



Federal Government Commissioner
for Culture and the Media

The Federal Government Commissioner for Culture and the Media

THE CULTURE AND MEDIA POLICY OF THE GERMAN FEDERAL GOVERNMENT

***“ART AND CULTURE NEED THE GREATEST POSSIBLE FREEDOM IN
ORDER TO FLOURISH.” – MINISTER OF STATE MONIKA GRÜTTERS***

CULTURE

REMEMBRANCE AND COMMEMORATION

THE MEDIA

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

CULTURE AND THE MEDIA MAKE FOR A LIVABLE SOCIETY

A creative and open-minded society draws very key inspiration from the ideas and thought-provoking impetus it derives from culture and the arts. They lay the foundations for our life together as a society and our identity as a cultural nation.

It is the responsibility of the state to create the environment in which cultural life can flourish and to protect artistic freedom. The arts and culture need promoting. Our cultural heritage has been entrusted to us for our safekeeping.

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

CULTURAL FEDERALISM – A PROVEN MODEL

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

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

WHAT ROLE DOES THE FEDERAL GOVERNMENT PLAY?

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

- It ensures that federal legislation creates a favourable enabling environment for culture and the media, for instance by means of a copyright law that guarantees artists a fair income.
- It promotes cultural institutions and projects of national importance, including the German National Library and the Berlin International Film Festival.
- It is also responsible for representing the nation culturally in the capital city Berlin, for example by means of the Capital Cultural Fund in Berlin it finances.
- The Federal Government also represents Germany on various international committees, such as the EU Council of Ministers for Culture in Brussels.

- The Federal Government is a reliable partner for the *Länder* and local authorities, giving fresh impetus to cultural life across Germany, and making many projects possible by providing additional funding.

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

A total of approx. **EUR 9.1 billion** of public spending goes to culture

of which

13.4% is provided by the Federal Government

42.2% is provided by the *Länder*

44.4% is provided by local authorities

(Source: Cultural Finance Report 2012, referring to 2009)

Cooperative cultural federalism

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

That is why at the start of her term in office Minister of State Monika Grütters invited the Ministers of Culture of the *Länder*, representatives of local government associations, and cultural foundations at *Länder* and national level to the Federal Chancellery for a meeting. In future these meetings will take place twice a year.

“THE FEDERAL GOVERNMENT, THE LÄNDER AND LOCAL AUTHORITIES ALL SHARE RESPONSIBILITY FOR PROMOTING CULTURE AND THE ARTS – THAT UNITES US AS A CULTURAL NATION IN DIVERSE WAYS.” – Minister of State Monika Grütters

THE MINISTER OF STATE IN THE FEDERAL CHANCELLERY

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

The Federal Government Commissioner is also a Minister of State in the Federal Chancellery, where she has her offices. She reports directly to the Federal Chancellor and attends meetings of the Federal Cabinet.

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

THE BKM'S AUTHORITY

Minister of State Monika Grütters heads a supreme federal authority. The BKM has around 230 members of staff in Berlin and Bonn.

The following are subordinate to the BKM:

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

THE BKM ON INTERNATIONAL COMMITTEES

The BKM represents Germany on the EU Council of Ministers for Culture in Brussels. Together with the ministers of culture of the other EU Member States she represents the interests of culture and the arts on that Council.

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

Minister of State Monika Grütters

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

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

Cultural institutions and projects in Europe

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

Germany's cooperation with France is particularly close and diverse, ranging from the Berlin–Paris gallery exchange, to the Franco–German Franz Hessel Prize for Literature, to providing funding for translations.

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

The Federal Government finances German cultural institutions in Italy, such as Villa Massimo in Rome and the German Study Centre in Venice, as well as the German–Italian Translation Prize.

THE CULTURE AND MEDIA BUDGET

The BKM's budget for 2014 totals EUR 1.29 billion.

Its biggest expense items include

- Deutsche Welle, Germany's international broadcaster, that receives some EUR 285 million in funding,
- the Federal Government's share in the Prussian Cultural Heritage Foundation, just under EUR 190 million, and
- the Stasi Files Authority that receives some EUR 100 million annually.

Special expense items and priority areas in the BKM's 2014 culture budget include

- a special funding programme for the protection of historic monuments that receives EUR 29 million for the much-needed restoration of cultural monuments across Germany,
- a doubling of previous expenditure on provenance research to more than EUR 4 million, and
- some EUR 1.9 million to support the digitization of Germany's film heritage and fund a programme to help digitize cinemas.

CULTURE

Cultural diversity in Germany

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

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

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

NO CULTURE WITHOUT FREEDOM

The arts and culture shape both the way we live together as a society and our values. Artists provide the impetus for our society’s intellectual development. Their willingness to experiment, their creativity and criticism safeguard against social inertia and stagnation.

Without freedom, the arts and culture cannot flourish. It is up to the state to safeguard that freedom. It must be the guideline of any responsible cultural policy.

The cultural and creative industries are important location factors. However, culture is above all an expression of humanity.

GERMANY, A LAND OF CULTURE

There are some 140 publicly funded theatres and around 130 concert and theatre orchestras in Germany – that is unique in the world. The UNESCO World Heritage List includes 38 of Germany’s historic buildings and ensembles, ranging from Cologne Cathedral to Museum Island in Berlin to the monuments to “Classical Weimar”. Some of the thousands of museums across Germany register extremely high visitor numbers.

Germany’s unique cultural heritage and diversity needs to be protected and preserved. It also needs to be made accessible to those who are not yet familiar with the arts and culture.

Promoting and fostering voluntary work

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

In 2007 and 2013 the Federal Government reformed its charity law, improving the tax rules applicable to donations and charitable work.

500th anniversary of the Reformation

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

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

Because of the Reformation's national significance, the Federal Government will also be supporting these anniversary celebrations. The BKM is coordinating the measures initiated by the Federal Government and supporting many cultural projects and events, as well as the renovation of sites that were important for the Reformation, such as those in Wittenberg and Eisenach.

FUNDING IMPORTANT CULTURAL INSTITUTIONS

THE FEDERAL GOVERNMENT ASSUMES RESPONSIBILITY

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

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

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

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

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

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

FUNDING CULTURE IN THE CAPITAL CITY

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

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

The German Historical Museum Foundation, the Deutsche Kinemathek Foundation, the Academy of Arts and the Jewish Museum Foundation are other examples of how the Federal Government acknowledges the special role the capital city plays in the life of the nation. The work on completing Museum Island and restoring the State Opera Unter den Linden are examples of important building projects and reconstruction measures that the Federal Government is supporting in Berlin.

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

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

One of the most important cultural projects in Germany's capital city is the Humboldt Forum. It will be housed in the new palace being built in the heart of Berlin. This unique cultural centre is being established in the immediate vicinity of Museum Island.

The Humboldt Forum will be dedicated to bringing the cultures of the world into discourse. Together, the museums, library, university and event locations are to create a space for cultural exchange with an international reach.

“THE IDEA BEHIND THE HUMBOLDT FORUM IS A UNIQUE ONE AND IS ABOUT A NEW TYPE OF ARTISTIC AND CULTURAL EXPERIENCE, KNOWLEDGE ABOUT WORLD CULTURES ON AN EQUAL FOOTING AND NEW CAPABILITIES FOR UNDERSTANDING OUR WORLD.” – Minister of State Monika Grütters

NATIONAL CULTURAL INSTITUTIONS IN THE REGIONS

The Federal Government Commissioner for Culture and the Media is aware of her responsibility when it comes to supporting and strengthening Germany's national cultural heritage across all its regions. Some 70 cultural institutions, including the Bayreuth Festival and the Goethe House in Frankfurt, receive permanent funding from the Federal Government. The Federal City of Bonn is home to some very important institutions that receive support or funding from the Federal Government, for instance the Museum of the History of the Federal Republic of Germany.

The BKM has also contributed financial resources to important building projects. Examples include the building of the Art Museum in Ahrenshoop and the extension to the German Emigration Centre in Bremerhaven.

Cultural institutions in the eastern *Länder* are another priority area of its funding. The BKM – together with the *Länder* and local authorities – here support “cultural lighthouses”, including the Luther Memorials Foundation, the Bauhaus Dessau Foundation and the Fürst Pückler Parks in Bad Muskau and Branitz. Through its “Programme for National Cultural Institutions in Eastern Germany” the Federal Government also provides financial support to special institutions such as the Grassi Museum in Leipzig and the Bach House in Eisenach. The BKM is also helping to fund the renovation of the Residential Palace in Dresden.

Weimar – a unique ensemble

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

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

THE CULTURAL HERITAGE OF GERMANS IN EASTERN EUROPE

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

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

Together with the *Länder* the BKM funds scientific and cultural institutions and museums dedicated to this topic. In addition, it supports research projects, conferences, as well as museum, monument preservation and other cultural projects. This work is based on section 96 of the Federal Expellees Act.

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

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

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

Foundation Flight, Expulsion, Reconciliation

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

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

In the spirit of reconciliation the Foundation aims to place the remembrance and commemoration of flight and expulsion in the 20th century within the historical context of the Second World War and to keep alive the memory of the National Socialist policy of expansion and extermination and its consequences. To that end an exhibition, documentation and information centre is being established in the Deutschlandhaus in Berlin.

EXAMPLES OF INSTITUTIONS SUPPORTED BY THE BKM

BADEN-WÜRTTEMBERG

- 1 President Theodor Heuss House Foundation, Stuttgart
- 2 President Friedrich Ebert Memorial Foundation, Central Council of German Sinti and Roma, Heidelberg
- 3 Danube–Swabian Central Museum, Ulm
- 4 German Literature Archive Marbach, German Schiller Society, Marbach

BAVARIA

- 5 Institute of the Culture and History of South-Eastern Europe, Adalbert Stifter Society, Tolstoy Aid and Cultural Organization, Munich
- 6 Art Forum East German Gallery Foundation, Regensburg
- 7 Bayreuth Festival

BERLIN

- 8 Deutsche Welle, Stiftung Deutsche Kinemathek, German Historical Museum Foundation, Academy of Arts, Allied Museum, German–Russian Museum Berlin-Karlshorst, Chancellor Willy Brandt Foundation, Kulturveranstaltungen des Bundes in Berlin GmbH (Berliner Festspiele with the Martin-Gropius-Bau Exhibition Hall, House of World Cultures, Berlin International Film Festival), Jewish Museum Berlin Foundation, Prussian Cultural Heritage Foundation, German Arts Council, German Museums Association, New Guard House, Foundation Flight, Expulsion, Reconciliation, Association of Amateur Theatres, German Music Council, Umbrella Organization Dance in Germany, Federal Association of Independent Theatres, International Theatre Institute Germany (ITI), Federal Archives, German Office (WASSt) for the Notification of the Next-of-Kin of Members of the Former German Wehrmacht Killed in Action

BRANDENBURG

- 9 German Culture Forum Eastern Europe, Prussian Palaces and Gardens Foundation Berlin-Brandenburg, Potsdam
- 10 Genshagen Foundation
- 11 Kleist Museum, Frankfurt an der Oder

BREMEN

- 12 Institute of Low German, German Dance Film Institute, Kunsthalle Bremen, Bremen
- 13 German Emigration House, Bremerhaven

HAMBURG

- 14 German Musical Instruments Fund, German National Youth Ballet

HESSE

- 15 Society for the German Language, Wiesbaden
- 16 Herder Institute for Historical Research on East Central Europe – Institute at the Leibniz Society, Marburg
- 17 Goethe Museum, German Film Institute (DIF), German National Library, Frankfurt am Main
- 18 German Academy for Language and Literature, Darmstadt
- 19 Bad Hersfeld Festival
- 20 Working Group Cemeteries and Memorials, Kassel
- 21 International Tracing Service, Bad Arolsen

MECKLENBURG-WESTERN POMERANIA

- 22 German Maritime Museum, Stralsund
- 23 Pomeranian State Museum, Greifswald

LOWER SAXONY

- 24 Institute for the Culture and History of Germans in North-Eastern Europe, East Prussian State Museum, Lüneburg
- 25 Federal Institute for the Culture and History of Germans in Eastern Europe, Oldenburg

NORTH RHINE-WESTPHALIA

- 26 Deutsche Welle, Art and Exhibition Hall of the Federal Republic of Germany, Museum of the History of the Federal Republic of Germany Foundation, Beethoven House Society, Bonn

- 27 Martin Opitz Library, Herne
- 28 President Konrad Adenauer House Foundation, Bad Honnef-Rhöndorf
- 29 West Prussian State Museum, Warendorf
- 30 Ruhr Festival, Recklinghausen

RHINELAND-PALATINATE

- 31 Hambach Castle, Neustadt an der Weinstraße
- 32 German Castles Association, Braubach
- 33 German Cabaret Archive, Mainz/Bernburg
- 34 Federal Archives (Head Office), Koblenz

SAARLAND

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

SAXONY

- 36 Silesian Museum, Görlitz
- 37 Fürst Pückler Park, Bad Muskau
- 38 Bach Archive, Kurt Wolff Foundation, Forum for Contemporary History, Grassi Museum, German National Library, Leipzig
- 39 German Hygiene Museum, Dresden

SAXONY-ANHALT

- 40 Bauhaus Dessau Foundation
- 41 Francke Foundations, German Federal Cultural Foundation, Halle
- 42 Luther Memorials Foundation, Wittenberg
- 43 Dessau-Wörlitz Cultural Foundation

SCHLESWIG-HOLSTEIN

- 44 Otto von Bismarck Foundation, Friedrichsruh
- 45 North Friesian Ethnic Group, Niebüll

- 46 Sydslesvigsk Forening (SSF) e.V., Flensburg
- 47 Thomas Mann Museum Buddenbrookhaus, Günter Grass House, Lübeck

THURINGIA

- 48 Klassik Stiftung Weimar
- 49 Wartburg Foundation, Eisenach
- 50 Lindenau Museum, Altenburg
- 51 Friedenstein Palace Foundation, Gotha

SUPPORTING ARTISTS

The fate of persecuted artists

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

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

Between 1933 and 1945 thousands of artists were deprived of their liberty and forced to leave Germany. A web-based network and a virtual exhibition about artists who had to flee the National Socialists called "**Arts in Exile**" both address this topic.

The virtual exhibition is financed from the BKM's budget; the German National Library has overall responsibility for the exhibition.

A DEMOCRATIC SOCIETY NEEDS NEW IMPETUS

Critical, idiosyncratic, unconventional – artists often tell uncomfortable truths. We believe we are not only called to put up with these uncomfortable truths, but also to support a process of exchange with the arts. A vibrant democracy needs new impetus, ideas and shifts in perspective.

Protecting and promoting the freedom and work of our artists is of primary concern to Minister of State Monika Grütters.

Funding programmes to support artists and stabilize social security insurance for them are important pillars of Monika Grütters's cultural policy. Protecting copyright – especially online – is key. Artists need and deserve their income from copyrighted remuneration.

Increasing the general public's awareness of the role and value of the creative world in a vibrant society are important and worthwhile tasks.

FUNDING PROGRAMMES AND GRANTS

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

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

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

Grants for study periods abroad

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

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

The cultural and creative industries create growth and jobs

Art, books, radio/TV, music, film, computer games and the performing arts: The cultural and creative industries are a diverse and high-growth branch of the German economy. In 2012 they generated turnover totalling EUR 143 billion. Around one million people and over 247,000 businesses are active in this segment.

The Federal Government supports this seminal industry. It established the Cultural and Creative Industries Initiative, in which the BKM plays a key role.

The Initiative runs the Federal Government Centre of Excellence for the Cultural and Creative Industries in Eschborn and its eight regional offices across Germany. The regional offices offer orientation and advice plus regional networking for all those concerned. Interesting business concepts are awarded prizes as part of the Cultural and Creative Pilots in Germany competition.

SOCIAL SECURITY INSURANCE FOR ARTISTS

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

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

The BKM is committed to ensuring that the insurance contributions remain stable and to future-proofing social security insurance for artists. In the past there was general uncertainty as to who was obliged to pay how much and so in future more intensive checks will be

carried out and businesses will get better information. The obligation to pay contributions is to be distributed equally and equitably across as many shoulders as possible and the amount of the contributions is to be kept stable.

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

LITERATURE AND MUSIC, THE PERFORMING ARTS AND THE FINE ARTS

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

The German Federal Cultural Foundation is one of Europe's largest publicly funded cultural foundations. It has an annual budget of EUR 35 million that is financed from the BKM's resources. The money is used to fund innovative projects around contemporary art and culture that have an impact throughout Germany and internationally.

Since it was founded in 2002 the Cultural Foundation has supported more than 2,000 contemporary culture projects. The Foundation's new building on the grounds of the Francke Foundations in Halle an der Saale was opened in 2012.

A LIVELY ARTS AND CULTURE SCENE

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

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

FUNDING LITERATURE

The BKM has many diverse funding instruments for promoting contemporary literature. Writers and translators receive funding through the German Literature Fund and the German Translators Fund, both of which are financed from the budget of the German Federal Cultural Foundation. The BKM also awards international prizes such as the Franco-German Franz Hessel Prize and the Italian-German Translation Prize.

Major writers' associations, such as the German PEN Centre and the German Writers' Association, receive funding for individual projects. Through the German PEN Centre's "Writers in Exile" programme the Federal Government supports writers from across the globe who come to live in Germany as political exiles.

Preserving Germany's rich literary heritage is another matter of concern for the Minister of State. That is why important museums, libraries and archives with a literary theme receive federal funding, including the German Literature Archive in Marbach, the Duchess Anna Amalia Library run by the Klassik Stiftung Weimar and the Thomas Mann Museum Buddenbrookhaus in Lübeck. The German Academy for Language and Literature in Darmstadt awards the Georg Büchner Prize, one of Germany's most important literary prizes, and receives financial support from the BKM.

Promoting conditions favourable to a diverse book market

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

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

Minister of State Monika Grütters is committed to ensuring that this tax relief applies to audio books and that it will in future also apply to e-books.

In the age of internet trade a dense network of **independent bookshops** is more important than ever when it comes to maintaining a diverse literature scene and book market. The Minister of State will therefore be offering a prize for particularly innovative and culturally independent bookshops.

SPOTLIGHT ON MUSIC

The Federal Government promotes institutions, organizations and events in Germany's musical life that have an impact at national and international level. These include umbrella organizations such as the German Music Council, plus its initiatives across Germany, and the Bayreuth Festival.

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

Rock, pop and jazz are other priority areas of funding. The Initiative Musik gGmbH helps young musicians and new bands gain a foothold in the market. For example, it provides subsidies towards production costs or towards a national or international tour. A new funding instrument called the Venue Programming Award was created in 2012. Prizes are awarded to music clubs, other venues and event organisers for their outstanding live music programmes.

As part of its task of representing cultural life in Berlin, the Federal Government, among other things, funds the Berlin Music Festival and the Jazz Festival. It is also involved in financing the Rundfunk Orchester und Chöre GmbH Berlin.

The new Barenboim–Said Academy – music and reconciliation

Young people from the Middle East playing music and studying together, regardless of whether they are of the Jewish, Muslim or Christian faith, whether their mother-tongue is

Arabic or Hebrew. That vision is set to become reality at the new Barenboim–Said Academy in Berlin.

From 2016 some 100 stipendiaries from the Middle East will have the opportunity to undergo three years of training in music and the humanities. The Minister of State is using her budget to support the building measures needed to establish the Academy.

DANCE AND THEATRE

Promoting dance has for a long time been an important priority area in the work of the German Federal Cultural Foundation. It is financed from the BKM's budget. The Dance Fund Heritage currently supports artistic endeavours that engage critically with the dance tradition. The Dance Fund Partners initiates partnerships between dance companies and schools. The German Federal Cultural Foundation also supports the Digital Dance Atlas internet platform that provides information about the history of dance in Germany since 1900.

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

Theatre projects with a wide national and international reach also receive funding from the BKM. Examples include the Theatre of the World festival that takes place once every three years in a different town or city in Germany and the Ruhr Festival in Recklinghausen.

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

THE FINE ARTS

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

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

The Federal Art Collection

The Federal Government began collecting art back in 1970. The Contemporary Art Collection of the Federal Republic of Germany now comprises some 1,500 works and thus documents the spectrum of artistic endeavour in Germany since 1945.

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

CULTURAL EDUCATION

Migration and culture

Our society is increasingly characterized by migration. In a heterogeneous, ethnically diverse society, cultural education can play an important role in promoting social cohesion.

That is why the BKM supports model projects that focus on intercultural exchange. One example is the District Opera in Bremen. The Osterholz-Tenever district of Bremen is home to people from 90 different nations. The German Chamber Philharmonic Orchestra Bremen produces operas that each year put the spotlight on a different country.

Model projects like the District Opera in Bremen also help cultural institutions to open up more to intercultural exchange. This is one of the aims of the Federal Government's National Action Plan on Integration. The BKM has overall responsibility for the chapter "Culture" under the Action Plan.

Another objective is to network those involved in this area across Germany through the Network Cultural Education and Integration that was called to life in 2012 and is coordinated by the Genshagen Foundation.

EQUAL PARTICIPATION FOR ALL

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

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

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

CULTURAL EDUCATION PRIZE

Each year prizes are awarded to original and promising cultural education projects. The BKM awards the BKM Cultural Education Prize to three projects each year. It is endowed with prize money totalling EUR 95,000.

In 2014 one of the prizes went to the Hamburger Kunsthalle for its series of events entitled "Art in Interreligious Dialogue". It enabled members of different faith groups to get to know works of art from various religious perspectives.

MODEL PROJECTS FUNDING PROGRAMME

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

MODEL PROJECTS OF THE GERMAN FEDERAL CULTURAL FOUNDATION

The German Federal Cultural Foundation also initiates and supports model cultural education projects. Its programmes focus on mediating culture and the arts to a new audience.

The “Cultural Agents for Creative School” programme was launched in Baden-Württemberg, Berlin, Hamburg, North Rhine-Westphalia and Thuringia during the 2011/12 academic year. The German Federal Cultural Foundation promotes the cultural and school partnerships initiated under the programme in conjunction with the Mercator Foundation and others.

The German Federal Cultural Foundation’s “Dance Fund Partners” programme sets up partnerships between schools and dance companies as a means of fostering an understanding of contemporary dance among children and young people. Working together with dancers and choreographers they develop one production each year. Twelve dance partnerships across Germany received funding in the period 2012 to 2014.

“Culture agents” for more creative schools

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

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

A total of 138 schools in five *Länder* are involved in the Cultural Agents For Creative Schools model project supported by the German Federal Cultural Foundation and the Mercator Foundation.

CULTURAL INSTITUTIONS GET INVOLVED

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

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

GENSHAGEN FOUNDATION

Mediating culture and the arts in Europe is one of the fields of work of the Genshagen Foundation based in Ludwigsfelde in Brandenburg. It is funded by the Government of Brandenburg and by the Federal Government.

The Foundation fosters Europe-wide dialogue among cultural education experts by organizing conferences, training courses and events. France and Poland are involved in the Foundation and fund staff positions and individual projects.

PROVENANCE RESEARCH AND RESTITUTION

GERMANY BEARS HISTORICAL RESPONSIBILITY FOR LOOTED ART

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

Such works of art 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 finding these works of art, as well as to finding fair and just solutions in the ensuing restitution proceedings.

WASHINGTON PRINCIPLES

In 1998 Germany and 43 other nations plus 13 non-governmental organizations adopted the Washington Principles. Together they declared their willingness to continue looking for Nazi-confiscated art on the basis of their respective legal systems and to find fair and just solutions for dealing with those works of 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").

PROVENANCE RESEARCH IN PUBLIC INSTITUTIONS

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

A handout entitled "Guidance on Implementing the Washington Principles" that the BKM published in 2001, expanded in 2007 and digitalized in 2013 contains basic information, guidelines and tools for conducting provenance research for museums, archives, libraries and other collections, including private ones.

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 Lost Art Internet Database that was established in 2000. Private individuals and institutions can also use the Database to publish search requests.

The Lost Art Database is a centralized provenance research tool. More than 1,400 institutions and individuals from Germany and abroad have already registered works of art that were lost during the Second World War or seized as a result of Nazi persecution. The Database contains a total of 154,000 objects described in detail and several million objects described in summary form. It includes more than 29,000 objects belonging to German cultural institutions whose seizure as a result of Nazi persecution cannot be ruled out.

The Koordinierungsstelle Magdeburg, Germany's central office for the documentation of lost cultural property, operates the Lost Art Database. It was founded in 1994 and is funded jointly by the Federal Government and all the *Länder*. The Koordinierungsstelle also provides other comprehensive services, including books, checklists, etc.

Provenance research and restitution in Germany – some facts and figures

- According to the Koordinierungsstelle Magdeburg, since the signing of the Washington Principles more than **12,200 individual objects have been identified as Nazi-confiscated art** in Germany and have been restored to their rightful owners, including just over 7,000 books and a variety of archival material.
- Since its founding, the Office for Provenance Research has spent **EUR 18.2 million** on funding provenance research projects in cultural institutions. The Federal Government has provided more than EUR 10 million in funding.
- The Office for Provenance Research has so far provided funding to **146 research projects** in **109 institutions**. More than **90,000 paintings, drawings, graphic works** and other works of art, as well as more than **520,000 books and prints** have been examined on the basis of suspicions as to their origin.
- The number of **traced objects** that have been registered in the Lost Art Database by German public cultural institutions has more than quadrupled (from 6,750 to more than **29,000**) since the Office for Provenance Research began funding such projects.

FUNDING PROVENANCE RESEARCH

The Office for Provenance Research was established in Berlin in 2008 and it regularly awards subsidies towards the time-consuming and expensive decentralized research undertaken by cultural institutions in Germany.

So far the BKM has made a total of up to EUR 2 million available annually and significantly increased that figure in 2014. Further generous funding is provided by the Cultural Foundation of the *Länder* and the institutions receiving support.

The Office for Provenance Research gives the institutions technical advice and networks all those involved in this work.

RECOMMENDATIONS BY THE ADVISORY COMMISSION

When differences of opinion arise regarding the return of cultural property, public institutions and former owners or their heirs can call on a high-level commission that counts Rita Süßmuth and Richard von Weizsäcker, among others, as its members.

Chaired by the former President of the Federal Constitutional Court, Jutta Limbach, the Advisory Commission on the Return of Cultural Property Seized as a Result of Nazi Persecution, Especially Jewish Property examines individual cases. If both parties so wish, the Advisory Commission then issues recommendations so that a fair and just solution can be found within the meaning of the Washington Principles and the Joint Declaration.

The Advisory Commission was established in 2003 on the initiative of the BKM, the Conference of the Ministers of Culture of the *Länder* and local government associations. The Koordinierungsstelle Magdeburg acts as the Advisory Commission's administrative office.

The “Schwabing Art Trove”

The issue of Nazi-confiscated art was placed in the broad national and international spotlight in November 2013 when it was reported that Augsburg Public Prosecution Office had seized 1,280 works of art in a flat in the Schwabing district of Munich; some of the works were thought to have been confiscated by the Nazis.

The flat the works of art were found in was owned by the – now deceased – art collector Cornelius Gurlitt. He was the son of the art dealer Hildebrand Gurlitt, whom the Hitler regime had commissioned with, among other things, selling to foreign buyers what was known as “degenerate art” confiscated from German museums during the Nazi era.

To step up provenance research on the “Schwabing Art Trove”, the Federal Government and the Government of the Free State of Bavaria set up an international task force in November 2013. Its task was and is to identify Nazi-confiscated art in the collection based on scientific provenance research and to ensure the transparency of all dealings with these works of art.

GERMAN CENTRE FOR LOST CULTURAL PROPERTY

Particularly in the light of the “Schwabing Art Trove”, one of the key concerns of the Federal Government is to further strengthen and drive forward provenance research into Nazi-confiscated art. That is why the BKM has significantly increased the amount of funding provided to provenance research.

In addition, a new German Centre for Lost Cultural Property will take up its work in Magdeburg in 2015. It will be funded jointly by the Federal Government, the *Länder* and local authorities. It will combine the Koordinierungsstelle Magdeburg and the Office for Provenance Research, will incorporate other central institutions and tools for provenance research, and will further expand the decentralized search for Nazi-confiscated art and improve networking among those involved.

The new institution will act as the central point of contact for cultural institutions and private collectors, as well as for those laying claim to works of art and heirs from Germany and abroad. They are all to receive more effective support.

PROTECTING AND PRESERVING CULTURAL PROPERTY

SPOTLIGHT ON THE PROTECTION OF HISTORIC MONUMENTS

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

The Federal Government complements the work of the *Länder* and local authorities when it comes to the protection of historic monuments. The BKM focuses primarily on supporting those historic monuments that are of national significance. Examples include the cathedrals in Merseburg and Hildesheim, both of which recently received funding from the “Valuable National Cultural Monuments” programme.

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

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

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

The “Valuable National Cultural Monuments” programme

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

PRESERVING WRITTEN CULTURAL ASSETS

The fire in the Duchess Anna Amalia Library in Weimar 10 years ago and the collapse of the Cologne City Archives in 2009 made the wider public aware that ancient books, historical documents and sources bear extremely important and, at the same time, very vulnerable testimony to our cultural past.

However, documents and books are not only at risk from accidental damage: Insidious paper degradation and ink corrosion are gradually destroying millions of books and documents in German archives and libraries.

In 2011 the directors of Germany's major libraries and archives joined forces to form the Alliance for the Preservation of Written Cultural Assets with the aim of raising public awareness for this valuable cultural heritage and the risks it is exposed to.

In the same year the Federal Government and the *Länder* together founded the Coordination Office for the Maintenance of Written Cultural Property at the Berlin State Library, part of the Prussian Cultural Heritage Foundation. It draws up national guidance, links existing networks and promotes model projects.

The German National Library and the Federal Archives – the nation's memory

At its two sites in Leipzig and Frankfurt am Main the **German National Library** collects absolutely everything published in the German language – in print, via public networks, and on disk, CD or DVD.

Anyone who issues media publications in Germany is obliged to provide the German National Library with two copies in each case. More than 1,500 new works are added to the holdings every day.

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

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

PROTECTING MOVEABLE ASSETS – NATIONALLY AND INTERNATIONALLY

Moveable cultural assets are particularly vulnerable. They can be assets that are of national importance to Germany, or part of the cultural heritage of humankind that requires international protection.

That is why Germany has undertaken to take action against the illicit trade in cultural property and to hand back those assets that were illegally exported from other countries.

FIGHTING THE ILLICIT TRADE IN CULTURAL PROPERTY

According to various international organizations, the worldwide illicit trade in cultural property comes third in the international crime ranking – right behind the illicit trade in weapons and drugs.

Crises and armed conflicts in particular lead to museums and archaeological excavation sites being looted and to cultural property being taken out of the country. The consequence is a severe loss of cultural heritage to humankind. Without a reference to the excavation site and proof of provenance, cultural property is robbed of its history.

Due to the dramatic situation in Syria, the EU in 2013 issued a trade, import and export ban on Syrian cultural property. The same ban was already imposed on Iraqi cultural assets in 2003.

However, illegal excavations are not only a problem in conflict zones. Safeguards also need to be put in place in Germany and other EU Member States to stop cultural property being taken unlawfully to other countries and becoming part of the illegal trade.

That is why, when they abolished border controls in the Schengen Area, the EU Member States agreed to mutually recognize the national protection of moveable cultural assets. Where cultural property that is protected in one Member State is illegally taken to another Member State, it has to be returned. These rules were further tightened in 2014.

And it is not only the EU Member States that have undertaken to hand back unlawfully removed cultural property to its rightful country of origin: Those countries that have ratified the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property – currently a total of 127 – are under the same obligation. Germany acceded to the Convention in 2007.

Dialogue with Russia about looted art

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

The BKM regularly initiates contact with the Russian Government and with Russian cultural institutions on this matter, in some cases successfully. For instance, after long drawn-out negotiations Russia in 2002 and in 2008 returned a total of 117 lead glass windows dating back to the Middle Ages that were part of the Marienkirche in Frankfurt an der Oder.

Aside from official negotiations, German and Russian experts cooperate closely at working level. That work led to the exhibition “The Bronze Age. Europe Without Borders” being realized and shown in St Petersburg and Moscow in 2013. The exhibition showcased some 600 cultural objects that Soviet soldiers took from Germany to Russia after the Second World War and that were taken out of their depositories for the first time since then.

Database of protected objects and information

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

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

The website also provides important information on statutory regulations, export licences and contacts.

PROTECTING CULTURAL PROPERTY AGAINST MIGRATION

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

One example is the 3,600-year-old Nebra Sky Disk. Initially dug up illegally by illegal excavators, it was returned to Germany and added to the Database of Valuable National Cultural Property in 2012.

As a result, like any other registered cultural property in Germany, it can now only be exported from Germany under licence from the BKM. The licence is subject to strict conditions and is only issued in exceptional cases if the property is to be permanently exported. EU law also contains export regulations applicable to cultural property.

The Database of Valuable National Cultural Property currently contains some 2,700 entries. The Database is kept by each of the *Länder*. Entries often comprise numerous individual objects, especially when they refer to collections and archives.

REMEMBRANCE AND COMMEMORATION

Studying German–Russian history together

The Joint Commission for Researching the Recent History of German–Russian Relations was founded in 1998 on the initiative of the then German Chancellor Dr Helmut Kohl and the then Russian President Boris N. Jelzin.

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

GERMANY BEARS HISTORICAL RESPONSIBILITY

Germany bears a very particular responsibility on account of its recent history. The National Socialist regime, its crimes against humanity and wars of extermination claimed millions of victims. Remembering them and critically engaging with history is a continual obligation.

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

RIGOROUS AND CRITICAL ANALYSIS

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

The victims obligate us to reject discrimination, intolerance and exclusion and to take robust measures against those who strike at the principles on which our democratic order is based.

There will be many opportunities in 2014 and 2015 to critically engage with recent German history: 2014 marks the 100th anniversary of the outbreak of the First World War and the 75th anniversary of the start of the Second World War; Germany will also celebrate 25 years since the Peaceful Revolution in the German Democratic Republic and the fall of the Berlin Wall. In 2015 we will be commemorating the liberation of the concentration camps and the 70th anniversary of the end of the Second World War.

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

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

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

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

Foundations in memory of prominent politicians

Travelling back in time to various eras in German history is possible – at one of the five foundations in memory of prominent federal politicians. Their museums and exhibition halls are centres of historical and political learning, bringing to life the work and achievements of Otto von Bismarck, Friedrich Ebert, Theodor Heuss, Konrad Adenauer and Willy Brandt – that is German contemporary history.

MEMORIALS AND MEMORIAL SITES IN GERMANY – DECENTRALIZED, PLURALISTIC AND HETEROGENEOUS

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

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

That is the idea underlying the Federal Government's 1999 New Memorials Concept that was updated in 2008. The Federal Government used the concept to put its support for memorial sites on a systematic footing. The New Memorials Concept still forms the basis for the Federal Government's funding support in this area.

REMEMBERING THE VICTIMS OF NATIONAL SOCIALISM

PERSECUTION AND EXTERMINATION

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

The systematic genocide perpetrated against European Jews is without precedent in history. This crime against humanity of previously unknown proportions is of peerless significance in Germany's culture of remembrance.

PERMANENTLY FUNDING CONCENTRATION CAMP MEMORIAL SITES

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

Due to their paramount importance, the BKM permanently funds the following concentration camp memorial sites together with the respective government of the *Land* in which they are located:

- 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. The Memorial was erected using federal funding and opened in 2005.

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

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

Another outstanding memorial facility in Berlin is the House of the Wannsee Conference Memorial and Educational Site. At the actual location where the Wannsee Conference was held an exhibition now informs visitors about the National Socialists’ persecution, deportation, ghettoization and systematic murder of Jews in Europe. The facility also hosts various educational events, for example for school classes.

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

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

Using tracing services to determine people’s fates

Knowing one’s own history and the fate of one’s family and relatives is an important step towards coming to terms with the past. The BKM supports the International Tracing Service in Bad Arolsen and the German Office in Berlin, two institutions that can trace people’s fates.

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

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

STUDYING THE NATIONAL SOCIALIST PERPETRATORS

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

An exhibition about the training centre for young Nazis is being created on the grounds of the former “NS-Ordensburg” Vogelsang in the Eifel region. A Nazi documentation centre is also being established in Munich on the grounds of the former headquarters of the NSDAP leadership.

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

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

EXAMPLES OF MEMORIALS AND INSTITUTIONS THE BKM SUPPORTS IN REMEMBRANCE OF NAZI CRIMES

BADEN-WÜRTTEMBERG

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

BAVARIA

- 4 Flossenbürg Concentration Camp Memorial Site
- 5 Dachau Concentration Camp Memorial Site
- 6 Nazi Documentation Centre Munich
- 7 Memorium Nuremberg Trials

BERLIN

- 8 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 Homosexuals Persecuted Under the Nazis, Schöneweide Documentation Centre on Nazi Forced Labour, German Office (WASt) for the Notification of the Next-of-Kin of Members of the Former German Wehrmacht Killed in Action

BRANDENBURG

- 9 Ravensbrück Concentration Camp Memorial Site, Fürstenberg
- 10 Sachsenhausen Concentration Camp Memorial Site (from 1945 to 1950 used as a Special Soviet Camp)

HAMBURG

- 11 Neuengamme Concentration Camp Memorial Site

HESSE

- 12 Hadamar Memorial
- 13 International Tracing Service, Bad Arolsen

LOWER SAXONY

- 14 Bergen-Belsen Memorial Site
- 15 Sandbostel Documentation Centre and Memorial
- 16 Esterwegen Memorial

NORTH RHINE-WESTPHALIA

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

RHINELAND-PALATINATE

- 19 SS Special Camp Memorial Site/Hinzert Concentration Camp

SAARLAND

- 20 Neue Bremm Gestapo Camp Memorial Site, Saarbrücken

SAXONY

- 21 Pirna-Sonnenstein Memorial
- 22 Münchner Platz Memorial, Dresden (site with a Nazi and an SED past)

SAXONY-ANHALT

- 23 Lichtenburg Concentration Camp Memorial Site, Prettin
- 24 “Roter Ochse” Memorial, Halle (site with a Nazi and an SED past)

THURINGIA

- 25 Mittelbau-Dora Concentration Camp Memorial Site, Nordhausen
- 26 Buchenwald Concentration Camp Memorial Site (from 1945 to 1950 used as a Special Soviet Camp), Weimar

STUDYING THE COMMUNIST DICTATORSHIP IN GERMANY

SURVEILLANCE AND PERSECUTION

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

Under the dictatorship of the Socialist Unity Party of Germany (SED) many people were discriminated, kept under surveillance and persecuted for political reasons. In particular, they were at the mercy of the inhumane methods applied by the Ministry for State Security (commonly known as the “Stasi”).

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

CRITICAL ANALYSIS STILL NECESSARY

Even 25 years after the German Democratic Republic ceased to exist it is still necessary to engage critically with the injustice of the Communist dictatorship in Germany and to remember its victims. Young people in particular need to learn about this period of German history and the differences between a democratic society and a dictatorship.

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

The **Federal Government’s Report on the Study of the Communist Dictatorship in Germany** was published in 2013 and provides detailed information about activities in this area over the past 25 years.

OPENING UP THE SED STATE’S FILES

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

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

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

Contemporary witnesses in the classroom

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

The portal www.ddr-zeitzeuge.de lists contemporary witnesses living across the whole of Germany who are willing to go into schools, for example, to tell their stories. The Contemporary Witnesses Office coordinates and organizes the speakers and pays their expenses. So far more than 80,000 mainly young people have benefitted from this service.

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

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

The Federal Foundation for the Study of the Communist Dictatorship in Germany was founded in 1998. It is a cross-party federal institution that supports third-party projects and contributes to a critical analysis of the Communist dictatorship through events, publications and educational offers.

More than 2,600 projects partnered by memorials, victims' associations, historical societies and educational institutions, among others, have in the past received funding from the Foundation. It was used, for example, to design exhibitions, carry out educational projects, film documentaries and promote victim support initiatives.

MEMORIALS AND PLACES OF REMEMBRANCE

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

Recently, for example, the Berlin-Hohenschönhausen Memorial was able to open a permanent exhibition after renovation and restoration work was completed. Visitors can learn about the system of political persecution under the Communist dictatorship. The exhibition is the complement to the tours given by former inmates around the central tract of the former central Stasi prison.

Federal funding was also used to present information at the site of the former Stasi prison in Erfurt so that the consequences of dictatorship and the lack of freedom are not forgotten.

The suffering that many endured began in pre-trial detention and continued in GDR prisons, for example in Cottbus. A new permanent exhibition in the city's former penitentiary documents the history of political detention in Cottbus.

The memorial to freedom and unity

The Peaceful Revolution began in autumn 1989 on the committed initiative of citizens in the GDR. A memorial to freedom and unity will remind people of that fact and of the recreation of a unified German state. It is based on two resolutions adopted by the German Bundestag.

The agency Milla and Partners has designed the memorial that will be erected on the Schlossfreiheit in Berlin. It is large, arched bowl that people can walk around on, and several people together can set in motion. The slogan made famous by the Peaceful Revolution – "*Wir sind das Volk. Wir sind ein Volk*" (We are the people. We are one people.) – will be inscribed in the centre of the bowl.

PLACES WHERE GERMANY'S DIVISION BECOMES VISIBLE

The Berlin Wall Memorial, set in the heart of Berlin, is the central memorial to Germany's division. It stretches along a total of 1.4 kilometres of what used to be the border strip on Bernauer Straße. Every weekday one of the people who died on the Berlin Wall is remembered in the Chapel of Reconciliation.

The "Palace of Tears" at Friedrichstraße station was the check-in hall for those leaving East Berlin to go to West Berlin. The Museum of the History of the Federal Republic of Germany Foundation has designed a permanent exhibition at this authentic historic site about everyday life in divided Germany.

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

The number, identity and fate of those who died along the former German–German border have not yet been thoroughly researched. Funded by the BKM and three *Länder*, the Research Association SED State at Freie Universität Berlin is investigating and documenting the lives of those who died along the former German–German border as a result of the GDR border regime. Results are expected to be published in late 2015.

EXAMPLES OF MEMORIALS AND MEMORIAL SITES THE BKM SUPPORTS IN REMEMBRANCE OF THE COMMUNIST DICTATORSHIP IN GERMANY AND GERMANY'S DIVISION

BADEN-WÜRTTEMBERG

- 1 Memorial to the Freedom Movements in German History (Federal Archives), Rastatt

BAVARIA

- 2 German–German Museum, Mödlareuth

BERLIN

- 3 Berlin-Hohenschönhausen Memorial Foundation, House 1/Normannenstraße (former Stasi headquarters), Berlin Wall Foundation, Federal Foundation for the Study of the Communist Dictatorship in Germany, “Parliament of Trees” Memorial, Marienfelde Emergency Refugee Centre Memorial, “Palace of Tears” (the former border crossing point at Friedrichstraße station), the permanent exhibition “Everyday Life in the GDR” in the Museum in the Kulturbrauerei run by the Museum of the History of the Federal Republic of Germany Foundation, Archive of Political Parties and Mass Organizations in the GDR Foundation (Federal Archives)

BRANDENBURG

- 4 Leistikowstraße Memorial and Meeting Centre, Potsdam
- 5 Everyday Life in the GDR Documentation Centre, Eisenhüttenstadt
- 6 Cottbus Penitentiary Memorial Site

SAXONY

- 7 Bautzen Memorial Site
- 8 Museum in the “Runde Ecke” Memorial, Leipzig
- 9 Torgau Closed Youth Detention Facility Memorial Site

10 Münchner Platz Memorial Site, Dresden (site with an SED and a Nazi past)

SAXONY-ANHALT

11 Memorial to German Division, Marienborn

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

THURINGIA

13 Andreasstraße Memorial and Educational Centre, Erfurt

14 Borderland Museum Eichsfeld, Teistungen

15 Point Alpha Memorial, Geisa

THE MEDIA

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

GRASPING NEW OPPORTUNITIES

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

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

However, these opportunities do not come without risks. Children and young people need to be protected against the risks associated with the internet. Artists' copyrights are often ignored on the Net, and providing protection against the misuse of data is a huge challenge.

THE STATE IS CALLED TO ACT

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

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

COPYRIGHT PROTECTION

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

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

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

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

More than half of all newspapers and magazines sold in Germany are distributed via press wholesalers. They act as intermediaries between the publishers and retailers in their respective “*Grosso*” region. Press wholesalers are obliged to offer press products from smaller publishers as well. In addition, newspapers are subject to price fixing. Retailers can return those newspapers they do not sell to the press wholesaler.

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

The *Presse-Grosso* system needs to be safeguarded under federal and *Land* law so that it can be maintained across Germany.

THE PRESS IN THE DIGITAL WORLD

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

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

THE GERMAN DIGITAL LIBRARY

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

CULTURE AND KNOWLEDGE ONLINE

Viewing works of art in a museum or printing off historic music scores, looking for archive documents when doing genealogical research or downloading photographs of historical events: All that is possible free of charge via the German Digital Library's website.

ACCESS FOR EVERYONE

In the past anyone doing research had to be on site – in a museum, archive or other cultural institution that could be located anywhere in Germany. The German Digital Library provides unrestricted and free access to culture and science in a previously unknown form. At the same time it is contributing to the democratization of 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 (together with the *Länder*) ongoing operational costs. The full version of the German Digital Library went online in March 2014.

DIGITIZING SCIENTIFIC AND CULTURAL OBJECTS

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

More than 2,000 German institutions are currently cooperating with the German Digital Library. They feed in their existing digital holdings and at the same time digitalize many of their objects.

The BKM promotes various digitalization projects in order to drive forward this development. For example, in 2013 a total of EUR 5 million in funding was made available to digitize books, archival material and museum objects.

Europeana 1914–1918 – private memories and memorabilia

Both cultural institutions and private users are contributing to the Europeana, the European Digital Library. To mark the 100th anniversary of the outbreak of the First World War in 1914

the Library is collecting private memories and memorabilia of the First World War across the whole of Europe and is putting them online.

Photographs, field postcards, medals and diaries are being made available to the public via a digital archive that is unique in the world. Anyone who is interested can fill the online archive with their digital pictures and stories. The BKM helped make this unique portal possible.

GERMANY'S CONTRIBUTION TO THE EUROPEANA

The German Digital Library is Germany's contribution to the Europeana, its European counterpart. The EU Member States are all feeding their cultural and academic institutions' holdings into Europeana. It brings together the academic and cultural heritage of the EU countries and makes it accessible to anyone anywhere in the world.

The website www.europeana.eu can be searched in all European languages. It currently provides access to more than 30 million digital objects – and more are being added every day.

DEUTSCHE WELLE

DW's multimedia content

DW fulfils its statutory mission by providing multimedia content in 30 languages and through its high-quality television, radio and online journalism.

DW's foreign language television service currently broadcasts on six channels in four languages: German, English, Spanish and Arabic. Depending on where you live, you can receive the programmes either via cable or satellite, or online at: www.dw.de.

DW's radio service broadcasts in 11 languages, including Greek, Turkish, Kiswahili and Pashto.

GERMANY'S MEDIA VOICE AROUND THE GLOBE

Deutsche Welle (DW) is Germany's foreign language broadcaster. It produces radio and television programmes and web content for people around the world – in German plus 29 other languages. Some 100 million people worldwide use DW's journalistic content week after week.

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

INDEPENDENT JOURNALISM

DW is funded from the BKM's budget. As an independent broadcaster and in accordance with the Deutsche Welle Act it is committed to independent journalism.

Some 1,500 permanent employees and an equal number of freelancers work for DW. They come from more than 60 different nations and shape DW's media content around the globe, at its headquarters in Bonn and in the Berlin office, in the DW studios in Washington, Moscow and Brussels, as well as at other locations.

Learning German with DW

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

Courses are available for all levels, from beginner's to advanced, in 30 languages. German teachers can also download teaching materials; news broadcasts spoken slowly are also available to practise listening comprehension.

DW AKADEMIE – SPOTLIGHT ON EDUCATION AND TRAINING

DW Akademie complements DW's journalistic content and promotes diversity of opinion and human rights across the world. It trains journalists from developing and transition countries, for instance, thereby supporting the creation of diverse media landscapes and strengthening independent and free media.

There are many examples of initiatives launched by DW Akademie: In Syria it developed a TV station for children together with a local broadcaster. In Afghanistan it trains those producing programmes for children and young people for a state broadcaster. As part of the "African Stories" project DW trained and networked journalists, editors and camera operators from 27 African countries. In Libya and Tunisia it teaches journalists additional skills, thereby boosting local media development.

FILM FUNDING

FILMS ARE A CULTURAL AND ECONOMIC ASSET

Films are a cultural asset that speak to an audience of millions. However, the film industry is also an important global economic sector. Germany is playing an increasingly important role in this international business.

Big international productions are now often filmed in Germany. Recent examples include George Clooney's "Monuments Men" and Wes Anderson's "Grand Budapest Hotel". This is above all thanks to the German Federal Film Fund that makes German studios – for example Potsdam-Babelsberg – attractive for foreign productions.

At the same time German films have also celebrated a string of successes at international festivals and achieve good ratings with German audiences. Despite the stiff competition from the United States, German films took a 26 per cent share of the market in 2013.

THE FEDERAL GOVERNMENT PROMOTES CULTURALLY VALUABLE GERMAN FILMS

The Federal Government's film funding promotes the quality and diversity of films produced in Germany and contributes substantially to the positive development the German film industry is undergoing. The BKM is committed to various funding instruments that focus on artistically valuable German films.

Its flagship is the prestigious and valuable German Film Prize that is awarded to the best German films in the form of the gold, the silver and the bronze "Lola". Winners can use the prize money to fund new artistically ambitious film projects. As well as the German Film Prize the BKM funds the German Short Film Prize, the German Screenplay Prize and the Cinema Programming Prize.

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

At federal level the German Federal Film Board also provides funding to German cinema films – along a film's entire value chain, from the screenplay to production and to distribution and screenings.

The funding provided by the German Federal Film Board is financed through levies imposed on the film industry in accordance with the Film Funding Act.

The film funding institutions of the *Länder* also help promote German film.

The German Film Prize – “And the Lola goes to...”

The German Film Prize is awarded every year in spring at a festive gala. Each winner receives a statuette called “Lola”. The BKM finances the prize money. The prize winners are chosen by the German Film Academy.

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

AN IMPORTANT ECONOMIC SECTOR

As well as funding films by way of prize money and project funding, the BKM uses a special funding instrument, the German Federal Film Fund, to boost Germany’s attractiveness as a location for film-making.

The funding can be used to reimburse up to 20 per cent of a film’s production costs – though only those arising in Germany. That considerably increases the incentive to realize international film projects in Germany.

For example, 41 out of the 115 film productions the German Federal Film Fund supported in 2013 were international co-productions. The resulting investments are enormous. Since the German Federal Film Fund was launched, the producers receiving funding have re-invested sums in Germany several times larger than the governmental subsidies.

This considerably boosts turnover and the job market in Germany’s film industry – from film studios to caterers. But it also means that Germany is significantly better networked at international level and more competitive as a production location for film.

Berlin International Film Festival

With more than 400 films in the festival programme and 16,000 trade visitors from around 130 countries, the Berlinale is one of the world’s most important film festivals. And with more than 300,000 tickets sold it is also the world’s biggest audience festival.

The Berlinale is more than just a competition for the Golden Bear, however. It includes events such as Berlinale Talents that brings together young talents and professionals in the international film industry. The World Cinema Fund is also given a platform at the Berlinale.

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

The Berlinale is part of the Kulturveranstaltungen des Bundes in Berlin GmbH and is therefore financed from the BKM’s budget.

THE BERLINALE AND OTHER FILM FESTIVALS

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

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

NEW TECHNOLOGY IN CINEMAS

Digitization will not stop at the cinema door. The days of the film reel are numbered. The future of film is in digital procedures – from production to screenings.

Changing over to digital playback devices costs a great deal of money, and that means many small cinemas will be faced with closure. In order to maintain diversity on the German cinema landscape, the BKM has a funding programme that specifically supports those cinemas that cannot pay to retrofit their playback devices on their own, including numerous art house cinemas.

The BKM's Cinema Programming Prize also provides a boost to the German cinema landscape. Each year small cinemas in particular are recognized for their culturally outstanding annual programming.

SECURING OUR FILM HERITAGE

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

Preserving and restoring old film reels presents a huge challenge. In addition, digital copies need to be made so that these films can still be screened in modern cinemas. The BKM is making funding available, for example to institutions in the Association of Film Libraries as part of its 2013 digitization drive.

The Association of Film Libraries takes on the tasks of a central film library in Germany. Its key members are the Federal Archives–Film Archive, the Stiftung Deutsche Kinemathek and the German Film Institute. The Friedrich Wilhelm Murnau Foundation and the DEFA Foundation are also involved.

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

The Federal Archive Act was amended in 2013 to include measures to safeguard Germany's film heritage. As a result, producers of German cinema films are now obliged to register new

films with the Federal Archives, the central national film archive. The newly established German Film Register records where an archivable copy of each film is located.

MEDIA LITERACY

A KEY COMPETENCY IN THE DIGITAL WORLD

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

Media literacy has long since become a key competency. It protects children against the risks they are exposed to on the internet and gives them the opportunity to participate in society.

That is why the Federal Government Commission for Culture and the Media supports initiatives to promote media literacy.

A SAFE AND QUALITY INTERNET EXPERIENCE FOR CHILDREN

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

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

As part of this initiative the BKM promotes high-quality internet content (information, education and entertainment) for children between the ages of six and 12. Since 2008 a total of 109 internet projects have received funding to the tune of more than EUR 8.2 million.

The result is a total of 60 websites to date, ranging from a journey through the 20th century (www.zeitklicks.de), to a site that promotes reading skills (www.legakids.net), to an interactive site for seriously ill and disabled children (www.zwischenstation.net).

The websites receiving funding have so far won a total of 118 awards for their high-quality content. Two million children visit the page each month.

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

VISION KINO

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

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

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

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

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

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

The National Print Media Initiative’s schools competition

There are no limits to creativity in the National Print Media Initiative’s schools competition. Entries are diverse and are sent in by school classes from across the whole of Germany. They range from theatre projects, home-movies, printed magazines, sculptures to original raps.

The deadline for entries is the beginning of May each year. Winning classes receive their prizes in September in Berlin.

THE NATIONAL PRINT MEDIA INITIATIVE

In a world dominated by digital content it can no longer be taken for granted that young people will read printed newspapers and magazines. The aim of the National Print Media Initiative is to get children and young people to understand the importance of printed media in a democratic society and to teach them the value of media diversity and diversity of opinion.

The Initiative organizes an annual competition for schools in which pupils from across Germany deal with topics such as freedom of the press or the credibility of the media.

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LEGAL NOTICE**Published by**

The Press and Information Office of the Federal Government

11044 Berlin

As at:

August 2014

Edited by

The Press Office of the BKM/Heike Bolius, Kornelia Zoppke