which the National Socialists agreed on and planned the persecution, deportation, ghettoization and systematic murder of Jews in Europe. The facility also organizes job-specific seminars for staff in various public authorities, for example the police and judiciary.

One of the most important memorial sites in Berlin is the **Topography of Terror** in the city's Mitte district. It was built on the grounds of the former headquarters of the Secret State Police, the SS and the Reich Security Head Office. An internationally networked documentation centre provides in-depth information about the systematic crimes committed under the National Socialist regime.

The **Schöneeweide Documentation Centre on Nazi Forced Labour** in Berlin reminds visitors what a vital part forced labour played in the National Socialists' absolute rule. The hut camp, which is almost entirely intact and lies in the middle of a residential area, honours the fate of some 26 million people from almost all European countries. These people were violently exploited so that the German economy was able to continue functioning, especially during the Second World War.

The **German Resistance Memorial Centre** is Germany's central, national place for remembering the resistance against National Socialism. It is located in the "Bendler Block" in Berlin, the original 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**, also located in the Bendler Block, and the **Silent Heroes Memorial Centre** in Berlin. These two places of remembrance commemorate those who helped Jews who were persecuted under the Nazi dictatorship – despite the fact that they were risking their own lives and those of their families.

## Studying the National Socialist perpetrators

Any serious historical analysis of National Socialism must involve finding out both who the perpetrators were and who those were who were made into perpetrators. That is why the Federal Government provides institutional and project-related funding to the relevant documentation centres across Germany.

As well as permanent exhibitions in the House of the Wannsee Conference and the Topography of Terror, the Minister of State for Culture supports the **Wewelsburg 1933–1945 Memorial Museum** near Paderborn, which documents the ideology of and terror perpetrated by the SS.

The **Memorial to the Former "NS-Ordensburg" Vogelsang** (a training centre for the future political elite) in the Eifel region informs visitors how normal people were drilled until they became obedient enforcers of an inhumane ideology.

The Minister of State for Culture 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 keeps a record of, provides information about and conducts research into those who were persecuted by the National Socialists, into forced labour and the Holocaust. The papers and documents kept there originate from the Gestapo, concentration camps and the immediate aftermath of the Second World War, for instance. They are open to anyone wishing to research their own family history and to academics.

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

Munich played a key role in National Socialism as the “Capital of the Movement”. The **Nazi Documentation Centre Munich**, which opened in 2015, informs people about the city’s history during this period. The permanent exhibition on the grounds of the former National Socialist German Workers’ Party (NSDAP) headquarters helps visitors to understand why Munich became the gathering place for anti-Semitic and nationalist forces.

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

The **Memorium Nuremberg Trials** Information and Documentation Centre at Nuremberg-Fürth Regional Court explains how West Germany prosecuted Nazi crimes after the end of the Second World War as well as what impact the Nuremberg Trials had on international law.

## **Examples of institutions funded by the Minister of State for Culture in remembrance of Nazi crimes**

### **1 BADEN-WÜRTTEMBERG**

- Oberer Kuhberg Concentration Camp Memorial Site; Ulm
- Grafeneck Memorial; Gomadingen
- Central Office for Solving National Socialist Crimes (Federal Archives); Ludwigsburg

### **2 BAVARIA**

- Flossenbürg Concentration Camp Memorial Site
- Dachau Concentration Camp Memorial Site
- Nazi Documentation Centre Munich
- Memorium Nuremberg Trials at Nuremberg-Fürth Regional Court

### **3 BERLIN**

- German Resistance Memorial Centre
- Topography of Terror Foundation
- House of the Wannsee Conference Memorial and Educational Site
- Memorial to the Murdered Jews of Europe Foundation
- Memorial to the Sinti and Roma of Europe Murdered by the Nazis
- Memorial to the Homosexuals Persecuted Under the Nazis
- Memorial and Information Centre for the Victims of the National Socialists’ “Euthanasia” Murders
- Schöneeweide Documentation Centre on Nazi Forced Labour
- German Office (WASSt) for the Notification of the Next-of-Kin of Members of the Former German Wehrmacht Killed in Action

#### **4 BRANDENBURG**

- Ravensbrück Concentration Camp Memorial Site; Fürstenberg
- Sachsenhausen Concentration Camp Memorial Site and Museum; Oranienburg (with Death March Memorial Site in Below Forest near Wittstock)
- Brandenburg-Görden Penitentiary Memorial Site; Brandenburg
- Memorial to the Victims of the Euthanasia Murders; Brandenburg
- Ravensbrück Concentration Camp Memorial Site; Fürstenberg

#### **5 BREMEN**

- U-Boot Bunker Valentin Memorial

#### **6 HAMBURG**

- Neuengamme Concentration Camp Memorial Site

#### **7 HESSE**

- Hadamar Memorial
- International Tracing Service; Bad Arolsen

#### **8 LOWER SAXONY**

- Bergen-Belsen Concentration Camp Memorial Site
- Sandbostel Documentation Centre and Memorial
- Esterwegen Memorial

#### **9 NORTH RHINE-WESTPHALIA**

- Wewelsburg 1933–1945 Memorial Museum
- Documentation Centre “NS-Ordensburg” Vogelsang

#### **10 RHINELAND-PALATINATE**

- SS Special Camp Memorial Site/Hinzert Concentration Camp; Trier-Saarburg

#### **11 SAARLAND**

- Neue Bremm Gestapo Memorial Site; Saarbrücken

#### **12 SAXONY**

- Pirna-Sonnenstein Memorial; Pirna
- Münchner Platz Memorial; Dresden (site with a Nazi and an SED past)
- Torgau Documentation and Information Centre (site with a Nazi and an SED past)
- Bautzen Memorial Site (site with a Nazi and an SED past)

#### **13 SAXONY-ANHALT**

- Lichtenburg Concentration Camp Memorial Site; Prettin

→ “Roter Ochse” Memorial; Halle (site with a Nazi and an SED past)

#### **14 SCHLESWIG-HOLSTEIN**

→ Ladelund Concentration Camp Memorial and Meeting Place

#### **15 THURINGIA**

→ Buchenwald Concentration Camp Memorial Site; Weimar

→ Mittelbau-Dora Concentration Camp Memorial Site; Nordhausen

## **Studying the communist dictatorship in Germany**

While a democratic state based on the rule of law was established in West Germany after the end of the Second World War in 1945, a communist-style dictatorship emerged in the Soviet Occupation Zone and later in the German Democratic Republic (GDR). It was not until 1989/90 that it was overthrown by means of the Peaceful Revolution.

### **Surveillance and persecution**

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

17 June 1953 – a day that will never be forgotten. What began as a protest march by construction workers against higher work quotas turned into a spontaneous national uprising across the GDR. At least 55 protestors died because the SED regime ordered the use of brutal force to crush the uprising.

Arbitrary and politically-motivated arrests and trials without legal standards – often leading to long terms in prison – became part of everyday life in the GDR. Many of those who wanted to flee the country lost their lives at the Berlin Wall or along the border with West Germany.

### **Continuing need for analysis and reappraisal**

Although it is now nearly 30 years since the GDR ceased to exist, it is still essential to make people aware of the injustice of the communist dictatorship in Germany and to remember its victims. It is especially young people, who did not experience the regime at first hand, who need reliable information 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 the reappraisal of the communist dictatorship in Germany. The Minister of

State for Culture supports memorial sites of national significance and funds the Federal Foundation for the Study of the Communist Dictatorship in Germany. It cooperates with the Stasi Records Authority and the Federal Archives to provide access to the records of the SED state.

## Opening up the SED state's records

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

The focus of the work of the Stasi Records Authority has changed over time. The number of people applying to read their file has 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 under the Stasi Records Act, namely to inform the general public about the activities of the Stasi.

The Federal Archives already hold 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 others, can be accessed in the **Archive of the Political Parties and Mass Organizations in the GDR Foundation**, part of the Federal Archives.

## Federal Foundation for the Study of the Communist Dictatorship in Germany

The **Federal Foundation for the Study of the Communist Dictatorship in Germany** was established 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 very popular. The Foundation stocks these in large quantities and loans them for a small fee.

More than 3,200 projects partnered by memorial sites, victims' associations, historical societies and educational institutions have in the past received funding from the Foundation. That funding was used, for example, to design exhibitions, carry out educational projects, make documentaries and promote victim support initiatives.

**[www.bundesstiftung-aufarbeitung.de](http://www.bundesstiftung-aufarbeitung.de)**

## Places where Germany's division is apparent

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 trying to cross over the Berlin Wall is remembered in the Chapel of Reconciliation that forms part of the complex.

The Minister of State for Culture funds other places of remembrance along the former East/West German border. They include the **Marienborn-Helmstedt border crossing memorial site**, the **East/West German Border Museum in Mödlareuth** and the **Point Alpha Foundation**.

For more information, go to

[www.berliner-mauer-gedenkstaette.de](http://www.berliner-mauer-gedenkstaette.de)

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

[www.pointalpha.com](http://www.pointalpha.com)

The number, identity and fate of those who died trying to cross over the Berlin Wall were investigated, but for a long time those who died along the former East/West German border were not. With funding from the Minister of State for Culture and three of the *Länder*, the **Research Alliance on the SED State** at Freie Universität Berlin has investigated and documented the fates of those who fell victim to the GDR border regime. The findings show that there were 327 victims from both East and West Germany. A book entitled ***The Victims of the GDR Border Regime Along the East/West Border*** contains detailed biographies of all the victims. The book serves to honour their memory.

## Memorials and places of remembrance

The Minister of State for Culture funds memorials, places of remembrance 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 Memorials Policy.

Thus, for example, the **Berlin-Hohenschönhausen Memorial** was able to open a permanent exhibition in the former Stasi remand prison after initial renovation and restoration work was completed. Visitors learn about political persecution under the SED dictatorship. In a second building phase the cell and interrogator block, exercise pens and prison infirmary are now being secured and renovated.

A new open air exhibition organized 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** is geared especially to young people. The museum's permanent exhibition, which aims to show young people what it means to live in a

dictatorship, is co-sponsored by the Minister of State for Culture. It is the only museum in any of the western *Länder* to deal exclusively with the SED dictatorship and Germany's division.

### **The "Palace of Tears"**

Every day while Germany was divided between 1961 and 1989 hundreds of people crossed the border between East and West Berlin at the crossing point at Friedrichstraße station in the centre of Berlin. It was in front of this small, flat-roofed departure hall that families had to say goodbye to their loved-ones. When would they meet again? No one knew. Many were left behind with a sense of helplessness and despair.

Today an exhibition entitled Site of German Division in what has become known as the "Palace of Tears" traces the construction of the Berlin Wall, customs and passport controls, and surveillance at the Friedrichstraße border crossing point. The museum is operated by the Museum of the History of the Federal Republic of Germany Foundation. Visitors can experience a border clearance for themselves and walk through an original passport control cabin. Contemporary witnesses tell how they fled the GDR and then managed to stay in contact with their families in the other part of Germany by sending letters and parcels, how they smuggled in documents and photographs taken secretly or protested against the GDR's travel ban.

## **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 [www.ddr-zeitzeuge.de](http://www.ddr-zeitzeuge.de) portal lists the names of contemporary witnesses living across 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 183,000 mainly young people have benefitted from this service.

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

### **Examples of institutions funded by the Federal Government in remembrance of SED injustice and Germany's division**

#### **1 BADEN-WÜRTTEMBERG**

→ GDR Museum Pforzheim

#### **2 BAVARIA**

→ East/West German Border Museum; Mödlareuth

### **3 BERLIN**

- Berlin-Hohenschönhausen Memorial Foundation
- Stasi Museum in House No. 1 of the Former Ministry for State Security in Normannenstraße
- Berlin Wall Foundation
- Federal Foundation for the Study of the Communist Dictatorship in Germany
- Marienfelde Emergency Refugee Centre Memorial
- “Palace of Tears”, the former border crossing point at Friedrichstraße station
- *Everyday Life in the GDR*, permanent exhibition in the Museum in the Kulturbrauerei run by the Museum of the History of the Federal Republic of Germany Foundation
- Archive of the Political Parties and Mass Organizations in the GDR Foundation (Federal Archives)

### **4 BRANDENBURG**

- Leistikowstraße Memorial and Meeting Centre; Potsdam
- Everyday Life in the GDR Documentation Centre; Eisenhüttenstadt
- Cottbus Penitentiary Memorial Site

### **5 SAXONY**

- Museum in the “Runde Ecke” Memorial; Leipzig
- Torgau Closed Youth Detention Facility Memorial Site
- Münchner Platz Memorial Site; Dresden (site with an SED and a Nazi past)

### **6 SAXONY-ANHALT**

- Memorial to German Division; Marienborn

### **7 THURINGIA**

- Andreasstraße Memorial and Educational Centre; Erfurt
- Point Alpha Memorial; Geisa

### **8 MECKLENBURG-WESTERN POMERANIA**

- Documentation Centre and Memorial Site of the Authority of the Federal Commissioner for the Records of the State Security Service in the Former Stasi Remand Prison in Rostock

## **Discovering the history of democracy**

Germany’s evolution into a liberal, democratic state under the rule of law was never a foregone conclusion given the many circuitous and misguided paths, and the fissures and abysses that opened up along the way. The path from the cradle of German democracy, the Hambacher Fest of 1832, to the democratic, reunified Germany of 1990 can be traced at

various authentic sites across Germany that bear testimony to the history of freedom and democracy.

These sites remind us of those moments in which democratic values won the day. And they remind us of the people whose courage, optimism and far-sightedness helped those values to prevail.

Knowing something about those who helped pave the way towards our current notion of democracy is part and parcel of learning about German history. That is why commemorating Germany's history of freedom and democracy is an integral part of the Federal Government's policy of remembrance.

## **Hambach Castle**

Hambach Castle, like St Paul's Church in Frankfurt am Main and the Reichstag Building in Berlin, is a symbol of freedom and democracy in Germany. On 27 May 1832 thousands of freedom-loving citizens from across Germany's regions celebrated the "Hambacher Fest" there. It is where the black, red and gold flag was carried for the first time, the flag that has since come to symbolize the Federal Republic of Germany.

It is because of this demonstration for freedom and German unity that Hambach Castle is also referred to as the "cradle of German democracy". It is now maintained as a site of historic interest by the Hambach Castle Foundation. A permanent exhibition there tells visitors the story of the Hambacher Fest and the events of 1832.

**[www.hambacher-schloss.de](http://www.hambacher-schloss.de)**

## **Monument to Freedom and Unity**

The Peaceful Revolution of 1989 was a momentous event in world history. The fact that people in the GDR toppled the SED regime without bloodshed, paving the way for German reunification, deserves visible recognition as the most successful chapter in Germany's democratic history. That is why the German Bundestag in 2007 endorsed the construction of a Monument to Freedom and Unity in Berlin.

Based on a design by Milla & Partner, the basin-shaped monument represents a movable scale that people can walk around. It will sit between the River Spree and the reconstructed Berlin Palace and will bear the inscription "We are the people. We are one people." Called *Citizens in Motion*, the monument has space for several hundred people who can set it moving if they work together as a group. The message is clear: every one of us can help influence what happens in our society.

The monument falls within the remit of the Minister of State for Culture. Its construction is being supported by the Federal Ministry of the Interior, Building and Community and the Federal Office for Building and Regional Planning.

## **Weimar Republic Centenary Portal**

The proclamation of the Weimar Republic on 9 November 1918 put an end to the monarchy in Germany and marked the country's first attempt at being a parliamentary democracy. The Weimar Republic lasted until 1933. It was named after the city of Weimar in Thuringia where the first German constituent National Assembly convened on 19 January 1919. On 24 June 1920 the first democratically elected national parliament, the Reichstag, met for the first time in the Reichstag Building in Berlin.

To mark the anniversary of the founding of the Weimar Republic, the Federal Archives have made hundreds of thousands of digitized files, films, photos, posters, maps and original soundtracks from this period available via a dedicated online portal. Users will also find bequests from key historical figures, the records and papers of political parties, associations and societies, as well as collections, official publications and library holdings. The portal is being continually expanded and will continue to give future generations an insight into sources dating back to the Weimar Republic.

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

## **Centres of learning: Foundations in memory of prominent politicians**

Six foundations dedicated to the memory of prominent politicians aim to bring to life the political work and historical legacy of Otto von Bismarck, Friedrich Ebert, Theodor Heuss, Konrad Adenauer, Willy Brandt and Helmut Schmidt.

The exhibitions are fascinating spaces where visitors can learn about contemporary German history from the German Empire to the present. They are important centres of learning in the field of historical and political education in Germany.

## **Rastatt Memorial**

Rastatt played an important role towards the end of the German Revolution in 1848/49: it was in the palace courtyard there that soldiers from Baden began their uprising on 9 May 1849, swearing allegiance to the Constitution signed at the National Assembly in St Paul's Church in Frankfurt am Main and vowing to defend the basic rights enshrined in it. During the siege of the city in the summer of that year the palace became the headquarters for these freedom fighters – and their last bastion. Many were court-martialled and shot there after capitulating on 23 July. The first attempt to create a democratically constituted, unified German nation-state was quashed with military force, mainly by Prussian and Austrian troops.

Today, the Residential Palace in Rastatt is home to the Federal Archives' Memorial to the Freedom Movements in German History. The permanent exhibition opened its doors in 2009. The memorial also documents opposition and resistance movements in the GDR up until the Peaceful Revolution of 1989.

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

## FILM

### Both a cultural and an economic asset

Film is a potent artistic form of expression, which is why movies have an especially important place in our culture. They hold a mirror up to reality and how we see ourselves as a nation, they influence our awareness of history, our inner compass and how we form our identity, they give us heroes and role models, and they open up new perspectives when they introduce us to other people, their ways of life and foreign lands.

In short, films can teach us about other cultures, and it is especially experimental creative and artistic films that boost our society's capacity for reflection, communication and mutual understanding. That is why films are a cultural asset worth protecting.

That is true of German films, too, which are drawing in every larger local audiences. They are also regularly screened at international film festivals.

As well as having cultural relevance, films are also a considerable economic asset. The objective of the Federal Government's cultural and film policy is to reconcile artistic ambitions with economic interests.

### Film funding

#### Good films – produced in Germany

Making good films that are also a commercial success is a costly business. Films take years to develop, their production processes are very complex and they are the collaborative efforts of many creators both in front of and behind the camera. Many successful German productions, like Maren Ade's Oscar-nominated feature film *Toni Erdmann*, could not have been made without government grants.

Aimed at boosting the quality and thematic diversity of German cinema films, the Minister of State for Culture's *cultural* film funding supports the development and marketing of artistically valuable films – from the screenplay and story development to production and distribution, be it for feature-length movies or documentaries, children's films or shorts. The funding available for films of exceptional artistic value has been significantly increased to help encourage film-makers' love of experimentation and artistic freedom.

The **German Film Awards** are the showpiece of the Federal Government's cultural film funding. Prizes are awarded annually to the best German films for the big screen in the form of gold, silver and bronze "Lolas". The prize money awarded for the best feature, best documentary and best children's films must be used to realize new film projects.

The Minister of State for Culture also awards the annual **German Short Film Prize**, the **German Screenplay Prize**, the **Distributors' Prize** and the **Cinema Programming Prize**.

The Minister of State for Culture's most important instruments in terms of *commercial* film funding are the **German Federal Film Fund** for films destined for cinematic release and the **German Motion Picture Fund**, which was established to support high-end productions. The two funds provide film-makers with the support they need for their projects. The money available through these funding instruments not only acts as an incentive to invest in German productions – it is also attractive for big international productions. It means that national and international production companies invest many times the government grants in Germany alone and thus create jobs and have economic clout.

The equal participation of women and men in film-making in Germany is an important matter of concern for the Minister of State for Culture. In the past there has been a clear imbalance in this area. That is why the Federal Government is working towards ensuring that men and women are, where possible, equally represented in decision-making and funding bodies, for instance. This helps to ensure that better account is taken of the interests and perspectives of women film-makers in the relevant selection processes. Greater parity is also the best remedy against the abuses of power that the debate around sexual harassment and violence in the film industry, for example, has revealed.

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

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

The German Film Awards presentation gala is held each year in spring. Winners receive a gold, silver or bronze statuette, dubbed "Lola". Awarding a total of almost EUR 3 million in prize money, it is the most valuable German cultural prize.

The prizes the creative minds behind the winning films receive are an accolade as well as an incentive, because the money awarded in the categories of Best Feature Film, Best Documentary and Best Children's film has to be invested in a new film destined for cinematic release. That way each year the German Film Awards provide the incentive for new artistically ambitious productions.

The Minister of State for Culture provides the prize money. The winners are chosen by the members of the German Film Academy.

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

## Creating the conditions for commercially successful films

The Federal Government also has an economic interest in Germany remaining an attractive place to make films, which is why it makes funding available through the **German Federal Film Fund** and the **German Motion Picture Fund**.

Funding provided by the German Federal Film Fund can be used to reimburse between 20 and 25 per cent of a film's total production costs. Account is only taken of those costs that actually arise in Germany, though. Between 2007, the year in which the German Federal Film Fund was established, and the end of 2017 a total of some EUR 651 million was made available to 1,187 productions. That money not only paid off on screen, because these grants led to around EUR 3.8 billion in follow-on investments in Germany – around six times the money originally paid out.

Thanks to the German Federal Film Fund, Germany has established itself as an attractive and internationally competitive film location. In 2017, for instance, 33 out of the 100 sponsored productions were international co-productions that were realized in Germany.

To ensure that Germany continues to stay ahead in the global competition both in artistic and technical terms, a second funding pillar was added to the German Federal Film Fund in 2017. Under "DFFF II" additional incentives are created to award contracts to German production services providers. This boosts the competitiveness of German companies on the international market and also offers talented young film-makers top job prospects in Germany.

The German Motion Picture Fund also serves to boost Germany's attractiveness as a film location. It supports high-budget, high-end productions and series that will be available on video-on-demand services or on TV. The German Motion Picture Fund specifically focuses on promoting digital productions.

The **German Federal Film Board** is another strong pillar of film promotion in Germany. It supports films through all the stages of their 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. It also administers the German Federal Film Fund.

The Minister of State for Culture and the German Federal Film Board are the biggest donors to German Films Service + Marketing GmbH, which is responsible for the international marketing of German films.

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

## Berlin International Film Festival

The Berlinale is one of the world's most important film festivals – with around 400 films in the festival programme and more than 21,000 trade visitors, including a good 3,700 journalists from some 130 countries. And with more than 334,000 tickets sold it is also the world's biggest audience festival. The Berlinale is more than just a competition for the Golden Bear and its eight other sections, including Panorama and Perspektive Deutsches Kino, though. It also hosts events like 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 trends on the film market. The Berlinale is part of 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)

## Film festivals

Every year in February the **Berlinale**, one of the world's most important film festivals, sees international stars walk its red carpet. Funded by the Minister of State for Culture, it is probably the capital city's most important cultural and film event and contributes enormously to Germany's international renown as a place to make films.

The Minister of State for Culture also supports a number of other prominent festivals, such as the **International Leipzig Festival for Documentary and Animated Film (DOK Leipzig)**, the **International Short Film Festival in Oberhausen**, the **Max Ophüls Prize** for young film-makers in Saarbrücken, and the **Goldener Spatz** and **Lucas und Schlingel** competitions for films for children and young people.

## 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* und New German Cinema films like Ulla Stöckl's *The Cat has Nine Lives* (1968), Rainer Werner Fassbinder's *The Marriage of Maria Braun* (1978) and Wim Wenders' *Wings of Desire* (1987).

Preserving and restoring old film reels presents a huge challenge. In addition, digital copies need to be made so that these films can continue to be screened in modern cinemas. Since 2012 the Minister of State for Culture 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

digitization strategy for the period after 2019. The aim is to preserve the whole spectrum 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 collaborate 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 cinemagoers. The Minister of State for Culture supports the Stiftung Deutsche Kinemathek and the German Film Institute.

# MEDIA

## Protecting the freedom to form own opinions

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 access information, our private communications and social life – almost all these spheres of life have changed due to our regular use of digital media.

Digital media create great opportunities that a democratic society should take advantage of: new information and communication technologies (ICTs) make it possible for us to establish global networks and provide new scope for creativity and innovation, for new business fields and professions, and they give many people better access to the arts and culture. At the same time the internet has revolutionized how we form and express our opinions. And so digital media make a vital contribution when it comes to social and political participation.

These opportunities go hand in hand with huge challenges, though. The protection of human dignity, fundamental civil liberties, plurality of the media and fair competition are achievements we are prepared to defend in the analogue world – and they deserve recognition in the web, too.

That is why media literacy is such an important key skill that people should learn early on in their lives so they can themselves identify the risks involved in using the internet. Among other things that includes the proper use of one's personal data and respecting copyrights.

## Safeguarding media diversity

Despite all our love of innovation and excitement over what is technically possible, we should never lose sight of the rights of the individual. That is why we need a binding legal framework that guarantees the independence of and access to the media as well as freedom of expression and plurality of opinions.

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

## Protecting copyrights

Intellectual property rights are a democratic achievement that have the rank of constitutional law in Germany – and for good reason. Even in the age of digital media it still holds true that creators can only produce great works if they can live by their output.

Illegally copying or distributing films, music, books and other works on the internet are no minor offences, because they threaten the livelihoods of our artists and media professionals. The Minister of State for Culture and the Media is committed to seeing that robust copyright legislation is in place at national and international level. That ensures that creators have a strong political voice and guarantees that their intellectual property rights are protected on the web, too.

The European Commission has already put forward a Proposal for an EU Copyright Directive as part of its strategy for a Digital Single Market. Once the legal framework is in place at EU level the relevant rules will be transposed into German law.

Copyright holders have to accept a degree of interference with their rights – in the interests of the common good. Examples include permissible private copies or in the case of certain publications intended for educational and scientific use. Good copyright legislation can ensure that right holders receive adequate payment for this. In addition, the Federal Government supports initiatives that make it easier for users to identify legal content, for example by means of a quality seal.

The fact that users are reliant on intermediaries, that is social networks, to access newspaper content is another challenge in relation to the plurality of opinions in a digitalized world. What users get to read is the result of an algorithm, that is the outcome of automated decision-making based on the specific preferences of individual users and their friends that is programmed to generate as much traffic as possible.

### Safeguarding press diversity through press wholesaling

Whether your hobby is fishing, knitting or home decorating, you'll find what you're looking for on the shelves of any kiosk or newsagent. But how do publishers manage to sell newspapers and magazines that only have a small print run or a limited readership? Often it is only the big publishing houses that can afford their own distribution network.

Germany safeguards its unique and diverse journalistic landscape through harmonized conditions of distribution that apply across the industry. Under a press wholesale system (known as "Presse-Grosso"), more than half of all the newspapers and magazines sold are distributed via press wholesalers who act as intermediaries between the publishers and retailers in their respective region. These intermediaries are obliged to sell titles published

by small publishing houses, too. Newspapers are also subject to fixed price agreements, and retailers can return any newspapers they do not sell.

Thanks to this press distribution system, anyone anywhere in Germany can access the entire range of newspapers and magazines available. Its sales structures guarantee the livelihoods of smaller publishers as well as fair competition in the publishing industry.

That only serves to foster filter bubbles in which, not least, racist agitation, fake news and conspiracy theories are able to flourish. And it means that end-users only get to see a fraction of the content that an editorial team publishes. The majority gets lost in cyberspace.

## **Digitalization – levelling the competitive playing field**

In the past, TV, radio, newspapers and the internet had their own individual transmission channels for delivering content. Now, if you miss a TV programme you can watch it later on the internet. So where, then, is the boundary between TV and online?

In the age of catch-up TV and streaming services the various different media are merging more and more. Known as “media convergence”, the result is that users can watch whatever they like on whichever device they like. However, it also creates huge challenges, for example in terms of ensuring a level competitive playing field, independent reporting, the visibility of European and German perspectives, formation of political opinions and users’ media literacy.

We need media regulation and legislation to meet modern needs and guarantee a competitive, diverse and independent media landscape. That is why a Federal Government-*Länder* Committee on Media Convergence has put forward suggestions, drafted while the Minister of State for Culture and the Media and the Minister-President of Rhineland-Palatinate held the chair, that now need to be implemented.

## **Culture and knowledge online in the German Digital Library**

You can now view the works of art in a museum, print off historic music scores, listen to audio documents or download photographs and film footage of historical events stored in the German Digital Library – on your own PC and free of charge.

In the past anyone doing research had to be on site – either 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 retrieved from one central location using up-to-date search technology. It provides access to cultural and scientific insights in a previously unknown form. The German Digital Library helps to democratize knowledge and resources, it pursues no commercial interests and observes copyright law.

The Federal Government has been supporting the German Digital Library since 2009, both when it comes to establishing the infrastructure and paying ongoing operational costs (the latter in cooperation with the *Länder*). The German Digital Library went online in March 2014

with some seven million objects. It now has more than 24 million objects, and its holdings are continually being expanded.

The German Digital Library not only opens up huge opportunities for its users but also for cultural and scientific institutions, which can now make their holdings visible and accessible from anywhere in the world. And it creates entirely new research opportunities for the academic community.

So far more than 4,300 German cultural and scientific institutions have registered to cooperate with the German Digital Library. More than 400 of them are already active donors. The number of institutions supplying data to the German Digital Library is rising steadily. Many submit those holdings that are already available in digital form and are at the same time digitizing many others that will slowly be made available through the German Digital Library.

To reinforce this trend and support digitization in cultural and scientific institutions, the Minister of State for Culture and the Media is drawing up a digitization strategy that will be implemented in stages.

**[www.deutsche-digitale-bibliothek.de](http://www.deutsche-digitale-bibliothek.de)**

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

The German Digital Library is Germany's contribution to Europeana, its European counterpart. The EU member states all feed 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.

## **Museum 4.0 – the museum of the future**

Six German cultural institutions from around the country have joined forces as part of the Museum 4.0 – Digital Strategies for the Museum of the Future project to develop new forms of communication, participation, education and mediation in museums. The objective is to find new ways of interacting with visitors so as to be able to develop individualized offers and draw in other target groups. The focus is on social integration and participation in societal processes.

Drawing on the latest digital technologies like virtual reality, augmented reality and 3D modelling, the project partners want to devise new ways of mediating, communicating, interacting and participating in and with museums. Examples include online services for specific target groups that are linked to a museum visit or interactive mobile apps that incorporate collections housed in neighbouring museums and other cultural institutions.

Another project aim is to jointly work on developing an interactive online portal that all the project partners can use. In addition, a new Digital Museum Newsroom is to serve both as an interface to social media and as an interactive communication platform for visitors.

The Minister of State for Culture and the Media is providing a total of EUR 15 million to this three-year project. The results will be made available to all cultural institutions in Germany.

[www.museum4punkt0.de](http://www.museum4punkt0.de)

## Media literacy

### Strengthening key digital media skills

The digital world has become an important part of the everyday lives of children and young people – and of adults, too. We largely rely on social media to communicate. We share photos, videos and personal data on the internet, and watch films and series on online platforms. Many people are already using the internet to keep up with current affairs or to look up the information they need for a school project.

That is why it is crucial that we should all be able to use the various different media, especially the internet, independently, responsibly and critically. That includes the ability to distinguish between facts and fake news. Media and news literacy also enables everyone to participate and get involved in our society.

The Minister of State for Culture and the Media therefore supports initiatives to promote media and news literacy. One example is the **National Print Media Initiative**. Launched in 2007, it works with renowned partners, particularly those in the fields of press and education.

The Minister was also patron and sponsor of the News Games & News Literacy Game Jam organized by the Digital Games Culture Foundation in 2018.

### A Net for Children

The Minister of State for Culture and the Media became involved in the A Net for Children initiative back in 2007. Its aim is to provide a protected environment in which children up to age 12 can surf the web. In addition to the Minister of State's support for high-quality web content for children, businesses sponsor the FragFINN (AskFINN) children's search engine, also part of the initiative.

Using FragFINN, search results lists include only age-appropriate websites that are continually checked by media educationalists. The FragFINN app can be used on smartphones and tablets.

For more information about A Net for Children and the sponsored children's websites go to [www.enfk.de](http://www.enfk.de)

## **VISION KINO**

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

The largest initiative in the VISION KINO network is the annual Children's Cinema Weeks. Some 900,000 pupils take part in this national film education project each year, making it one of 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 film afterwards. Discussions with film-makers are also organized and teachers can take part in training courses. VISION KINO provides a wide range of teaching materials that can help and motivate teachers to use films in class, including booklets on individual films, practical guides, didactic DVDs and web-based materials.

Every two years VISION KINO organizes a conference where teachers, film-makers, cinema operators, politicians and academics meet to discuss new trends in film education.

For more information, go to

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

## **Deutsche Welle**

### **Germany's media voice around the globe**

Deutsche Welle (DW) is Germany's foreign language broadcaster. It produces radio and TV programmes and web content for an international audience – in German plus 29 other languages. Some 160 million people around the world use DW's journalistic content week after week.

That makes DW Germany's most important cultural ambassador abroad. It imparts those values and positions that Germany holds as a European cultural nation: human rights, freedom, the rule of law and democratic development. DW's objective, well-researched and high-quality journalism is exemplary. It gives people living in crisis regions access to independent information, which helps to strengthen press freedom and freedom of expression around the world.

### **Independent journalism**

DW is funded from the Minister of State for Culture's budget. Under the Deutsche Welle Act and as an independent broadcaster, it is bound to engage in independent journalism.

Some 3,000 permanent and freelance staff from more than 60 nations work for DW at its headquarters in Bonn and Berlin, in the DW studios in Washington, Moscow and Brussels, as well as at other locations.

## Deutsche Welle's multimedia content

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

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

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

Deutsche Welle TV and radio programmes are available at **www.dw.com** as well as via the DW app. It is becoming increasingly important for DW to deliver content via social media, and DW also incorporates social media into its linear programmes.

## DW Academy

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 it helped develop a TV programme 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 us

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

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)

[www.kulturstaatsministerin.de](http://www.kulturstaatsministerin.de)  
[www.twitter.com/bundeskultur](https://www.twitter.com/bundeskultur)  
[www.instagram.com/bundeskultur](https://www.instagram.com/bundeskultur)  
[www.bundesregierung.de](http://www.bundesregierung.de)

### **Director-General**

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

### **Group K 1 –**

#### **Central Cultural Policy Issues; Culture and Law**

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

### **Group K 4 –**

#### **History; Remembrance**

Team leader: Ms Maria Bering  
Email: [K4@bkm.bund.de](mailto:K4@bkm.bund.de)

### **Group K 5 –**

#### **General Cultural Policy Issues; Protection of Monuments and Cultural Assets**

Team leader: Dr Kathrin Hahne  
Email: [K5@bkm.bund.de](mailto: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](mailto:poststelle@bkm.bund.de)

**Press Office**

Press Officer: Mr Hagen Philipp Wolf

Tel.: +49 (0)30 18 272-3252 Email: [pressestelle-bkm@bpa.bund.de](mailto:pressestelle-bkm@bpa.bund.de)

**Legal notice****Published by**

The Press and Information Office of the Federal Government, 11044 Berlin

**As at:** July 2018

**Printed by**

MKL Druck GmbH & Co. KG, 48346 Ostbevern

**Design**

MediaCompany – Agentur für Kommunikation GmbH, 10179 Berlin

**Cover photo**

imago/imageBROKER/Sandra Schanzer

**This publication can be ordered from**

Publikationsversand der Bundesregierung

Postfach 48 10 09, 18132 Rostock

Tel.: +49 (0)30 18 272 2721

Fax: +49 (0)30 1810 272 2721

Email: [publikationen@bundesregierung.de](mailto:publikationen@bundesregierung.de)

To order by sign language telephone go to [gebaerdentelefon@sip.bundesregierung.de](mailto:gebaerdentelefon@sip.bundesregierung.de)

To order online go to [www.bundesregierung.de/infomaterial](http://www.bundesregierung.de/infomaterial)

Other Federal Government publications can be downloaded and ordered from [www.bundesregierung.de/infomaterial](http://www.bundesregierung.de/infomaterial)

This publication is part of the public relations work of the Federal Government. It is distributed free of charge and is not intended for sale. It may be used neither by political parties nor by canvassers and election campaigners for canvassing purposes during election campaigns. This applies to elections to the German Bundestag, to federal state and local elections, and to European Parliament elections.