

GERMANY

Short cultural policy profile

Prepared by Ulrike Blumenreich (June 2023)

1. Facts and figures

Political system: Federal parliamentary republic

Official language(s): German

Other official languages as a regional language: Low German; as minority languages: Danish, North Frisian, Sater Frisian, Upper Sorbian, Lower Sorbian, Romanes

	Latest available data	Latest available data minus 4 years
Population on January 1st	2023: 84 359 000(I)	2019: 83 819 000 (I)
GDP in million EUR	2022: 1 006 610	2018: 866 128
GDP per capita in PPS Index (EU27_2020 = 100)	2022: 117 (III)	2018: 124 (III)
General government expenditure (in % of GDP)	2022: 49.7 % (IV)	2018: 44.3 % (IV)
Public cultural expenditure in million Euro	2020: 14 511	2015: 10 417
Public cultural expenditure as % of GDP	2020: 0.43 %	2015:0.34 %
Public cultural expenditure per capita in Euro	2020: 174.51	2015: 126.77
Share of cultural employment of total employment	2022: 4.0 % (VIII)	2019:4.0 % (VIII)

Sources:

(I) Eurostat: <https://ec.europa.eu/eurostat/databrowser/view/tps00001/default/table?lang=en>

(II) Eurostat: https://ec.europa.eu/eurostat/databrowser/view/namq_10_gdp/default/table?lang=en

(III) Eurostat: <https://ec.europa.eu/eurostat/databrowser/view/tec00114/default/table?lang=en>

(IV) Eurostat: <https://ec.europa.eu/eurostat/databrowser/view/tec00023/default/table?lang=en>

(V) Statistische Ämter des Bundes und der Länder (2022): Kulturfinanzbericht 2022,

[https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bildung-Forschung-](https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bildung-Forschung-Kultur/Kultur/Publikationen/Downloads-Kultur/kulturfinanzbericht-1023002229004.pdf?__blob=publicationFile)

[Kultur/Kultur/Publikationen/Downloads-Kultur/kulturfinanzbericht-1023002229004.pdf?__blob=publicationFile;](https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bildung-Forschung-Kultur/Kultur/Publikationen/Downloads-Kultur/kulturfinanzbericht-1023002229004.pdf?__blob=publicationFile)

(VI) see (V)

(VII) see (V)

(VIII) Eurostat: [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment#Cultural_employment_.E2.80.93_current_state_and_latest_developments)

[_cultural_employment#Cultural_employment_.E2.80.93_current_state_and_latest_developments](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment#Cultural_employment_.E2.80.93_current_state_and_latest_developments)

2. Cultural policy system

2.1 Objectives

The New Cultural Policy of the 1970s and 1980s broadened the scope of the concept of culture and included – particularly in the context of changes of social values – also the culture of everyday life. The concepts of “culture for everyone” (Hilmar Hoffmann) complemented by “culture from everyone” (Hermann Glaser) became programmatically guidelines for cultural policy. This included policy on issues related to cultural identity, cultural heritage, cultural diversity and participation in cultural life.

Today, one of the main cultural policy objectives in Germany is enabling as many people as possible to participate in arts and culture. During the last years, this objective incorporated various aspects, such as as interculture / transculture, diversity in a broader perspective (e.g. gender, age, religion, capacities), digitalisation, audience development and cultural education, cultural infrastructure in urban and rural areas, and sustainability. During the pandemic, a main focus has been to support the cultural sphere through a variety of measures.

In the current coalition agreement (2021-2025), the priorities for cultural policy were agreed upon: "We want to make culture possible for everyone by ensuring its diversity and freedom, regardless of form of organisation or expression, from classical music to comics, from Low German to record shops. We are convinced that cultural and artistic impulses can promote the awakening of our society; they inspire and create spaces for public debate"¹. The listed areas of focus include, among others:

¹ Koalitionsvertrag 2021, p. 121,

<https://www.bundesregierung.de/resource/blob/974430/1990812/04221173eef9a6720059cc353d759a2b/2021-12-10-koav2021-data.pdf?download=1>

- Anchoring culture as a state objective in the Basic Law
- Advocacy for accessibility, diversity, gender equality and sustainability
- Social situation of artists: Closing the GenderPayGap, equal + diverse juries + improving the social situation of freelance artists
- Continuation of pandemic support measures
- Establishment of a "Green Culture" focal point for ecological transformation
- Creation of a competence centre for digital culture
- Improving cooperation between local authorities and with producers, associations and civil society through the establishment of a "Plenum for Culture"
- Development of strategies for rural areas
- Strengthening the structures of the independent scene
- Strengthening the cultural industries
- Commitment to a fair balance of interests in copyright
- Safeguarding and making accessible the architectural cultural heritage
- Protection of memorials and adequate funding of memorial work
- Debate on the value of free media for democracy, combating hate speech and disinformation
- Nazi looted art: further repatriation of cultural objects seized as a result of Nazi persecution
- Strengthening the history of democracy in Germany, in particular promoting the sites of the Peaceful Revolution
- Colonial heritage: advancing the reappraisal of German colonial history, restitution of those who were colonially burdened
- and remembrance of colonialism.²

2.2 Main features

Germany is a federally organised country with three tiers of government: the Federal Government, the federal states (Länder) and the municipalities. German cultural policy is therefore based on a federal model and governed by the principles of decentralisation, subsidiarity and plurality. Within this federal and highly decentralised system, there are a number of bodies which formulate and implement cultural policy:

² See *ibid.*, pp. 121-126.

legislative or self-governing bodies (i.e. parliaments, councils), government administrations (i.e. ministries or departments for cultural affairs), or consultative bodies (i.e. expert committees).

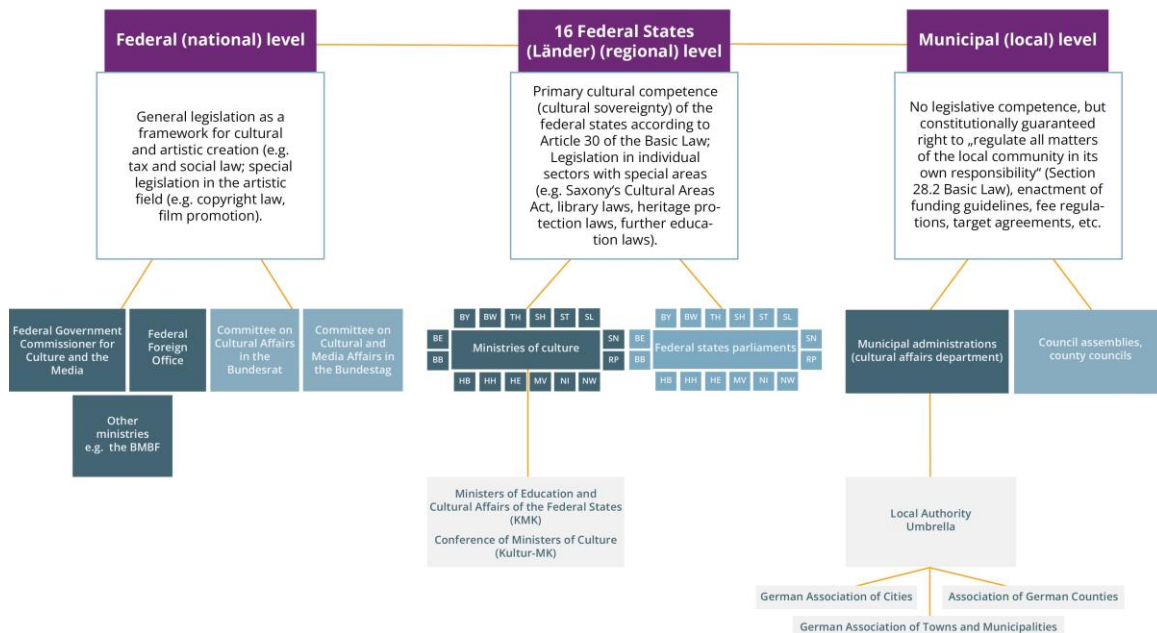
The responsibilities and competencies of each governmental tier in the cultural field are stipulated by the Basic Law. According to Article 30, the main public actors in the cultural field are the federal states, responsible for setting their own policy priorities, funding their respective cultural institutions and for supporting projects of regional importance. Hence, all the 16 federal states have their own cultural policies and ministries responsible for culture. When it comes to matters of cultural policy of supra-regional importance (with the aim of forming a common opinion, as well as representing common concerns vis-à-vis the Federal Government), the ministries of culture (often combined with other departments) from different federal states are collaborating through the Conference of Ministers of Culture.

In the field of arts and culture, the Federal Government is responsible for: representation of the state as a whole, establishing a regulatory framework for the development of art and culture, promoting cultural institutions and projects relevant to the state as a whole, preserving and protecting cultural heritage, foreign cultural policy, fostering historical awareness and promoting Berlin as a capital city. The representative for cultural affairs at the federal level is the Federal Government Commissioner for Culture and the Media, whose work is supervised by the Committee on Cultural and Media Affairs, and by the Federal Foreign Office for foreign cultural policy, and responsible for cultural relations and educational policy.

In Germany, the financing of culture is primarily based on the subsidiarity principle. The main role in financing public cultural activities and institutions is assigned to municipalities, followed by the federal states (Länder). Only when the scope or nature of a cultural policy task is beyond the community's resources does the state step in regarding funding.

Cultural funding in the Federal Republic of Germany is mainly provided by the public sector. It is based on the three pillars: local, regional and federal level. According to the cultural sovereignty of the federal states and the principle of subsidiarity, the municipalities (39.1 % in 2020) and the federal states (38.6 % in 2020) bear the largest share of public cultural funding, even though the share of the federal level increased to 22.4 % in 2020.

2.3 Governance system: Organisational Organigram



2.4 Background

1871-1918

The German Empire (Reich), founded in 1871, was made up of many independent feudal states and city republics with distinct cultural traditions. Hence, the constituent states were responsible for their own cultural policies, while the Reich government was responsible for foreign cultural policy. Supported by a strong civic commitment to arts and culture, the municipalities' special autonomy was extended to cultural affairs.

1919-1933

The decentralised cultural policy system continued under the new constitution of the Weimar Republic. Public responsibility and support for arts and culture was divided among the Reich government, the governments of the federal states, the city and municipal councils.

1933-1945

The cultural diversity cultivated over the course of centuries was suspended by forced centralisation during the National Socialist regime. The civic commitment was suppressed and the culture was instrumentalised and abused to serve the goals of the Regime.

1949-1990

After World War II 1945, the Germany was divided into Western and Eastern occupation zones that evolved to the Federal Republic of Germany and the German Democratic Republic (GDR). Following a brief period of co-operation between the two German states, cultural policy evolved independently and developed along different lines.

The GDR broke with tradition of cultural federalism and established, in 1954, the Ministry of Culture at the head of the state-controlled cultural sector. The ruling Socialist Unity Party (SED) proposed the “working class” as both participants and drivers of cultural life in the GDR. This type of “popular culture” was based on a one-sided view of the traditional workers' movement which resulted in the cultural work of worker's unions and social and cultural institutions being funded by the state and orchestrated by the SED.

On the other hand, the government of the Federal Republic of Germany, had a limited role in the field of cultural policy, due to the former abuse of arts and culture by the National Socialist regime. At first limited to the promotion of traditional art forms and cultural institutions, the scope of culture policy was broadened to other “socio-cultural” areas in the 1960s, following the youth and civic protest movements and social modernisation. In the 1970s, as a part of a general democratisation process, the New Cultural Policy emerged with an aim to expand cultural activities and make arts accessible to everyone. The cultural policy objectives changed in the 1980s, when culture was seen as a factor enhancing Germany's attractiveness as a location for business and industry.

1990-2000

With the unification of Germany, the federal states were reestablished in the former GDR and the administrative structure of the “old” Federal Republic was adopted. Respectively, the cultural landscape went through a restructuring process and radical changes were introduced.

2000-2020

Cultural policy in Germany stabilised in comparison to the changes of the 1990s. One of the main issues is financing of culture, which requires structural changes such as readjustment of the relationship between the state, market and society through public-private partnership models and a stronger integration of civic commitments. Those discourses focused on the role of the state are reflected in the discussions about the concepts of the “activating cultural state” and “activating cultural society” as well as on debates of integration of culture as a state objective into the federal Basic Law. In addition, the conceptional basis of past cultural policies has been challenged by migration processes, rapid media development and a change in the composition of audiences (a decreasing total audience and an increasing number of older people).

Since 2020

Since the beginning of the pandemic, cultural policy has developed numerous instruments to support the cultural sector. In addition, the issue of sustainability is becoming increasingly important in cultural policy.

3. Current cultural affairs

3.1 Key developments

In the past five years, discussions and actions in the field of cultural policy have focused on: support for culture institutions and actors during COVID-19 (and the energy crises); culture and sustainability; cultural participation (including issues of integration, diversity, gender, age); cultural education, provenance research and repatriation of unlawfully seized cultural assets and the reappraisal of the colonial history within the commemorate culture. Other issues during the last two years have been the debates around the documenta 15 and the support of art and culture and its actors in and from the Ukraine. A few of these topics will also be discussed in further detail below.

3.2 Key themes

Support for culture during COVID-19 (and energy crises)

In order to support artists, cultural associations, cultural institutions and companies, a variety of support measures have been developed – at federal level, in the federal

states and in many municipalities. These measures consist of a set of direct financial benefits (grants, loans), indirect financial benefits (tax relief) and the broadening of access opportunities and grant provisions as well as coaching advice. There are general and culture-specific instruments. Civil society also supports creative artists and cultural institutions with donations and funds.

Key measures at the federal level included the "Neustart Kultu"-programme ("Re-Start Culture") and the "Special fund for cultural events". "Re-Start Culture" made a total of around two billion Euros available for the cultural sector in 2020-2022. Within this programme, 60 sector-specific programme lines, handled through the cultural associations, were realized. In addition, the federal government has set up a "Special fund for cultural events", for which it is providing up to 2.5 billion Euros, which insures cultural events against pandemic-related risks.

COVID-19 functions as a burning lens and raises debates regarding the economic and social situation of artists, the need to transform the cultural field, digitalization, funding of culture and freedom of the arts.

In addition, to mitigate the impact of the energy crisis on the cultural sector, a Kulturfonds Energie ("Culture Funds Energy") was launched in March 2023 with a budget of up to 1 billion Euros.

Sustainability

In recent years, the importance of the topic of sustainability has also increased very strongly in cultural policy and throughout the cultural sector. By bringing in the different perspectives of the cultural field - not only as a CO2-producer, but also as a mediator, this field can act as an impulse generator and innovation driver.

By signing "Agenda 2030", Germany committed in 2015 to comply with the 17 global sustainability goals. In 2016, culture and media were explicitly included in the German Sustainability Strategy, where the German government has set out in concrete terms how these 17 SDGs will be implemented.

From 2018 to 2021, the "Sustainability Culture Fund" was established at the German Council for Sustainable Development to support transformative projects on sustainability culture.

At the Federal Government Commissioner on Culture and Media a specific department was established to deal with environmental and climate protection issues in culture and the media. Since 2020, all projects, initiatives and institutions that receive

grants from the federal culture budget have had to set measurable targets for environmental and climate protection. In 2020, Germany also published its own sustainability report for the first time.

In September 2020 a new action network “Sustainability in Culture and Media” was launched, a cross-divisional contact point for the topic of operational ecology, funded by the Federal Government Commissioner for Culture and the Media. With its numerous partners in the cultural sector, the network has developed a CO2-calculator for cultural institutions, which has been in the pilot phase since 2021. In addition, the network has created an advanced training programme "Transformation Manager", which has been held 2 times a year since 2021.

In March 2021, the German cabinet approved the further development of the “German Sustainability Strategy”. The focus is on six major transformation areas in which there is still a greater need for action, among those human well-being and capabilities.

The “Yearbook for Cultural Policy”, which is published by the Kulturpolitische Gesellschaft on a central annual theme, was published in 2021/2020 on "Culture of sustainability”.

Cultural participation

Cultural participation is a very important concern of the federal government's cultural policy to reach “people of all ages, in rural or in metropolitan areas, with and without an immigrant background, with or without restrictions”. It also aims to reach those who have so far had only rare access to culture, or no access at all.

A central instrument for this is the “Culture Pass”, which was established in June 2023. It is aimed at all young people who will turn 18 years in 2023. They will receive 200 Euros, which they can use for cultural products and activities. The Federal Government Commissioner on Culture and Media is making 100 million Euros available for this purpose this year.

Another focus is integration. To this end, the federal government has drawn up a national action plan on integration - together with many partners - which was presented in 2021. This also includes a chapter on culture, which focuses on the promotion and further development of diversity concepts.

In October 2021, a report on the status of diversity in federally funded cultural institutions was presented by the German Culture Council.

The Federal Cultural Foundation has launched a comprehensive programme "360 degrees", in which numerous cultural institutions will be funded from 2018 to 2025 to achieve a stronger diversity orientation.

Participation also includes the topic of "gender". A "Women in Culture and the Media" project office has been set up at the German Cultural Council, a mentoring programme has been launched, and a number of studies on this topic have been published.

Commemorative culture / Reappraisal of the colonial history within the commemorate culture

The topic of remembrance culture has experienced an increase in importance in recent years, from different perspectives.

In 2017 with the past federal coalition, dealing with cultural assets from colonial contexts became a priority of the Federal Government Commissioner for Culture and the Media. The German government is striving for stronger international cooperation and, in particular, the return of objects from a colonial context in a dialogue based on partnership with the societies of origin. Meanwhile a variety of activities are realized, including: the Federal Association of Museums published a guideline for museums (2018, 2019 and 2021); the German Lost Art Foundation established a new pillar of funding for colonial history (2019); the new president of the Goethe-Institute prioritizes work on colonialism and commemorate culture (2020); large collaborative projects like the Berlin-based "Decolonized – commemorate culture in the city".

In July 2021, the Humboldt Forum was opened after many years (and various debates on the building, the structure and its role) – as "a place for culture and science, for exchange and debates". The museums of the Prussian Cultural Heritage Foundation at the Humboldt Forum are to take on a pioneering role in the reappraisal and research of collections from colonial contexts.

In the last years, the return of the Benin bronzes, which have been part of the collection of several museums in Germany, was on the agenda. In July 2022, Germany and Nigeria signed a Joint Political Declaration on the Restitution of Benin Bronzes and Bilateral Museum Cooperation. In December 2022 the Ministers of the Federal Office and the Federal Government Commissioner on Culture and Media traveled to Nigeria to return 20 Benin bronzes to Nigeria.

Other Issues

Documenta 15: The 15th edition of *documenta*, a major contemporary art edition, was held in Kassel from June to September 2022. The artistic direction was entrusted to the collective *ruangrupa* from Indonesia. The collective invited other community oriented artists to work on new models of sustainability and collective practices of sharing. During the exhibition, an anti-Semitism scandal arose due to a work on display and the curators' handling of it. In February 2023, an expert committee appointed to provide scientific support for *documenta fifteen* presented its final report. In it, the committee criticized *documenta fifteen* for lacking clear structures of responsibility as well as procedures for dealing with conflicts, which was also the reason for the anti-Semitism scandal.

Support for culture and media and its actors in and from Ukraine: Since the beginning of Russia's war of aggression on Ukraine, there has been a great deal of support in Germany for culture and artists in and from Ukraine. The cultural associations and cultural institutions as well as the artists and the German government have organized numerous measures and provided funds (e.g. a 20 million fund from the federal government for e.g. residency programmes for refugee artists, protection of cultural assets, and digitization of archive collection). At the same time, there were numerous debates in Germany about how to deal with artists from Russia.

3.3 International Cultural Cooperation

The structures of the Federal Foreign Cultural and Educational Policy (AKBP) reflect the social diversity and independence of the actors: the Federal Government creates the framework conditions for cultural and educational work abroad through strategic guidelines, and the implementation is then carried out by partner or intermediary organisations. The most important partners in the field of culture include the Goethe Institute, the German Academic Exchange Service (DAAD), the Institute for Foreign Cultural Relations (ifa), the Alexander von Humboldt Foundation (AvH), the German UNESCO Commission (DUK). The cultural mediators and partner organisations design their programmes and projects largely under their own responsibility.

The following actors operate within the Federal Government: the Federal Foreign Office formulates and coordinates the political guidelines for setting priorities for foreign cultural policy. The Federal Government Commissioner on Culture and the Media is responsible for a number of important areas, such as for example, foreign broadcasting or the restitution of works of art ("looted art"). Besides those, the

federal ministries also support other areas like education + research, economic cooperation, youth, operates the AKBP (the Foreign Cultural and Educational Policy), but to a lesser extent.

In its Coalition Agreement 2021, the Federal Government strengthened the importance and tasks of the AKBP: "International cultural policy is the third pillar of our foreign policy; it connects societies, cultures and people, and is our offer for a community of values and responsibility in Europe and worldwide. ... We will adopt comprehensive sustainability, climate, diversity and digital strategies". (Coalition Agreement, p. 126) Other agreements for cultural relations set out in the Coalition Agreement include among others: support for threatened scientists and artists and the establishment of a programme for journalists and defenders of freedom of expression, the strengthening of intermediary organisations, enabling the establishment of joint cultural institutions between European partners in third countries, supporting the development of a digital European cultural platform, supporting the city of Chemnitz in its preparations for the Capital of Culture 2025, strengthening relations between the cities, reconciliation agreement with Namibia as a prelude to a joint process of coming to terms with the past.³

In 2022, the "25th Report of the Federal Government on Foreign Cultural and Educational Policy for the year 2021" was published. It addresses the impact of the Covid crisis on foreign cultural and educational policy and in particular on cultural mediators and shows the German government's commitment to freedom of the arts, media, science and research, with a focus on Afghan actors after the Taliban came to power. In addition, it shows that the German government provided more than 2.3 billion Euros for foreign cultural and educational policy in 2021.

The corresponding agencies of the federal states cooperate closely with the Federal Government in the field of foreign cultural policy abroad. Municipalities and civil society groups are also actively involved in the field of cultural work very much.

³ See *ibid.*, p. 126f.

4. Cultural Institutions

4.1 Overview

Germany has a very rich and diverse cultural infrastructure. It has evolved over several centuries and is the result of the activities of various groups (such as the princely courts and civil societies). State actors, private-sector companies and civic associations all play a role. Germany has more than 6800 museums, 130 theatres, 100 music theatres and opera houses, 110 professional orchestras, 6500 libraries and 790 cultural centres.

In the meantime, the three-sector model - state, market and civil society - has become established in Germany - also with regard to the ownership and responsibility of the cultural infrastructure. Although the public sector is still responsible for large parts of the cultural infrastructure, the private-commercial and non-profit sectors are now playing a more recognized role. Recent years have also seen the emergence of a number of public-private partnerships and other cooperative arrangements to fund or support cultural institutions and programmes.

Funding for the cultural infrastructure makes up a large part of the overall funding for culture in Germany. Within the public sector, the municipalities and the federal states in particular provide public funding (see chapter 5).

Nevertheless, the cultural infrastructure is definitely in the focus of the cultural policy debate in Germany and is also under pressure to legitimize itself - against the backdrop of the pressure to cut public budgets, the changing public demand, and the partly declining use.

In recent years - especially since the Covid 19 pandemic - the digital infrastructure has also been included in the perception of cultural infrastructure.

4.2 Data on selected public and private cultural institutions

Table 1: Cultural institutions, by sector and domain

Domain	Cultural Institution (Subdomain)	Total		Public Sector		Private Sector		Mixed Ownership	
		Number (YEAR)	Number (YEAR - 5)	Number (YEAR)	Number (YEAR-5)	Number (YEAR)	Number (YEAR-5)	Number (YEAR)	Number (YEAR, - 5)

Cultural Heritage	Cultural heritage sites	2018: about 1 million (I)	nda	nda	nda	nda	nda	nda	nda
Museums	Museum institutions	2020: 6854 (IIa)	2015: 6771 (IIb)	2020: 3499 (IIa)	2015: 3479 (IIb)	2020: 3095 (IIa)	2015:3033 (IIb)	2020: 260 (IIa)	2015: 259 (IIb)
Archives	Archive institutions	nda	nda	2016: Federal Archives: 25 locations, Federal States Archives: 58 locations (III)	nda	nda	nda	nda	nda
Visual arts	Exhibition halls	2020: 505 (IIa)	2015: 477 (IIb)	2020: 225 (IIa)	2015: 211 (IIb)	2020: 273 (IIa)	2015:252 (IIb)	2020: 7 (IIa)	2015: 6 (IIb)
	Art galleries	2023: 317 (IV)	nda	nda	nda	nda	nda	nda	nda
Performing arts	Theatres			2021: 132 with 632 locations (Va)	2017: 140 with 838 locations (Vb)	nda	nda	nda	nda
	Orchestras			2021: 114 (Va)	2017: 135 (Vb)	nda	nda	nda	nda
Libraries	Libraries	2022: Public 6515 / Scientific 240 (VI)	2017: Public 7415 / Scientific 241 (VI)	nda	nda	nda	nda	nda	nda
Audiovisual	Cinemas	2022: venues: 1730, screens: 4911 (VIIa)	2017: venues: 1672, screens: 4803 (VIIb)	nda	nda	nda	nda	nda	nda
Interdisciplinary	Socio-cultural centres / cultural houses			nda	nda	2023: 793 (VIIIa)	2019: 728 (VIIIb)	nda	nda
Others	Music schools			2021: 934 (IXa)	2018:928 (IXb)	2023: 440 (IXc)	nda	nda	nda
	Art Schools	2022: 400 (X)	2017: 400 (X)	nda	nda	nda	nda	nda	nda

Sources:

(I) Statistische Ämter des Bundes und der Länder (2018): Spartenbericht Baukultur, Denkmalschutz, <https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bildung-Forschung-Kultur/Kultur/Publikationen/publikationen-innen-spartenberichte.html>

(IIa) Institut für Museumsforschung (2022): Statistische Gesamterhebung an den Museen der Bundesrepublik Deutschland für das Jahr 2020, <https://journals.ub.uni-heidelberg.de/index.php/ifmzsm/issue/view/6264/1098> and own calculations

(IIb) Institut für Museumsforschung (2017): Statistische Gesamterhebung an den Museen der Bundesrepublik Deutschland für das Jahr 2015, https://www.smb.museum/fileadmin/website/Institute/Institut_fuer_Museumsforschung/Publicationen/Materialien/mat72.pdf and own calculations

(III) Statistische Ämter des Bundes und der Länder (2017): Spartenbericht Museen, Bibliotheken, Archive, https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bildung-Forschung-Kultur/Kultur/Publicationen/Downloads-Kultur/spartenbericht-museen-5216205179004.pdf?__blob=publicationFile

(IV) Bundesverband Deutscher Galerien und Kunsthändler: this is the number of members of the association, <https://www.bvdg.de/galerien>

(Va) Deutscher Bühnenverein: Theaterstatistik 2020/21, file:///C:/Users/Blumenreich/Downloads/deutscher_b-hnnerverein_theaterstatistik_2020_2021.pdf

(Vb) Deutscher Bühnenverein: Theaterstatistik 2016/17

(VI) Deutsche Bibliotheksstatistik, <https://www.bibliotheksstatistik.de/>

(VIIa) Filmförderungsanstalt: Das Kinojahr 2022, file:///C:/Users/Blumenreich/Downloads/FFA-Kinojahr_2022.pdf

(VIIb) Filmförderungsanstalt: Das Kinojahr 2017, file:///C:/Users/Blumenreich/Downloads/FFA_Kinojahr_2017.pdf

(VIIIa) Bundesverband Soziokultur, <https://soziokultur.de/>

(VIIIb) Bundesamt für Statistik (2020): Spartenbericht Soziokultur und Kulturelle Bildung, Wiesbaden

(IXa): Verband Deutscher Musikschulen: Statistisches Jahrbuch der Musikschulen in Deutschland 2022, <https://www.musikschulen.de/musikschulen/fakten/index.html>

(IXb): Verband Deutscher Musikschulen: Statistisches Jahrbuch der Musikschulen in Deutschland 2018, <https://www.musikschulen.de/medien/doks/jahresberichte/statistisches-jahrbuch-2018.pdf>

(IXc) Bundesverband der Freien Musikschulen: <https://www.freie-musikschulen.de/bundesverband-der-freien-musikschulen/musikschulen-im-bdfm/>

(X): Bundesverband der Jugendkunstschulen und kulturpädagogischen Einrichtungen, <https://www.bjke.de/verband.html>

nda – no data available

5. Cultural Funding

5.1 Overview

Cultural funding in the Federal Republic of Germany is mainly provided by the public sector. It is based on the three pillars: local, regional and federal level. According to the "Culture Finance Report 2022"⁴, the public sector (Federal Government, federal states and municipalities) spent, in 2020, a total of 14.51 billion Euros on culture (theatre and music, libraries, museums, collections and exhibitions, monument protection and preservation, cultural affairs abroad, public art colleges, other cultural care and administration for cultural affairs)⁵. The municipalities provided a budget of 5.7 billion Euros in 2020 (39.1 % of total public cultural expenditure), while the federal states provided 5.6 billion Euros (38.6 %). The federal government contributed a further 3.2 billion Euros (22.4 %) to public cultural funding.

A comparison with the data of 2019: a total of 12.55 billion Euros, municipalities 5.5 billion Euros (43.9 %), Länder 4.9 billion Euros (39.1 %), federal 2.1 billion Euros (16.9 %) shows on the one hand a significant increase in the total amount. The main reasons are the COVID 19 measurements on all three levels of government. The second significant development - the increase in the federal share - is also largely explained by the additional funding to support the cultural sector during the pandemic.

In relation to Germany's economic power, public spending on culture reached a share of 0.43 % of the gross domestic product (2017: 0.35 %) in 2020. Overall, public budgets allocated 1.89 % their total budget to culture (2017: 1.77 %). Public cultural expenditure per capita in 2020 was 174.51 Euros (2017: 138.21 Euros).

According to the "Culture Finance Reports", total public spending on culture has increased since 2005 as follows: 7.98 billion Euros (2005), 9.36 billion Euros (2010), 9.39 billion Euros (2011), 9.44 billion Euros (2012), 9.84 billion Euros (2013), 10.24 billion Euros (2014), 10.41 billion Euros (2015), 10.76 billion euros (2016), 11.44 billion Euros (2017), 11.96 billion Euros (2018), 12.55 billion Euros (2019) and 14.51 billion Euros (2020).

Per capita expenditure also increased from 98.20 Euros (2005), 116.65 Euros (2010), 116.84 Euros (2011), 117.23 Euros (2012), 121.80 Euros (2013), 126.12 Euros (2014)

⁴ https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bildung-Forschung-Kultur/Kultur/Publikationen/Downloads-Kultur/kulturfinanzbericht-1023002229004.pdf?__blob=publicationFile

⁵ According to financial statistics in delimitation according to the basic funds concept.

126.77 Euros (2015), 130.42 Euros (2016), 138.21 Euros (2017), 144.10 Euros (2018), 150.95 Euros (2019) and 174.51 Euros (2020).

Cultural institutions, events and projects are also financed by private households, the business community, foundations and other private non-profit organisations, in some areas to a considerable extent. Reliable statistics on private cultural funding are unfortunately not available in Germany. In its “Culture Finance Report” 2022, the Federal Statistical Office provides an estimate for a small section of private cultural financing, namely private expenditure on publicly subsidised cultural institutions in 2020, which amounted to 0.93 billion Euros (2017 1.2 billion Euros, or 11.19 Euros per capita (2017: 15.05 Euros).

5.2 Public cultural expenditure by level of government

Table 2: Public cultural expenditure by level of government, in national currency and in EUR, 2020 and 2015

<i>Level of government</i>	<i>2020</i>		<i>2015</i>	
	<i>Total expenditure in million EURO</i>	<i>% share of total</i>	<i>Total expenditure in million EURO *</i>	<i>% share of total</i>
<i>State (central, federal)</i>	3 246	22.4 %	1 540	14.8 %
<i>Regional (provincial, Länder, etc.)</i>	5 597	38.6 %	4 199	40.3 %
<i>Local (municipal, incl. counties)</i>	5 668	39.1 %	4 679	44.9 %
TOTAL	14 511	100 %	10418	100 %

Source: Statistical Offices of the Federation and the Länder (2022): Kulturfinanzbericht 2022

5.3 Public cultural expenditure per sector

Table 3: Public cultural expenditure: by sector, in national currency and in EUR, 2020 and 2016

<i>Field / Domain</i>	2020		2015	
	<i>Total expenditure in million EUR</i>	<i>% share of total</i>	<i>Total expenditure in million EUR</i>	<i>% share of total</i>
<i>Theatre and Music</i>	4 558	31.4 %	3 684	35.4 %
<i>Libraries</i>	1 762	12.1 %	1 505	14.4 %
<i>Museums, collection, exhibitions</i>	2 716	18.7 %	1 907	18.3 %
<i>Conservation and preservation of historical monuments</i>	648	4.5 %	500	4.8 %
<i>Cultural foreign affairs</i>	692	4.8 %	552	5.3 %
<i>Administration for cultural affairs</i>	360	2.5 %	240	2.3 %
<i>Public universities for arts and music</i>	649	4.5 %	540	5.2 %
<i>Other cultural activities</i>	3 127	21.5 %	1 490	14.3 %
TOTAL	14 511	100 %	10 418	100 %

Source: Statistical Offices of the Federation and the Länder (2022): Kulturfinanzbericht 2022 + own calculations

6. Legislation on culture

6.1 Overview national cultural legislation

Legal aspects of cultural policy are governed by related provisions in constitutional and administrative law. These provisions, however, are not codified in a single text; they consist of a host of constitutional and statutory provisions, above all the Federal Basic Law and the constitutions of the federal states, the municipal and county codes.

The Basic Law of Germany includes one phrase referring to culture and the arts: "The arts and science, research, and teaching shall be free." (Article 5.III Basic Law). According to the interpretation of the Constitutional Court, this clause not only stipulates a right for creative artists to be protected from state interference but also mandates the state to preserve and promote culture and the arts.

In the past two decades, there have been efforts to insert a more precise "cultural clause" or to include culture among the main goals of the state in the federal constitution. The current coalition agreement (2021-2025) also states that culture as a state objective is to be anchored in the Basic Law.

The majority of the federal states' (Länder) constitutions address the arts and culture more specifically: three of the federal states include culture among the main goals of the state and basic protective rights are found in 11 of the federal states' constitutions. Furthermore, provisions regarding authors' rights can also be found. Most constitutions of the federal states include pledges for public support of the arts or cultural development. In addition, many of the constitutions oblige the authorities to foster public involvement in the arts and culture. Many federal states' constitutions include legal obligations with regard to specific public responsibilities, such as in the field of heritage protection or adult education and some mention the promotion and protection of cultural traditions of ethnic minorities.

Numerous other federal legal regulations have an impact on the cultural sector, among them: tax laws (reduced VAT rate for some cultural products as e.g. books), Artists' Social Security Laws (as as basis for a social security framework for artists), Copyright and related rights Act (2021: the Act for the Adaptation of Copyright Law to the Requirements of the Digital Single Market), special Acts on specific cultural fields such as the Act on the Protection of German Cultural Heritage against Removal Abroad, the Federal Film Promotion Act or the Federal Archives Act.

During recent years, the development of specific cultural promotion laws could be recognized in some federal states, as e.g. in December 2014, North Rhine-Westphalia

passed the Cultural Promotion Act - Act for the Promotion and Development of Culture, the Arts and Cultural Education and its renewal of May 2021. In the meantime, other German states are also passing specific cultural laws, such as Lower Saxony in June 2022.

6.2 Overview international cultural legislation

Germany ratified nearly all international legal instruments related to culture.

Convention	Ratification Germany (without German Democratic Republic)
The Paris Convention (European Cultural Convention) (1954)	1955
The Hague Convention (Protection of Cultural Property in the Event of Armed Conflict) (1954)	1967
International Covenant on Economic, Social and Cultural Rights (1966)	1973
The Paris Convention (Means of Prohibiting the illicit Import, Export and Transfer of Ownership of Cultural Property) (1970)	2007
The World Heritage Convention (1972)	1976
The Granada Convention (European Convention for the Protection of the Architectural Heritage of Europe) (1985)	1987
The Valetta Convention (Convention for the Protection of the Archiological Heritage of Europe) (1992)	2003
European Charter for Regional or Minority Languages (1992):	1998
European Convention for the Protection of Audiovisual Heritage (2001)	2013
Convention for the Safeguarding of the Intangible Cultural Heritage (2003)	2013
Convention on the Value of Cultural Heritage for Society (Faro Convention) (2005)	-

UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression (2005)	2007
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For the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression, Germany is currently preparing the 4th State Report for the Convention. Civil society is involved in the preparation of the German State Report. It presents selected measures and programmes from the arts, culture and creative industries, as well as their impacts, and results from the period 2020 to 2023 and will be submitted to UNESCO in June 2024.