

## QUADRENNIAL PERIODIC REPORT

2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

### General information

### Technical Information

**Name of Party:**

Austria

**Date of ratification:**

18/12/2006

**Officially designed Point of Contact:**

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**Organization(s) or entity(es) responsible for the preparation of the report:**

Austrian Federal Chancellery

Austrian Federal Ministry for Europe, Integration and Foreign Affairs

Austrian Commission for UNESCO / Point of Contact

**Describe the multi-stakeholder consultation process established for the preparation of this report:**

In preparation of the report, the Point of Contact conducted a stock-taking exercise in 2015 in order to identify cultural policies and measures introduced or substantially modified in the reporting period 2012–2016. Federal Ministries and governments of the *Laender* (federal provinces) were actively addressed (including face-to-face meetings) and invited to contribute to this exercise. The stock-taking report identified more than 120 measures at federal, province and municipal level and served as a basis for the further preparatory process. Early 2016, the *Advisory Committee on Cultural Diversity* met and decided on a provisional list of measures to be presented in the report. This Committee, established at the Austrian National Commission, is composed of:

- representatives of Federal Ministries, including the Federal Chancellery, responsible i.a. for arts and culture, media and information society, the Federal Ministry for European, Integration and Foreign Affairs, and the Federal Ministry for Science, Research and Economy,
- representatives of the provincial governments of the *Laender*,
- independent experts in the field of cultural policy research, and culture professionals (acting as a link to the civil society working group on the Convention).

The Point of Contact was tasked with implementing this decision and prepared a preliminary draft. To ensure involvement of civil society in the preparation of the report, a workshop was organized at the beginning of April 2016 (list of participants see chapter "civil society"). The workshop allowed to provide background information on content and purpose of and follow-up to the reporting exercise as well as time and space for face-to-face exchange between civil society representatives to discuss the chapter on civil society, comment on the preliminary draft, and propose additional measures to be presented in the final report. These proposals were incorporated in the draft. Based on this draft the final report was prepared by the Federal Chancellery and the Federal Ministry for Europe, Integration and Foreign Affairs.

### Executive Summary

**Please summarize in max 3500 characters the main achievements and challenges in implementing the Convention and the outlook for the future.**

**Please note this is not an introduction to the report or an annotated table of contents.:**

A key achievement by the Convention in Austria was to strengthen the understanding and awareness for the **cross-cutting nature of cultural policies** and

the corresponding need for **integrated policy approaches**. Both aspects have been further consolidated during the reporting period. This is reflected in terms of continued cooperation between different ministries and governmental tiers when developing and implementing measures addressing the different stages of the cultural value chain of adapting relevant regulatory frameworks (e.g. tax law), as well as in terms of increased interagency awareness for the potential impact of policies in other fields on the cultural sector/cultural policy space (e.g. inter-ministerial coordination in areas like international trade and sustainable development) and the potential contribution of culture to achieve other policy objectives. Whilst these developments cannot be reduced solely to the impact of the Convention, it is noteworthy that the Convention is particularly visible when more interagency coordination is required or called for. Hence the Convention serves as an underlying monitoring mechanism and **assessment tool for the governance of culture** and catalyst for its further development (rather than as an isolated basis for the introduction of individual measures). Thus, monitoring the concrete impact of the Convention and demonstrating concrete achievements remains a challenge, as policy changes are the result of a multitude of factors and developments. Likewise, ensuring sustained interest in the Convention and its implementation among all stakeholders, while avoiding too high expectations, which cannot be met in the short run, often poses a challenge and needs continued communication and capacity-building efforts.

.collapse">Overview of cultural policy context

**Parties shall describe the key objectives and priorities of their current cultural policy and the impact the Convention has had in their formulation or reformulation. They will also report on the opportunities and challenges to promote the diversity of cultural expressions in a digital environment.:**

The general cultural policy objectives in Austria can be organised in three categories:

- **basic cultural needs:** freedom of art and artistic expression, pluralism, quality, innovation, creativity, identity, internationalisation, stimulating general conditions for artists and possibilities for them to flourish, digitalization;
- transparency, promotion, competition, efficiency, public-private co-operation, flexibility, decentralisation, planning (three- to five-year funding contracts), service orientation, evaluation; and
- **socio-political objectives:** participation, integration, equality, social security, representation, and understanding the economic effects of the cultural sector.

The Work Programme of the Austrian Federal Government 2013–2018 reflects these objectives. The key objectives/working priorities for the current legislative period are:

- **to secure art and culture in Austria long term**, through the political commitment to public funding of art and culture and to artistic freedom, to cultural diversity, and to gender equality ;
- **to promote contemporary art**, through the creation of long-term financial parameters for artists, festivals and cultural institutions and support for the development of contemporary artistic creation;
- **to develop cultural education**, through measures enabling all people to access art and culture regardless of their social circumstances or position in society, and promotion of cultural participation as well as the opening-up of society;
- **to ensure fair pay for creative work**, through the formulation an overall strategy regarding intellectual property and improving the income situation of artists;
- **to raise Austria's visibility internationally as a country of art and culture**, through measures strengthening and further developing Austria's reputation and international positioning as a country of art and culture, including measures to increase the mobility of artists and bolster cultural exchange at a European and global level;
- **to ensure access to knowledge and information**, through an innovative media policy in the print, TV, and online area as well as the independence and diversity of the Austrian media – which are key to the democratic culture but need safeguarding not least in the light of the fundamental transformation taking place in the media world, brought about by digitalization and economic change.

Even though there is no direct mentioning of the UNESCO-Convention in the Work Programme, and linking individual measures directly to the Convention is difficult, the Convention nurtures the overall cultural policy discussion. This is reflected i.a. in a stronger emphasis on transversal policy approaches, involving different governmental departments and tiers in the development and implementation of policies (e.g. tax policies or social security regulations), and in an understanding of cultural policy, which addresses the whole culture value chain – ranging from arts education for children, over production and marketing structures, to audience development. With regard to the digital environment key areas of activities include: adapting the relevant legislation (e.g. authors' rights), extending the funding schemes and cultural infrastructure to take digital creation, production and distribution into account (e.g. media policy, in particular regarding public service broadcasting), and enabling art and culture institutions to make use of the digital possibilities (e.g. e-libraries).

**a) It is (or has been) the basis for changing one or more policies?:**

Yes

**How:**

To implement the Convention in the context of Austria's federal Artists-in-Residence programme the AIR programme has been restructured in 2013. Based on the Convention it is now, for example, open to artists from all over the world working in one of the eligible artistic disciplines. However, in most cases the introduction or revision of individual policies and measures cannot be directly linked to implementing the Convention.

**How:**

In some cases the Convention serves as a vital tool to introduce the cultural dimension into policy discussions in other fields and linking those developments to the goals and objectives of the Convention – raising awareness for the impact of policies and measures in other domains on (the value chain of) cultural expressions and/or highlighting the contribution of art and culture to other policy objectives and creating synergies with them. For example, the Convention served as a tool for linking art, culture and creativity to development objectives and measures in rural as well as urban areas. Similarly, an inter-ministerial working process was initiated to ensure that cultural measures and their impact are taken into account in the national monitoring process of the implementation of the Sustainable Development Goals. For example, the Convention stimulated discussions on legal frameworks and administrative practices on artists' mobility and visas between representatives of different ministries as well as civil society stakeholders, including i.a. a workshop on the topic by the Austrian Federal Chancellery in 2012, the launch of the online information-portal [artist-mobility.at](http://artist-mobility.at) in 2012, a civil society workshop by the Point of Contact in 2014 as well as inter-ministerial round of talks. Within the "core field" of cultural policy the Convention promotes a debate on (direct and indirect financial) support measures and how these measures should be designed to ensure that a diversity of artistic and cultural contents is provided by public cultural institutions, as well as non-profit, independent and private cultural institutions.

**How:**

**b) It is (or has been) a tool to promote policy discussion?:**

Yes

**c) It is (or has been) a reference for ongoing policy development?:**

Yes



## MEASURES TO IMPLEMENT THE CONVENTION

### SUMMARY

#### CULTURAL POLICIES AND MEASURES

Name of the measure	Scope of the measure	Nature
Expansion of tax incentives for donations to art and culture ("package of laws governing donations and charity", 2015)	National	legislative
2015 Amendment of the Austrian Copyright Act	National	legislative
2014 Amendment of the Law on Fixed Book Prices	National	legislative
Creative Industries Voucher (Kreativwirtschaftsscheck)	National	financial
Sponsorship and funding programmes of the Federal International Cultural Policy	International	financial
e-Library Initiatives: Online lending of e-Media at Public Libraries	Local, Regional	regulatory, financial
Creation of the Service Agency "Creative Spaces"	Regional	institutional
PPP between the national VoD-platform FLIMMIT and the ORF (Austria's public service broadcaster)	National, International	institutional

#### INTERNATIONAL CULTURAL COOPERATION

Name of the measure	Scope of the measure	Nature
International Network for Dance and Performance Austria (INTPA)	International	financial
"Culture International" focus by the Regional Government of Styria	Regional, International	financial, institutional
European Digital Art and Science Network	International	financial, institutional
SMart Mobility Portal	National, International	institutional
OKTO-ZRTG cooperation: Austrian-Chinese television programming exchange	International	regulatory
Look East for Great Films: Let's CEE Film Festival	International	institutional

#### PREFERENTIAL TREATMENT

Name of the measure	Scope of the measure	Nature
Artists-in-Residence Programme for incoming artists	International	financial, institutional
Artist Mobility Online Guide - Information on entry, residence and employment of foreign artists in Austria	International	institutional

#### INTEGRATION OF CULTURE IN SUSTAINABLE DEVELOPMENT - AT NATIONAL LEVEL

Name of the measure	Scope of the measure	Nature
Leader Transnational Culture: Transforming rural areas through international cultural cooperation	National, International	financial
Development of Cultural Development Plans and Strategies	Local	regulatory
Brunnenpassage: Art for Everyone!	Local	institutional

#### INTEGRATION OF CULTURE IN SUSTAINABLE DEVELOPMENT - AT INTERNATIONAL LEVEL

Name of the measure	Scope of the measure	Nature
I CAN MOVE – promoting community dance as a means of social development and peace-building	International	financial
Economic partnership promoting capacity building for contemporary arts from the Philippines	International	financial

#### EMERGING TRANSVERSAL ISSUES: Resolution 5.CP 9b

Name of the measure	Scope of the measure	Nature
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<b>Name of the measure</b>	<b>Scope of the measure</b>	<b>Nature</b>
growing:together – art and integration	National	financial
kültür gemma! – promote migrant art and culture production	National	financial
DIVERSE STORIES and diverCITYLAB: Promotion of (post)migrant art and culture production	Regional, National	regulatory

CURRENT UNESCO GLOBAL PRIORITY: GENDER EQUALITY

<b>Name of the measure</b>	<b>Scope of the measure</b>	<b>Nature</b>
ProPro – the Producers Programme for Women	National	regulatory
Speed-Dating for Women Composers	National	regulatory
KALLIOPE – Women in Society, Culture, Academia and Science	International	regulatory, financial
Vienna Film Fund: introducing gender criteria in regional film funding regulations	Regional	regulatory, financial

YOUTH

<b>Name of the measure</b>	<b>Scope of the measure</b>	<b>Nature</b>
creACTIV – Culture in Vocational Training and Apprenticeships in Lower Austria	Regional	regulatory
Promotion of creative abilities and active participation in cultural life of children and young people	Regional	institutional

## Expansion of tax incentives for donations to art and culture (“package of laws governing donations and charity”, 2015)

### b. Key objectives of the measures:

- Stimulate private funding and donations to bodies serving Austrian art and culture through artistic activity
- and therewith extend and diversify their potential funding sources

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

legislative

### c.3. the main feature of the measure:

Until the end of 2015, donations to bodies listed explicitly in the Austrian Income Tax Act (e.g. Austrian National Library, Austrian Film Institute) were tax-deductible. At the initiative of the Federal Chancellery, responsible i.a. for the arts and culture, new tax incentives for private arts and culture funding have been elaborated in cooperation with the leading Federal Ministry of Science, Research and Economy, which holds primary authority. With the package of laws governing donations and charity passed in 2015 and in force since 1 January 2016, the tax-deductibility of contributions (financial and in-kind) has been extended to all non-profit bodies that:

- conduct artistic activities serving Austrian arts and culture generally accessible to the public (e.g. a theatre organisation that mounts performances or a regional association organising a music festival)
- have had their eligibility for funding confirmed by public authorities (which means: they receive public funding at least every two years from the federal or regional (*Laender*) level or from the City of Vienna, and are listed in the publicly accessible “Transparency Online-Portal” on subsidies);

Beneficiary bodies need to obtain a certificate on their eligibility for tax-deductible donations from the Federal Ministry of Finance. All approved beneficiary bodies are open to inspection by potential donors in a public online register, administered by the Federal Ministry of Finance. For the calendar year of 2016, the law provides for the retroactive deductibility of donations to approved beneficiary bodies in the field of art and culture. Further the package of laws governing donations and charity amended the Federal Foundation and Fund Act, aiming to stimulate more funds given to and by foundations for charitable and public purposes. The new regulation eases the administrative burden to set up foundations and funds for charitable/public purposes and enables them to become part of the tax-deductible framework.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

### e. What are the results expected through the implementation of the measure?:

- an increase in donations as a funding source for arts and culture organisations thanks to tax incentives
- general target (no separate indicator for the arts and culture) for the evaluation 2020: increase of the average volume of annual donations over the 2016–2020 period with growth rates similar to those reached during 2010–2013 (2010: EUR 460 million; 2011: EUR 490 m.; 2012: EUR 500 m.; 2013: EUR 550 m.)

### f.1 Name of agency responsible for the implementation of the measure:

Austrian Federal Ministry of Finance

### f.2 Financial resources allocated to implement the measure:

No data available

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

Yes

### i. Has the implementation of the measure been evaluated?:

No

## 2015 Amendment of the Austrian Copyright Act

### b. Key objectives of the measures:

- further adapt current copyright legislation to technological developments / the digital environment
- enhance legal certainty for authors, retailers of storage media, and users of copyright-protected works
- improve the income situation of artists and publishers i.a. by ensuring that remuneration for private copying levies applies to all relevant storage media

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

legislative

### c.3. the main feature of the measure:

The 2015 amendment extends the application of the “blank tape levy” to any kind of storage media, including all data storage devices like notebooks, tablets and smartphones. This modification is in response to the current Austrian legal situation, which allows the reproduction of protected works for personal and private use (right of private copying), as long as the copyright holder receives fair remuneration in return. In practice, all storage media are charged at certain rates that are paid to and redistributed by the collecting societies. This means that part of the retail price of notebooks, tablets, desktop-PCs, mp3-players, SD memory cards, external hard drives, USB sticks, smartphones, TV recorders, etc. goes to the collecting societies. As with the traditional blank tape levy, half of the income goes to a fund to support social and cultural projects, while the other half of the amount is distributed among the rights holders. The amendment provides legal certainty by making clear that the right to remuneration for private copying also covers digital storage media. This puts the artist in an improved and more stable income situation. Moreover, the amendment defines clear criteria for determining rates, aiming to facilitate negotiations on the level of remuneration: the levy must not exceed six percent of the typical price level. It also introduces a ceiling of EUR 29 million per year for all collected levies, including levies on reprography fees, for the period of 2016–2019. Furthermore, it is ensured that artists actually receive the collected money. Additionally, this amendment establishes stricter transparency rules for collecting societies, including annual reports on the extent and use of the revenues collected through the storage media levy by the collecting societies’ supervisory authorities. Further changes brought about by the amendment that entered force on 1 October 2015 include regulations on the right to subsequent exploitation by science and publishers as well as clear rules regarding digital inter-library loans.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

### e. What are the results expected through the implementation of the measure?:

- decrease in lawsuits on remuneration claims
- provision of legal certainty via consensual determination of remuneration rates
- improvement of artists’ income situation

### f.1 Name of agency responsible for the implementation of the measure:

Austrian Federal Ministry of Justice

### f.2 Financial resources allocated to implement the measure:

No data available

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

### h.3. Other reasons unrelated to the Convention?:

No

### i. Has the implementation of the measure been evaluated?:

No

## 2014 Amendment of the Law on Fixed Book Prices

### b. Key objectives of the measures:

- protection of books as cultural assets in a changing – now increasingly digital – environment by adjusting the legal framework, specifically the federal law in which Austria's fixed book price agreement is codified.
- ensuring diversity in book distribution and counteracting monopolistic market structures between authors, publishers and readers – thus contributing to a stronger value chain and enabling not only authors, but also publishers and booksellers, to make a living from their work.

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

legislative

### c.3. the main feature of the measure:

In principle, the Federal Law on the Obligation to Sell Books at a Fixed Price stipulates that minimum retail prices for German-language books published, imported or sold in Austria must be fixed. This pricing system aims to create comparable conditions for competition among publishers, distributors and retailers. The rationale behind this is that without the fixed minimum pricing system for imported German-language books, there would be a drop in the prices of books targeted at the general public which would cause the loss of profit margins achieved as a result of the sale of that type of book. As a result of such a loss, it would not be possible to finance the production and marketing of more demanding but economically less attractive works, and small booksellers which normally offer a wide choice of books of that type would be driven out of the market by the large booksellers, which sell primarily commercial goods. Hence, the law strives to encourage the production of books and a diversity of titles at regulated prices as well as the diversity of bookshops. When this law was passed in 2000, e-commerce in books was of very little relevance. The share of books sold online made up just 1 percent. By now, the situation has fundamentally changed. In order to guarantee that the law still serves its main purpose of protecting books as a matter of overriding public interest, the government made the following modifications – which have been recognised as compatible with Union law by the European Court of Justice:

- explicit inclusion of e-books in the law's scope of application,
- a very broad definition of e-books, given the rapidly changing technological means of distributing texts in digital forms, that covers in particular every form typically offered by publishers, and
- the elimination of the exception for cross-border electronic trade.

With this, foreign and domestic online retailers are put on an equal footing and legal certainty has been created by rendering irrelevant the question as to whether an online activity can be classified as cross-border or not.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

### e. What are the results expected through the implementation of the measure?:

The law should have a positive structural effect on the book market, in particular by:

- encouraging a diversity of physical and online booksellers by creating more comparable conditions of competition between the different market players, irrespective of their size
- supporting a diversity of publishers and encouraging them to invest in a diversity of titles and new authors (original German-speaking literary creations as well as translations into German) by rendering them more independent through the fixed pricing system. Thus, authors should also benefit from this environment.
- creating incentives for publishers to use e-books to contribute to a broad range of new publications and available book content
- providing legal certainty regarding the law's scope of application

### f.1 Name of agency responsible for the implementation of the measure:

Initiated by the Arts and Culture Division of the Federal Chancellery and Members of the Austrian Parliament

### f.2 Financial resources allocated to implement the measure:

No data available

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

Yes

### i. Has the implementation of the measure been evaluated?:

No

## Creative Industries Voucher (Kreativwirtschaftsscheck)

### b. Key objectives of the measures:

- increase the innovative capacity of SMEs by integrating creative services
- stimulate cross-sectoral cooperation between the creative industries and other economic sectors as well as achieve spill-over effects
- strengthen the creative industries

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

financial

### c.3. the main feature of the measure:

The Creative Industries Voucher is issued in the form of a grant of up to EUR 5,000 that enables existing small and medium-sized enterprises from all sectors to use creative services to implement innovative projects. Any SME with its headquarters or a project office in Austria can apply for a voucher to be used for services offered by the creative industries (design, architecture, multimedia/games, fashion, music, audio-visual and film production, the media and publishing sectors, graphics, the advertising sector, and the art market) for purposes such as developing, creating, implementing or bringing to market innovative products, innovative services, or innovative processes. Funding is up to 100 % of eligible project costs. Each year, up to 300 vouchers are issued on a first-come, first-served basis. The small amount of the voucher and its easy accessibility and simple application procedures clearly correspond to a need among the intended target group, as shown by the enormous demand (in 2013: 300 applications in the first 10 days, 932 after 14 days). The programme has been operative since 2013. It was preceded by VINCI (Vouchers in Creative Industries), a pilot project in the Austrian region of Salzburg co-financed by the European Commission (within the framework of the European Creative Industries Alliance) and the Austrian Federal Ministry of Science, Research and Economy. Following evaluation of the VINCI project, the Creative Industries Voucher (Kreativwirtschaftsscheck) was rolled out with funding from the Ministry of Science, Research and Economy. The Creative Industries Voucher complements the funding scheme *impulse* of the *evolve* programme, which supports innovation within the creative industries (see Austrian QPR 2012).

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

### e. What are the results expected through the implementation of the measure?:

- the development of innovative activities by SMEs applying/using the Creative Industries Voucher (creative industries as driver of innovation in other economic sectors)
- and the stimulation of lasting collaborations between SMEs and creative service providers through:
  - an increase in the number of projects, leading to follow-up collaborations with the creative service providers in the context of the grant (subsequent applications by SMEs with the same provider);
  - an increase in the number of projects, leading to follow-up collaborations with other creative service providers in the context of the grant (subsequent applications by SMEs with different providers than in their previous applications)
  - an increase in the number of projects, leading to sustainable collaboration between SMEs and creative service providers after use of the funds provided.

### f.1 Name of agency responsible for the implementation of the measure:

Austria Wirtschaftsservice Gesellschaft mbH (aws)

### f.2 Financial resources allocated to implement the measure:

Total value of vouchers issued: EUR 1.5 million per year until 2015; EUR 1.1 million from 2016 onwards

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

#### Type of Involvement:

The Creative Industries Voucher was presented and discussed at numerous public events with SME and creative industries representatives.

### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

Yes

### i. Has the implementation of the measure been evaluated?:

Yes

### i.1 At what level the evaluation was conducted?:

National

### i.2 What were the main conclusions?:

- This funding instrument is well suited for encouraging SMEs to use services of the creative industries in a sustainable way and trigger subsequent collaborations ("transforming moment" of the creative industries);
- On both sides, that of the SMEs and that of the creative service providers, it is primarily young micro-entrepreneurs who are involved.

**i.3 Which indicators were used to determine impact?:**

Indicators included, i.a.:

- the number of projects, leading to follow-up collaborations with the creative service providers in the context of the grant (subsequent applications by SMEs with the same provider);
- the number of projects, leading to follow-up collaborations with other creative service providers in the context of the grant (subsequent applications by SMEs with different providers than in their previous applications);
- the number of projects, leading to sustainable collaboration between SMEs and creative service providers after use of the funds provided.

# Sponsorship and funding programmes of the Federal International Cultural Policy

## b. Key objectives of the measures:

- support international visibility of new Austrian musical and cinematographic works, in particular those of young creative talents
- provide spaces for presentation, encounters and networking for young artists abroad, enabling them to develop markets and audiences for their work abroad and promote themselves internationally
- draw more attention to the fact that Austrian music creation – beyond the traditional – is as vibrant, modern and culturally diverse as ever

## c.1. the scope of the measure:

International

## c.2. the nature of the measure:

financial

## c.3. the main feature of the measure:

The sponsorship and funding programmes of the Austrian Federal Ministry for Europe, Integration and Foreign Affairs support Austria's international cultural policy network (29 Austrian Cultural Fora, 64 Austria Libraries, 8 Austria Institutes, and 88 embassies and consulate-generals) in presenting a new generation of Austrian artists through artistic expertise as well as logistical and financial support. [The Austrian Short Film Exhibition](#) was launched in 2012/2013 in cooperation of the Federal Ministry for Europe, Integration and Foreign Affairs and the Austrian Film Academy. Through the abovementioned network, exceptional Austrian short films are screened worldwide at film festivals, universities, schools, and the Austrian Cultural Fora. The exhibition includes a wide range of short feature films, documentaries, animated movies, experimental film formats, and music clips – formats that typically present the first audio-visual expressions of young filmmakers. The selection of the films is done by the Austrian Film Academy. [NASOM – New Austrian Sound of Music](#) is a long-term sponsorship programme initiated by the Federal Ministry for Europe, Integration and Foreign Affairs, which strives to help promising young talents find opportunities to perform abroad. Selected artists/groups/ensembles receive support for their performances abroad for a period of two years, backed by the above mentioned worldwide network of embassies, Cultural Fora, and consulates. Every two years, a new group of emerging young musicians from the genres of classical music, jazz, pop, new music, and new folk music/world music is selected for NASOM sponsorship. Selection takes place in cooperation with mica – music austria (music information center Austria) and Austrian performing arts universities.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

- an increase in and support of the circulation and number of screenings of Austrian short films as well as performances and tours of Austrian musicians abroad
- assistance to young talents in starting international careers via the creation of international presentation- and networking opportunities

## f.1 Name of agency responsible for the implementation of the measure:

Department for Cultural Policy of the Austrian Federal Ministry for Europe, Integration and Foreign Affairs

## f.2 Financial resources allocated to implement the measure:

No data available

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

<b>Name:</b>	<b>Type of Entity:</b>
Austrian Film Academy	NGO

<b>Name:</b>	<b>Type of Entity:</b>
mica austria (music information center Austria)	NGO

### Type of Involvement:

Both initiatives have been developed and are implemented jointly with the respective civil society organisation.

## h.1. Implement the provisions of the Convention?:

No

## h.2. Support/nurture policy discussion inspired by the Convention?:

No

## h.3. Other reasons unrelated to the Convention?:

Yes

## i. Has the implementation of the measure been evaluated?:

Yes

## i.1 At what level the evaluation was conducted?:

National

## i.2 What were the main conclusions?:

An identifiable annual increase in the number of film screenings/ music performances through the network. In 2015, for example, NASOM supported 166 concert tours in 55 countries and 233 performances; this constitutes an increase of +53% over 2013 and +31% over 2014; To date, the Austrian Short Film Exhibition has been screened in 130 film screenings in 21 countries.

## i.3 Which indicators were used to determine impact?:

- the number of involved artists
- the number of film screenings / music performances
- the number of locations of film screenings / music performances

## e-Library Initiatives: Online lending of e-Media at Public Libraries

### b. Key objectives of the measures:

- adapt public libraries to the digital field through
- supporting and expanding their collections to also encompass varied offerings of digital cultural resources such as e-books, e-papers, e-audio and e-videos;
- ensuring free and easy access to digital cultural resources, in particular also in rural areas, by introducing new online-lending modalities and targeting new audiences.

### c.1. the scope of the measure:

Local  
Regional

### c.2. the nature of the measure:

regulatory  
financial

### c.3. the main feature of the measure:

Austria has a comprehensive network of libraries: 1,062 municipalities have them. Hence, libraries play a key role in in the provision of literature and culture. Granting free and direct access to varied offerings of books, magazines and digital media for children, adolescents and adults, they enable people to use media which they cannot afford or to which they have not previously been introduced – regardless of the person's social, economic or cultural background. To facilitate the transition of public libraries to the digital age, several initiatives have been launched that also strive to reach out to new user groups. Lower Austria's initiative NOE-BOOK.AT: Launched in 2013, this initiative enables users to borrow e-media such as e-books, e-audio and e-videos from around 190 participating public libraries in Lower Austria via the central online portal [www.noe-book.at](http://www.noe-book.at). Registered users can borrow and download up to 6 e-media items simultaneously for free to their own digital devices (PC, e-reader, tablet, mp3 player or smartphone) via the online portal or the designated app. Similar initiatives have been launched by other *Laender* (federal provinces). An example is Tyrol's 2015 launch of the portal [www.onleihe.at/tirol](http://www.onleihe.at/tirol), which enables all holders of a valid library card from one of the participating 85 Tyrolian public libraries or the University and Regional Library of Tyrol to borrow digital resources online 24/7. Given the alpine topography of Tyrol, this e-library is considered an important tool to provide quick and easy access to literature even outside the province's urban areas. In addition to these online lending services, it should be noted that public libraries are also themselves information, communication and technology centres. They grant access to new information and communication technologies and provide assistance to users who would otherwise be barred from these technical developments.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

### e. What are the results expected through the implementation of the measure?:

- an increase and bundling of public libraries' digital media resources, i.a. via common online platforms and lending modalities
- an increase in the number of active users, in particular in rural and remote areas
- attraction of new audiences / reading groups

### f.1 Name of agency responsible for the implementation of the measure:

in Lower Austria: Forum Erwachsenenbildung Niederösterreich, Servicestelle Treffpunkt Bibliothek (adult education forum Lower Austria, service centre „meeting point library“)

### f.2 Financial resources allocated to implement the measure:

For the above mentioned examples

- Lower Austria: EUR 120,000 for the launch of the project; EUR 100,000 in the subsequent years;
- Tyrol: EUR 205,000

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

#### Type of Involvement:

No data available

### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

Yes

### i. Has the implementation of the measure been evaluated?:

Yes

### i.1 At what level the evaluation was conducted?:

Regional

### i.2 What were the main conclusions?:

To date, the online portal [noe-book.at](http://noe-book.at) in Lower Austria can boast more than 6,000 active users who have borrowed a total of over 50,000 media items. The expectation that these digital offering would appeal in particular to youth and male users has not been confirmed. On the contrary: over 75

% of all users are female, and this online lending tool is also surprisingly successful among older users, with most users being between 41 and 50 years old, followed by users from the 51–60 and 31–40 age groups.

**i.3 Which indicators were used to determine impact?:**

- the number of available digital items
- the number of participating libraries
- the number of active users borrowing digital items

## Creation of the Service Agency “Creative Spaces”

### b. Key objectives of the measures:

- revitalisation of neglected urban spaces in the City of Vienna
- encouragement of a favourable environment for artists, scientists and creative entrepreneurs by facilitating the search for flexible and affordable (temporary) working spaces

### c.1. the scope of the measure:

Regional

### c.2. the nature of the measure:

institutional

### c.3. the main feature of the measure:

With its establishment of the service agency “creative spaces”, the City of Vienna strives to bridge the missing link between owners of vacant buildings, rooms, and other not-used premises and creative entrepreneurs and artists searching for inexpensive spaces in which to work. This agency aims to facilitate temporary use of vacant urban spaces by artists, cultural workers, science workers, creative entrepreneurs, and start-ups from the creative industries. The idea is for vacant spaces to be rented out to these stakeholders on favourable terms for a previously agreed-upon period. In practice, the service agency functions as central information and communication hub between the different stakeholders,

- providing targeted communication and comprehensive consultancy services to assist potential owners and users of vacant urban spaces in their search, and conceptualization of projects to use vacant spaces;
- promoting and coordinating networking and cooperation between the relevant stakeholders on the issue of temporary use, including public bodies of the City of Vienna active in areas such as urban planning, finance, and economic development, the Economic Chamber and the Chamber of Labour, and interest groups representing the creative industries and cultural associations;
- creating synergies with existing offerings in Vienna such as the Areal Renewal Offices, the project “lively streets and places”, and the project “one time – several times”.
- pursuing communication and public relations activities to enhance awareness of the potential benefits of vacant spaces’ temporary use to the concerned stakeholders, including the resident population.

Following a public procurement procedure, the agency has been in operation since 2016. It was preceded by a study commissioned by the City of Vienna on “Perspectives on Vacant Spaces”. This initiative is a joint project of the municipal departments responsible for financial affairs, economic affairs, urban development, transport, cultural affairs, and science.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

### e. What are the results expected through the implementation of the measure?:

- an increase in the number of temporarily used urban spaces by artists and creative entrepreneurs
- creation of sustainable cooperation platforms for temporary uses
- increased awareness of the benefits of temporary uses

### f.1 Name of agency responsible for the implementation of the measure:

City of Vienna, Municipal Department for Cultural Affairs

### f.2 Financial resources allocated to implement the measure:

At the time being the initiative is set up for three years with a budget of EUR 450,000, provided jointly by the municipal departments for financing and economy, for urban development and transport, and for culture of the City of Vienna.

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

Yes

### i. Has the implementation of the measure been evaluated?:

No

## PPP between the national VoD-platform FLIMMIT and the ORF (Austria's public service broadcaster)

### b. Key objectives of the measures:

- development of a strategy for domestic audio-visual content distribution via video-on-demand, covering both cinematographic and television content
- diversification of the legally available online offerings of audio-visual content and enabling long-term exploitation of audio-visual content through innovative business models
- development of new audiences for domestic and European audio-visual content online

### c.1. the scope of the measure:

National  
International

### c.2. the nature of the measure:

institutional

### c.3. the main feature of the measure:

The Austrian video-on-demand platform FLIMMIT, active predominantly in the German speaking countries, aims to develop a sustainable digital business model for diversified domestic and European audio-visual content and currently offers more than 6,000 feature films, children's and family movies, documentaries, TV shows, and theatre and opera productions, most of which are of European and/or Austrian origin. The VoD shop and subscription services are available on PC, laptop and MAC, on mobile devices via iOS & Android apps, on televisions via a smart TV app, via Google Chromecast and Apple AirPlay, and via HbbTV for cable, satellite and terrestrial transmission. Flimmit has received multiple awards for its innovative business ideas (e.g. Red Herring, Audiovisual Media Days, ICT Finance Market Place, European Semantic Conference, etc.). As a consequence, 2014 saw Austrian public service broadcaster ORF conclude a public-private-partnership agreement with FILMMIT, joining forces to expand its online offerings even further. Concrete measures include:

- presentation of weekly collections that mix well-known with less-well-known audio-visual titles on a thematic basis
- clearance of rights for archive collections, aiming to once again make these works available to the public
- prioritising certain topics such as *MyFrenchFilmFestival*, which presents selected French films worldwide through online platforms
- cooperation with other national VoD-platforms under the aegis of EuroVoD, which promotes cross-border exchange of A/V content
- promoting Austrian films, with collections and continuous thematic film-pools as a regular priority; including cooperation with the Austrian Film Academy and Austrian film festivals such as Diagonale in order to promote domestic filmmaking even further
- developing innovative exploitation models to further sensitize the public for the digital offerings, including the availability of Austrian TV series on FLIMMIT before their regular broadcasts on ORF stations and the availability of feature films on FLIMMIT parallel to their cinematographic release

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

### e. What are the results expected through the implementation of the measure?:

- establishment of a viable home-grown online platform that supplies a diversity of domestic and European audio-visual content
- creation of long-term digital exploitation models and hence revenue streams for filmmakers and other licence holders
- attraction of new audiences for domestic and European audio-visual content
- assurance of interoperability and compatibility of formats for users

### f.1 Name of agency responsible for the implementation of the measure:

Filmmit GmbH

### f.2 Financial resources allocated to implement the measure:

The establishment, operation and development of the platform was funded by various sources, including in particular funding by the Creative Europe/MEDIA Programme, as well as support by the Federal Ministry for Transport, Innovation and Technology, by the Austrian Research Promotion Agency, by "departure", the Creative Industries Agency of the City of Vienna, and by the Federal Ministry responsible for Culture. In 2014 the Austrian public service broadcaster ORF concluded via its subsidiaries *ORS comm* and *ORF Enterprise* a public-private-partnership agreement with FILMMIT (25,1% of the shares). Since May 2016 *ORS comm* together with *ORF Enterprise* are the majority shareholders, holding approximately 96% of the shares of FLIMMIT.

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

Yes

**i. Has the implementation of the measure been evaluated?:**

No

# International Network for Dance and Performance Austria (INTPA)

## b. Key objectives of the measures:

- promotion of Austrian artistic creation's internationalisation in the field of contemporary dance and performances

## c.1. the scope of the measure:

International

## c.2. the nature of the measure:

financial

## c.3. the main feature of the measure:

The "International Net for Dance and Performance Austria" is a joint initiative of Tanzquartier Wien, the Federal Ministry for Europe, Integration and Foreign Affairs, and the Arts and Culture Division of the Federal Chancellery. It supports Europe-based event organizers, with a particular focus on event-organizers in the Danube and Black Sea regions, in guest performances. Pro rata funding is provided for events that showcase artistic productions of choreographers/performers working in Austria. The rationale behind this initiative is to support and promote Austrian artists and their accomplishments in contemporary dance and performance abroad, being aware of the differing standards with regard to minimum wages for artists. Through the network, European event organizers are encouraged to cooperate with Austrian artists and enabled to provide adequate incentives for them to participate. The network's support also aims to mitigate the risk for event organizers associated with presenting artists and productions that are not yet known in the respective countries. Covered expenses of the pro rata funding for event organizers (between 25% and 50%) apply to artists' fees and rehearsal fees, technical and programme management aspects of the respective productions, and travel expenses and accommodation costs of the artists or performance groups. Cost estimates must conform to the minimum fee structure. In addition to the support of individual guest performances, two festivals or serial performance projects receive funding each year. In line with this programme's priorities, one will take place in a western European country while the other is to be organized in the Danube and Black Sea regions. In order to further promote Austrian artists and the Austrian art scene, a supporting programme is offered at selected festivals that includes workshops conducted by the visiting Austrian artists or performance groups. The design and implementation of this supporting programme is developed jointly between *Tanzquartier Wien* and the local event organizer.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

- an increase in the number of international performances and presentations by Austria-based dance ensembles, performers and choreographers in other European countries
- assurance of minimum wages for artists performing abroad

## f.1 Name of agency responsible for the implementation of the measure:

Tanzquartier Wien

## f.2 Financial resources allocated to implement the measure:

Funding: EUR 150,000 per year, provided jointly by the Arts and Culture Division of the Federal Chancellery and the Ministry for Europe, Integration and Foreign Affairs "Tahoma",sans-serif;mso-fareast-font-family:Calibri;mso-ansi-language:EN-GB;mso-fareast-language:EN-US;mso-bidi-language:AR-SA">

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

### Name:

Tanzquartier Wien

### Type of Entity:

Private company

### Type of Involvement:

This initiative was developed jointly by *Tanzquartier Wien*, the Austrian Federal Ministry for Europe, Integration and Foreign Affairs, and the Arts and Culture Division of the Austrian Federal Chancellery. It is implemented by *Tanzquartier Wien*. The objective of *Tanzquartier Wien* is the promotion, presentation, and further development of contemporary dance and contemporary performance art, in particular through the creation and operation of a dance centre at the Museumsquartier complex in Vienna called *Tanzquartier Wien*, which runs events and studios together with an information and communications area and sees to all business issues and activities associated with their organisation and operation.

## h.1. Implement the provisions of the Convention?:

No

## h.2. Support/nurture policy discussion inspired by the Convention?:

No

## h.3. Other reasons unrelated to the Convention?:

Yes

## i. Has the implementation of the measure been evaluated?:

Yes

## i.1 At what level the evaluation was conducted?:

International

## i.2 What were the main conclusions?:

In 2015, INTPA supported the realization of 26 guest performances as well as two focus events abroad, presenting artistic productions created in Austria. Overall 62 events were supported, with an average audience attendance rate of 77%. At 26 event organizers in 16 countries 23 artists/performance groups – involving in total 173 artists and four guest speakers – were supported.



## “Culture International” focus by the Regional Government of Styria

### b. Key objectives of the measures:

- acceleration of Styria's internationalisation as a cultural location
- creation of a sustainable network encompassing artists, cultural institutions and experts at the regional, national, and international levels and promotion of cross-border artistic collaborations

### c.1. the scope of the measure:

Regional  
International

### c.2. the nature of the measure:

financial  
institutional

### c.3. the main feature of the measure:

In 2013, the Cultural Department of the Styrian Regional Government defined “Culture International” as a core area of its activities, bundling existing initiatives and developing new ones. Support schemes include residencies, scholarships and networking events for Styrian artists abroad (*Studio scholarships abroad* since 2012, *Film scholarships abroad* since 2013, *Brussels Artist-in-Europe scholarships* since 2014, and *ART Styria* cultural networking and showcase events since 2014), calls for cross-border art and culture projects, residency scholarships for international artists, an advice centre for culture-related funding within the EU, and the establishment of the *Thematic Coordination Point on Culture of the Alps-Adriatic Alliance*. Selected projects: Cross-border art and culture projects: Since 2014, an annual call supports cross-border art and culture projects that aim to explore sustainable two-way relationships within the common cultural area of Southeast Europe. Each call adopts a specific annual theme. In 2016, the call was dedicated to the theme of “migration”. Styria-Artists-in-Residence Scholarships (St.A.i.R): Each year, 20 international scholarships support artists who come to live and work in Graz in cooperation with local cultural initiatives. A permanent link with the independent art scene creates a lasting network between international and Styrian artists. Alps-Adriatic Alliance – coordinating art and cultural themes: When it was founded in 2013, Styria assumed responsibility for coordinating themes in the areas of art and culture. The objective is to establish and develop a cultural network in the Alps-Adriatic region for contemporary art and culture on all levels of cooperation, between public, private and non-governmental institutions. This includes support for both the development and realisation of projects as well as the “Thematic Coordination Point on Culture”, a communication platform and service centre for artists and cultural associations who seek to become active at the international level.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

### e. What are the results expected through the implementation of the measure?:

- acceptance of the new bundle of activities among the target audience (number of applications)
- an increase in the participation of Styrian artists and cultural experts in international art and culture projects (number of realized projects as well as participation at international events)
- stimulation and support of lasting contacts and networks among the stakeholders (follow-up collaborations/projects)
- an increase in (transnational) visibility of art's potential in exploring societal issues and contributing to public discourse

### f.1 Name of agency responsible for the implementation of the measure:

Cultural Department of the Regional Government of Styria

### f.2 Financial resources allocated to implement the measure:

Funding: approx. EUR 500,000 per year

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

Yes

### i. Has the implementation of the measure been evaluated?:

No

# European Digital Art and Science Network

## b. Key objectives of the measures:

- promotion of the mobility, training and networking of digital artists and entrepreneurs working at the interface between science and art
- fostering of interdisciplinary work and intercultural exchange
- gaining access to new target audiences
- raising awareness for new hybrid/cross-disciplinary cultural expressions and art's role as a catalyst in processes of social renewal

## c.1. the scope of the measure:

International

## c.2. the nature of the measure:

financial  
institutional

## c.3. the main feature of the measure:

In cooperation with seven artistic and cultural institutions as well as the ESA (European Space Agency), CERN, and the ESO (European Southern Observatory), Ars Electronica launched the European Digital Art and Science Network, an international initiative offering artists the chance to spend several weeks at ESA, CERN, ESO, and the Ars Electronica Futurelab. In an annual call, artists from all countries are invited to apply for this residency by proposing innovative ideas situated at the interface of art, science and technology. An international, inter-disciplinary jury selects the artists for the residency. The residency itself consists of two parts: an initial 2-to-6-week residency at one of the scientific institutions (ESA, CERN and ESO) to serve as a source of inspiration, followed by a month with the Futurelab team at Ars Electronica Linz, where the artists further develop and realize their artistic work. During their stays, the artists are accompanied and supported by mentors. An artist fee in the amount of EUR 3,000,- as well as accommodations and travel costs are provided by an Ars Electronica-designated limited fund. The final work and its results are showcased at the Ars Electronica Festival in Linz/Austria and as part of modular, mobile exhibitions at the institutions of the seven cultural partners. These exhibitions are accompanied by workshops and discursive formats such as conferences and symposia. In three years, the network will organize 13 exhibitions, 8 workshops, and 9 conferences or symposia together with 8 European cultural partners. The European Digital Art and Science Network consists of scientific institutions (ESA, CERN and ESO) that represent the pinnacle of European scientific research, the Ars Electronica Futurelab (which provides state-of-the-art technical means of production in a transdisciplinary discourse), and seven European cultural partners: Center for the Promotion of Science (RS), DIG Gallery (SK), Zaragoza City of Knowledge Foundation (ES), Kapelica Gallery / Kersnikova (SI), GV Art (UK), Laboral (ES), Science Gallery (IE).

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

- support the development and realization of at least 126 artistic projects and programs, linking digital arts to science
- ensure the circulation of the selected projects in the 8 residency mentor- and partner institutions;
- raise awareness for projects at the interface of science, technology and digital arts through i.a. through the organization of 13 exhibitions, 8 workshops and 9 conferences presented at 8 European cultural institutions.
- develop and expand the network of participating scientific and cultural institutions to 50 project partners, if possible
  - reaching out to 200.000 visitors in cultural events at the crossing of art and science
  - mobilizing > 250 cultural workers to actively engage in capacity building in the field of art&science in the framework of this project
  - Media coverage (web and print) > 500
  - >20 European countries benefiting from the project by hosting an event or engaging in activities
  - fostering the exchange from European cultural organizations through > 12 partner meetings
  - > 120 communication measures (press releases, conferences, advertisements kits, blog posts,...).

## f.1 Name of agency responsible for the implementation of the measure:

Ars Electronica Linz GmbH (in cooperation with the listed organisations below)

## f.2 Financial resources allocated to implement the measure:

EUR 2,2 million for a period of three years; Of this amount, Ars Electronica is contributing EUR 1,1 million, the other 50% is contributed by the participating institutions. Half the financing of the European Digital Art and Science Network is being provided by the European Union (Creative Europe Programme); in the case of Ars Electronica the EU-funding is EUR 510,000 for the project. In addition, the Federal Chancellery co-funds the project with EUR 90,000. The remaining financing is provided by Ars Electronica – a mix of sponsoring, project revenues and the core funding of the Ars Electronica Festival by the City of Linz.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

### Type of Involvement:

The network was initiated by Ars Electronica ([www.aec.at](http://www.aec.at)) in cooperation with seven artistic and cultural institutions

- the Center for the Promotion of Science, Serbia <http://www.cpn.rs/?lang=en>
- the DIG Gallery, Slovakia <http://diggallery.sk/en/the-Zaragoza-City-of-Knowledge-Foundation>, Spain <http://www.fundacionzcc.org/>
- the LABoral, Spain <http://www.laboralcentrodearte.org/en>
- the Kapelica Gallery, Slovenia <http://k6-4.org>

- the GV Art, England <http://www.gvart.co.uk/> and
- the Science Gallery, Ireland <https://dublin.sciencegallery.com/>

and the following scientific institutions

- ESA – European Space Agency [www.esa.int](http://www.esa.int)
- CERN, European Organization for Nuclear Research; [www.cern.ch](http://www.cern.ch)
- European Southern Observatory; [www.eso.org/public/](http://www.eso.org/public/)

**h.1. Implement the provisions of the Convention?:**

No

**h.2. Support/nurture policy discussion inspired by the Convention?:**

No

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

Yes

**i.1 At what level the evaluation was conducted?:**

International

**i.2 What were the main conclusions?:**

Please note that this project is still in its implementation phase, for which reason the results of the initial evaluations have not yet been published.

What can be concluded at this point in time is that:

- this project contributes to establishing contacts and cooperation between artists and scientists.
- there is a considerably increased interest among scientists in interdisciplinary projects at the interface between art and culture.
- there is increased awareness and acceptance of art's contribution to processes of innovation as well as to solutions for societal challenges. By creating images and narratives dealing with the potential risks and rewards inherent in technological and scientific development, artists exert an important influence over how our society comes to terms with these innovations.

Documentation examples of two project presentations (Arts Electronica 2015 and exhibition at LABoral): Ars Electronica: <https://www.youtube.com/watch?v=iVWZuxQpkWs> Materia Prima: <https://www.youtube.com/watch?v=SOJ0XbsQ66s>

**i.3 Which indicators were used to determine impact?:**

The indicators for an in-depth evaluation are currently being developed and will correspond to the expected results.

# SMart Mobility Portal

## b. Key objectives of the measures:

- support of artists, culture professionals, and creative entrepreneurs who seek to be mobile
- facilitation and encouragement of cross-border mobility of artists and their projects through provision of professional information (and subsequently personal advice)

## c.1. the scope of the measure:

National  
International

## c.2. the nature of the measure:

institutional

## c.3. the main feature of the measure:

Obtaining accurate and comprehensive information and advice on mobility-related issues poses a challenge for many artists and culture professionals seeking to be mobile. With reference to existing good practices in other European countries, the project "SMart Mobility Austria" seeks to close this information gap by establishing a central online portal concerned with mobility-related issues for artists. This portal builds on pre-existing online informational offerings regarding visas, work permits and residence permits ([www.artistmobility.at](http://www.artistmobility.at), see below) and complements it by providing comprehensive information on the following additional regulatory issues:

- 
- social security
- employment and work legislation
- possible legal forms for organisations
- forms of insurance
- authors' rights
- the Austrian cultural landscape

Furthermore, this portal will incorporate a database on Austrian funding opportunities (e.g. funding schemes, scholarships, awards and residencies) for artists from all artistic disciplines. It will address both incoming and outgoing artists – Austrian nationals as well as EU and third-country nationals. Special attention is given to specific rules applicable to artists and culture professionals. To ensure that the information provided meets their specific needs, the various chapters of the portal are prepared in cooperation with experts from the respective artistic fields. To ensure that the information provided is accurate and reliable, the platform cooperates with the competent national authorities/ministries, which verify the information. The information will be up-dated regularly, with a newsletter tool calling attention to changes. This portal's launch is scheduled for autumn 2016. The information will be available online free of charge, starting with German and English-language versions. In a next step, the establishment of a help desk providing personal advice is envisioned. The project was initiated by the association SMartAT and is implemented in cooperation with the Arts and Culture Division of the Federal Chancellery of Austria.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

- facilitation of access to tailor-made mobility-related information for cultural organisations, individual artists, cultural professionals, and cultural enterprises
- facilitation of mobility for artists & creative professionals and their artistic/creative products, and of cultural exchange
- facilitation of working opportunities of artists and creative professionals

## f.1 Name of agency responsible for the implementation of the measure:

Arts and Culture Division of the Federal Chancellery of Austria

## f.2 Financial resources allocated to implement the measure:

Funding: to date EUR 75,000,- (3x 25,000 for preparing and editing the content of the chapters, collecting information for the database, developing the design of the website and the workflow management, project management, and external advice)

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

## h.1. Implement the provisions of the Convention?:

No

## h.2. Support/nurture policy discussion inspired by the Convention?:

No

## h.3. Other reasons unrelated to the Convention?:

Yes

## i. Has the implementation of the measure been evaluated?:

No

## OKTO-ZRTG cooperation: Austrian-Chinese television programming exchange

### b. Key objectives of the measures:

- mso-fareast-font-family:Calibri;mso-ansi-language:DE-AT;mso-fareast-language: EN-US;mso-bidi-language:AR-SA">promote cultural exchange and cooperation between Austria and China

### c.1. the scope of the measure:

International

### c.2. the nature of the measure:

regulatory

### c.3. the main feature of the measure:

In June 2015, the Chinese media group "Zhejiang Radio Television Group" (ZRTG) and "Austrian Community TV-GmbH" (which operates the community TV station OKTO) signed a comprehensive cooperation agreement. This cooperation agreement was preceded by OKTO's broadcasting of "Die Entdeckung von Zhejiang" (The discovery of Zhejiang), a documentary series portraying Chinese culture, traditions, and economic development in the Chinese province of Zhejiang. This production and the OKTO format "China am Puls" (China on the pulse) stirred mutual interest and laid the foundation for the desire of both sides to expand their cooperation and conclude a framework agreement for further activities. The two media companies agreed to continue their exchange of programming and provide support to each other, including help in obtaining shooting permits or scouting for locations in the respective other country, exchange of know-how and experience on the respective media landscapes and television markets, and future co-productions. ZRTG is one of China's largest broadcasting networks and is owned by the Province of Zhejiang. Over 70% of the Chinese nationals living in Austria come from this region. Community TV GmbH is a non-profit organisation that operates the Vienna-based community TV station OKTO. As such, it is a participatory non-commercial media company, offering production teams, interest groups, initiatives, and interested individuals opportunities to produce their programmes independently, experiment with new formats, have their voices heard, and increase their media competence, therewith contributing to media plurality and the diversity of available content. With its cooperation with ZRTG, OKTO further expands its cooperative arrangements for the international exchange of programming and enables community formats to circulate beyond Europe.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

### e. What are the results expected through the implementation of the measure?:

- an increase in the exchange of programming between OKTO and ZRTG
- promotion of international cooperation in audio-visual production
- contribution to intercultural dialogue and understanding

### f.1 Name of agency responsible for the implementation of the measure:

Community TV GmbH

### f.2 Financial resources allocated to implement the measure:

Funding: given the work-in-progress nature of the agreement, concrete budget figures on resources allocated for the implementation of the cooperation agreement depend on the respective projects; Operations and programming / formats of the TV station OKTO are funded by the "Fund for the promotion of non-commercial private broadcasting" and the City of Vienna.

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

Yes

### i. Has the implementation of the measure been evaluated?:

No

## Look East for Great Films: Let's CEE Film Festival

### b. Key objectives of the measures:

- increase visibility and circulation of film-productions from the CEE region in Austria
- strengthen cross-border cooperation between filmmakers from the CEE region, Austria and other countries

### c.1. the scope of the measure:

International

### c.2. the nature of the measure:

institutional

### c.3. the main feature of the measure:

Since 2012, Vienna hosts the LET'S CEE Film Festival once a year. The festival features exclusive high-quality productions from Central and Eastern Europe (CEE), including the Caucasus region and Turkey. While the historical and geographical proximity to Austria might suggest otherwise, films from those countries have had a hard time finding their way into Austrian cinemas. The festival's programme features a selection of the best current feature films, documentaries, short films as well as promising debuts, all of which take part in the festival's four competitions. With only a few exceptions, almost all of the featured films are presented in the respective original versions with English or German subtitles. Many of these are Austrian premieres, being accessible to the Austrian audience for the first time ever. The LET'S CEE festival is accompanied by a support programme (up to 200 side events) emphasising the festival's role as a place for cultural exchange, reflexion, know-how-transfer and networking between film professionals from Austria and the CEE region. The support programme ranges from high-class industry meetings to informal get-togethers, as well as workshops, master classes, lectures, panel discussions. Concerts, lectures and exhibitions, a party-line and other events complete the offer. Furthermore, the LET'S CEE festival offers screenings of selected films for school classes, including Q&A sessions with the respective filmmakers. In 2015 approximately 1,100 pupils attended these screenings. In cooperation with the festival's main partner Cineplexx a year-round programme for school classes is under preparation, considering skype interviews with the filmmakers. Since its first instalment 2012 the festival presented 305 films in 429 screenings in total and welcomed 323 international film guests in Vienna. It attracted an overall audience of about 43,000 people, half of which only last year, which clearly indicates the growing awareness and interest for Central and Eastern European cinematography in Austria.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

### e. What are the results expected through the implementation of the measure?:

- advance the international level of acceptance and distribution of Central and Eastern European films
- initiate and support international film cooperation between filmmakers from the CEE region, Austria and other countries
- promote and support promising talent from Central and Eastern Europe and Austria and the know-how transfer between them
- make a significant positive contribution to a modern and exemplary understanding of intercultural dialogue, both on a national and international level

### f.1 Name of agency responsible for the implementation of the measure:

LET'S CEE filmfestival association

### f.2 Financial resources allocated to implement the measure:

The overall annual budget of the festival is approximately EUR 500,000 comprising contributions in kind as well as financial contributions. The main partner of the festival is the Austria-based cinema operator Cineplexx (with annual contributions in kind worth about EUR 150,000), a subsidiary of the Constantin Film Holding GmbH. In terms of funding the main funding is provided by the City of Vienna (municipal departments for cultural affairs and for integration and diversity) supporting the festival since 2014 with about EUR 45,000 per year. Further funders and sponsors include the Raiffeisen Bank International, the Austrian Film Institute, the Collecting Society of Audiovisual Authors VDFS, the Austrian Association of Small- and Medium-Sized Enterprises, the Austrian Integration Fund, and the companies General Logistics Systems GLS Austria and Art Deluxe art and culture management.

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

Yes

### i. Has the implementation of the measure been evaluated?:

No

## Artists-in-Residence Programme for incoming artists

### b. Key objectives of the measures:

- promotion of cross-border cultural exchange and cooperation
- contribution to the internationalisation of the Austrian art and culture scenes

### c.1. the scope of the measure:

International

### c.2. the nature of the measure:

financial  
institutional

### c.3. the main feature of the measure:

Each year, the Arts and Culture Division of the Austrian Federal Chancellery, in cooperation with the private association *Kulturkontakt Austria (KKA)* offers 51 scholarships to international artists for residences in Austria. Since this programme's reorganisation in 2013 (which amalgamated the previous separate programmes of KKA and the Austrian Federal Chancellery) the AIR programme has been open to artists from all over the world working in any of the following disciplines: visual arts, art photography, video and media art, arts and science, composition, literature, literature for children and young people, literary translation, and arts and cultural education. Lengths of stay vary between one and three months, according to the artistic discipline. Artists in residence are provided with accommodations, a working space/community studio, contributions to the costs of living expenses of EUR 800,- a month, a contribution for art supplies, accident and health insurance, and support for other necessary expenses (mobile internet access, cell phone, passes for public transport, etc.). An important aspect is that this residency is accompanied by mentoring and networking activities. The objective is to familiarize the artists in residence with the Austrian art scene and cultural environment and to make contact with Austrian artists. To this end, the programme includes visits to galleries, studios and museums, contacts to the literature and publishing sector, and access to the musical life of Vienna or Salzburg. Whenever possible, the residents receive free tickets to art and book fairs, to performances at the *Tanzquartier Wien*, to the international *ImpulsTanz* dance festival, and to other events. It is also possible for artists to participate actively in the "Artists in Residence Go to School"-Programme of KKA (this includes workshops at Austrian schools). Furthermore, a presentation of works may be arranged towards the end of the residency. Additionally, KKA maintains a publicly accessible database on all artists who have participated in the programme.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

### e. What are the results expected through the implementation of the measure?:

- 51 international artist residencies annually, enabling the participants to work in the Austrian environment, engage in an exchange of experience, and find new sources of inspiration
- promotion of networking between the international scholarship winners and the Austrian arts scene
- raising interest within Austria in the cultural and intellectual lives of other countries and stimulating discussion and exchange

### f.1 Name of agency responsible for the implementation of the measure:

Federal Chancellery of Austria together with Kulturkontakt Austria

### f.2 Financial resources allocated to implement the measure:

Funding: EUR 500,000 per year

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

### h.1. Implement the provisions of the Convention?:

Yes

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

No

### i. Has the implementation of the measure been evaluated?:

No

# Artist Mobility Online Guide - Information on entry, residence and employment of foreign artists in Austria

## b. Key objectives of the measures:

- facilitation of cross-border mobility of artists and other culture professionals...
- ...by providing information for foreign creative artists coming to Austria, as well as for organisers of cultural events who extend invitations to come to Austria, and by supporting them in realising their artistic projects.

## c.1. the scope of the measure:

International

## c.2. the nature of the measure:

institutional

## c.3. the main feature of the measure:

In the interest of assisting foreign artists who wish to work or are invited to work in Austria, the online guide [artist-mobility.at](http://www.artist-mobility.at) – launched in December 2012 – provides customized information on entry, residence, and employment of foreign artists in Austria. This guide summarizes all regulations and issues relevant to artistic work in terms of entry to the country and staying for durations of up to six months, residence in excess of six months, and employment. It highlights existing exemptions for artists and provides concrete examples that illustrate how the relevant regulations are applied in practice. The guide is available online in German, English, and French. It was developed and drawn up by the Federal Chancellery (former Federal Ministry for Education, Arts and Culture) in cooperation with the competent ministries (the Federal Ministry for Europe, Integration and Foreign Affairs, the Federal Ministry of the Interior and the Federal Ministry for Labour, Social Affairs and Consumer Protection), the 2005 UNESCO Convention's Focal Point at the Austrian Commission for UNESCO (ÖUK), and the interest groups representing the arts. It is the outcome of inter-ministerial cooperation in the context of the inter-ministerial Working Group (see Austrian QPR 2012) on Artist Mobility. 18 months after this guide's launch, the ÖUK held focus group discussions in order to assess this information's practical value and identify potential improvements. The evaluation of the focus group data, performed by ECE (Institute for Educational Psychology and Evaluation at the University of Vienna), showed that the guide, while being considered very helpful, has considerable potential that is not yet utilised. For example, it was almost unknown among its target audience before the ÖUK started to identify and invite to the focus groups cultural actors who deal with assisting invited artists in visa processes in practice. Further options to adapt and expand this method of information dissemination were also identified, and the ÖUK is working to implement these

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

- development of a guide, compiling all relevant legal and regulatory aspects for entry, stay and employment of foreign artists in Austria in cooperation with the competent ministries
- operation, maintenance and continuous updating of the guide's website [www.artist-mobility.at](http://www.artist-mobility.at)
- targeted communication activities to promote visibility and impact of the guide among its targeted group

## f.1 Name of agency responsible for the implementation of the measure:

Arts and Culture Division of the Federal Chancellery

## f.2 Financial resources allocated to implement the measure:

Funding: approximately EUR 20.000 for the development and implementation of the internet site and translations; All further aspects like project management, inter-ministerial coordination, preparation of the content and editing were carried out by the Arts and Culture Division of Federal Chancellery.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

### Type of Involvement:

No data available

## h.1. Implement the provisions of the Convention?:

No

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

No

## i. Has the implementation of the measure been evaluated?:

Yes

## i.1 At what level the evaluation was conducted?:

National

## i.2 What were the main conclusions?:

Commissioned by the Austrian Commission for UNESCO, the Institute for Educational Psychology and Evaluation at the University of Vienna analysed the practical value and potential for improvement of the online-guide via focus group interviews. The main results of the focus groups' data analysis are as follows:

- Overall, this guide was considered to be a helpful, valuable tool.
- However, the guide was hardly known among its target audience within Austria, so more awareness raising activities and concerted information

strategies are recommended.

- The guide should be expanded to cover further topics relevant to the cross-border mobility of artists such as taxation and social security issues.

Further recommendations addressed possible improvements to increase the guide's usability in practice and improve the reliability of the information provided via measures including distribution of a printed version at Austrian representations abroad that process visa applications.

**i.3 Which indicators were used to determine impact?:**

Not applicable, as this evaluation was based on analysis of the focus group interviews, which was structured around the following topics:

- consulted information sources for questions pertaining to artists' cross-border mobility and level of awareness of the existence of the online guide,
- practical experiences with the online guide (usability, content), and
- proposals for improvement of the online platform.

# Leader Transnational Culture: Transforming rural areas through international cultural cooperation

## b. Key objectives of the measures:

Support of positive transformation processes in rural regions by means of art, culture and creativity:

- development of transnational showcase projects that use culture as a positive force for change
- positioning Austria as a location for creative innovation and transnational artistic interaction
- strengthening the involvement of individuals active in Austrian arts and culture both in rural development processes and in transnational cooperation
- promotion of the international transfer of expertise in the area of "culture as a transformative force"

## c.1. the scope of the measure:

National  
International

## c.2. the nature of the measure:

financial

## c.3. the main feature of the measure:

Transformation processes like the digital revolution, the sharing economy, migration, etc. strongly influence the rural context. Art and culture have the potential to question, accompany, and shape change using their creative means. In a networked world, intercultural sensitive approaches are called for. For these reasons, the Arts and Culture Division of the Federal Chancellery and the Federal Ministry of Agriculture, Forestry, Environment and Water Management have jointly initiated the funding scheme Leader Transnational Culture as part of the Rural Development Programme / LEADER 2014-2020. The initiative supports projects aiming at positive transformation processes in rural regions that can be implemented by means of art, culture, and creativity. Project proposals should address one of the following topics:

- transformation of occupational fields and associated intercultural and creative challenges
- new relationship networks in the context of discourse between locals, immigrants, and refugees as well as visitors, and relevant (inter)cultural answers
- social innovation and the structuring of participation using creative and artistic means
- cultural and artistic challenging of stereotypes and contributions to a new image of the countryside

Eligible projects are required to feature high cultural and artistic quality and direct involvement of local cultural players, as well as combine local activities with transnational cooperation (at least one project partner outside Austria). Funding is provided for activities such as events, establishment and development of networks, cultural strategies, concepts and studies, and activities promoting art and culture in Austria; cooperative project development and implementation, transnational marketing and public relations, transfer of good practices, and study visits with partners from outside Austria. The European Agricultural Fund for Rural Development and the Federal Chancellery cover up to 80% of the eligible costs incurred by the Austrian project management. The partners outside Austria take care of their funding themselves.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

## e. What are the results expected through the implementation of the measure?:

Funding of at least 20 projects (implemented by Austrian project management agencies in cooperation with partners outside Austria) that contribute and accelerate rural transformation processes by the end of 2020.

## f.1 Name of agency responsible for the implementation of the measure:

Agrarmarkt Austria

## f.2 Financial resources allocated to implement the measure:

Funding: EUR 1,5 million for the programme period 2014 – 2020

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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## h.1. Implement the provisions of the Convention?:

No

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

No

## i. Has the implementation of the measure been evaluated?:

No

## Development of Cultural Development Plans and Strategies

### b. Key objectives of the measures:

- identification of key challenges, priority areas for activity, and objectives for cultural development
- formulation of a strategy guiding future cultural policy, in coordination with other policy fields
- involvement of civil society, in particular artists, culture professionals, and other cultural actors in the preparation of these strategies / development plans

### c.1. the scope of the measure:

Local

### c.2. the nature of the measure:

regulatory

### c.3. the main feature of the measure:

In recent years, many *Laender* and municipalities in Austria initiated processes aiming at drawing up new or updating existing culture development strategies and plans. These initiatives are characterized by a strong emphasis on participatory elements and cross-departmental coordination. Examples include: Development of a Culture Strategy for Vorarlberg: In 2014, the Cultural Advisory Council of the regional government of Vorarlberg launched a debate on the future strategy of its cultural development. Following consultations with experts, members of all art commissions, and IG Kultur Vorarlberg, the regional government invited all interested stakeholders to contribute to and discuss the future culture strategy at a public symposium. About 350 people participated. On the basis of these discussions' results, an expert group drew up a draft strategy, which was subject to a public consultation. A number of further consultation rounds with other partners, such as from the policy fields of spatial planning, economy, education, youth, environment, etc., took place. The Culture Strategy for Vorarlberg, which incorporates the results of these consultations, was published on 1 April 2016. Update to the Cultural Development Plan for the City of Salzburg: In 2012, the City of Salzburg started a process aimed at updating its first Culture Mission Statement and Cultural Development Plan of 2001 (CMS/CDP I). Based on an evaluation and the CDP I's implementation, a questionnaire was developed that served as the basis for a series of 26 expert talks/workshops that brought together about 100 representatives of the cultural scene, cultural policy, and cultural management as well as related areas like media, tourism, and the economy. Additional written contributions and expert opinions, as well as proposals from the general public (via an online tool), likewise fed into the draft report. Following a public discussion, further proposals were incorporated into the final CMS/CDP II, which was formally adopted by the municipal council of the City of Salzburg o

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

No

### e. What are the results expected through the implementation of the measure?:

In general terms, these participatory processes aimed to:

- establishment and deepening of cooperation between relevant stakeholders, in particular cultural policy makers, cultural administrators, artists, and creative entrepreneurs as well as private sector stakeholders and NGOs;
- strengthening of the "mainstreaming of culture" through cross-departmental cooperation as early as the development-stage of culture strategies and cultural development plans
- achievement of a greater acceptance of and commitment to the identified strategic policy objectives and measures – and the necessity for corresponding public funding
- contribution to greater transparency and accountability of cultural policy-making

The content of the individual culture strategies and development plans varies according to the specific context and competences of the respective administrative units.

### f.1 Name of agency responsible for the implementation of the measure:

Development of a Culture Strategy for Vorarlberg: Department for Culture of the regional government of Vorarlberg

### f.2 Financial resources allocated to implement the measure:

Development of a Culture Strategy for Vorarlberg: EUR 102,828 Update the Cultural Development Plan for the City of Salzburg: EUR 11,000

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

### h.3. Other reasons unrelated to the Convention?:

No

### i. Has the implementation of the measure been evaluated?:

No

## Brunnenpassage: Art for Everyone!

### b. Key objectives of the measures:

- contributing to the realization of the human right to freely participate in the cultural life of the community and to enjoy the arts, as enshrined in Article 27 of the United Nations Charter of Human Rights
- fostering active participation by all societal groups, in particular disadvantaged groups, in cultural and artistic activities
- fostering social cohesion by helping to bridge social barriers, reduce tensions, and promote dialogue on an equal footing through the arts
- strengthening inclusive cultural urban development and foster decentralized access to culture

### c.1. the scope of the measure:

Local

### c.2. the nature of the measure:

institutional

### c.3. the main feature of the measure:

In the City of Vienna, the *KunstSozialRaum* (ArtSocialSpace) *Brunnenpassage* ("Art for everyone!"), strives to enable all Vienna's inhabitants to participate in the arts – in particular people with limited access to education or with low incomes as well as migrants, who are often underrepresented in the traditional arts scene. *Brunnenpassage* is a venue located in a street-market where people from different nationalities, of all ages, and from varying socio-cultural backgrounds meet and develop community arts projects together. A core component of the project's concept is cooperation and networking with "high art" institutions and local community players. The venue's public presentation is categorized mainly according to genres, with dance, music and storytelling as the cardinal points, while its internal programme design also concentrates on categories like production and performance, workshop projects, mobile projects, projects in schools, research, and advanced training. The space operates daily and offers around 400 events each year. It receives around 22,000 visitors per year, mostly active participants in community art. Admission to all events is free. Inspired by this good practice, the *Stand 129: Kunst- und Kulturraum* (an art and culture space) opened its doors 2014 in a different Viennese outdoor market. Similarly to *Brunnenpassage*, it offers cultural activities for children, teenagers, and adults irrespective of their educational, social-cultural, or ethnic/national backgrounds and free of charge. Alongside its venue, activities take place in the market space or other public spaces around the district and in cooperation with cultural institutions. The positive impact of *Brunnenpassage* on the cultural, social, and economic development of the area led to the set-up of the *Task Force for Cultural Urban Development* by the City of Vienna in 2015. It brings together experts from diverse disciplines and aims to develop new initiatives aimed at giving a boost to cultural activities in locations outside the city centre.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

### List targeted individual/social groups:

local communities as creatives and audience

### e. What are the results expected through the implementation of the measure?:

- a steady increase in the number of events organized at *Brunnenpassage* (approximately 400-440 events per year) and in the area (approximately 100 events/projects per year)
- a steady increase in the number of participants
- establishment of new and deepening of existing cooperation with local communities, art initiatives and NGOs, and Viennese "high art" cultural institutions located in other districts

### f.1 Name of agency responsible for the implementation of the measure:

*Brunnenpassage* is a project by the Caritas programme of the Archdiocese of Vienna.

### f.2 Financial resources allocated to implement the measure:

*Brunnenpassage* is financed exclusively by public funding from the City of Vienna (municipal departments for cultural affairs and for integration and diversity, and the 16th district of Vienna) and the Arts and Culture Division of the Federal Chancellery. *Brunnenpassage* is a project by the Caritas programme of the Archdiocese of Vienna. Set up as a sub-brand of Caritas Vienna, *Brunnenpassage* can decide autonomously on its cultural activities.

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

Yes

### i. Has the implementation of the measure been evaluated?:

No

# I CAN MOVE – promoting community dance as a means of social development and peace-building

## b. Key objectives of the measures:

- contribution to the social development of Palestinian individuals and communities
- contribution to self-empowerment and the ability to empathize within the community as a factor in sustainable peace-building
- creation of a viable, sustainable Palestinian Community Dance movement, including
- strengthening cooperation links between Palestinian and Austrian stakeholders

## c.1. the scope of the measure:

International

## c.2. the nature of the measure:

financial

## c.3. the main feature of the measure:

The project I CAN MOVE aims at establishing a community dance movement in different locations of the West Bank. Implemented by the NGO “YANTE – Youth, Art and Levante Kunstverein” (an Austrian arts association) in cooperation with local partners, the project uses dance as a tool via which to address specific social development obstacles like inequality, exclusion, fragmentation, and Post Traumatic Stress Disorders (PTSD). A key component of the project is involving young people, as well as marginalized groups and women in dance and community activities. Additionally, a community centre in the city of Birzeit has been established. Next to daily dance activities and training sessions, film screenings, exhibitions, lectures, and “Live Action Role Plays” are organized. Furthermore, a training module for students and graduates of the Faculty of Education of Birzeit University is offered, to enable local teachers to pursue these activities (as part of the education cooperation between YANTE; Birzeit University and the University for Music and Dance Köln/Germany). The project strives to strengthen physical, emotional, social, and mental resilience by means of dancing. It also aims to contribute to the social empowerment of marginalized groups by providing participants with tools for self-expression, raising their self-esteem and body awareness and hence also strengthening their ability to empathize. This project furthermore seeks to break up stereotypes, contribute to increased gender equality, and enable social strata to communicate across the fault lines of their differences.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

## List targeted individual/social groups:

women

## e. What are the results expected through the implementation of the measure?:

- establishment of a community dance movement in different locations of the West Bank
- involvement of different social groups in community dancing and training activities, including approximately 100 persons with disabilities, 80 women, and 2,000 children in cooperation with three schools;
- involvement of 30 national and international trainers, as well as 300 students of the Birzeit University
- establishment of a community centre in the City of Birzeit
- establishment of a training module for students and graduates of Birzeit University, Faculty of Education
- strengthened cooperation between the Palestine community dance movement, local and Austrian stakeholders

## f.1 Name of agency responsible for the implementation of the measure:

NGO YANTE – Youth, Arte and Levante Kunstverein

## f.2 Financial resources allocated to implement the measure:

Funding: EUR 180.000, funded by the Austrian Development Agency

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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## h.1. Implement the provisions of the Convention?:

No

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

No

## i. Has the implementation of the measure been evaluated?:

No

# Economic partnership promoting capacity building for contemporary arts from the Philippines

## b. Key objectives of the measures:

- development and strengthening of the art market for contemporary arts from the Philippines through the promotion of international networking between art galleries, curators and collectors
- strengthen the professional and international capacities of the Philippine art market
- contribute to the professional and artistic development of artists who critically address social, political and economic issues

## c.1. the scope of the measure:

International

## c.2. the nature of the measure:

financial

## c.3. the main feature of the measure:

This three-year project promotes an economic partnership between art galleries and cultural institutions based in Austria and the Philippines, in particular activities offering visual artists from the Philippines to enter new markets, present their works to new audiences and establish international contacts through the cooperation. Concrete measures, implemented in the Philippines, include:

- qualification measures for 15 artists who critically address social, political and economic issues, aiming to increase their income and international contacts through cooperation with the participating galleries, and therewith strengthen their working conditions and career development opportunities;
- qualification measures for cultural workers/employees of art institutions, active in the field of contemporary visual arts;
- capacity building on institutional level via dialogue and networking measures addressing national and international galleries, curators and collectors, in cooperation with local galleries, art museums and the responsible ministry;

The project is developed and implemented by Galerie Zimmermann Kratochwill, a gallery for contemporary art located in Graz/Austria, who established a local branch together with local partners in Manila. In addition to exhibition space, the gallery also offers ateliers and lodging to artists. The project will also strengthen its capacities as an art centre, information and communication platform for contemporary Philippine art (in particular installations and videos) and a partner for international galleries, museums and collectors.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

## List targeted individual/social groups:

women

## e. What are the results expected through the implementation of the measure?:

- involvement of 40 local cultural institutions and companies, including museums, art auction houses, fair organizers, carpenters and frame makers, printing houses, restaurants, and hauliers;
- 30 individuals benefit directly from the project, including artists, art authors, and employees of art institutions;
- creation of 6 additional jobs;

## f.1 Name of agency responsible for the implementation of the measure:

Galerie Zimmermann-Kratochwill in Graz/Austria

## f.2 Financial resources allocated to implement the measure:

Funding: EUR 180.000

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

## h.1. Implement the provisions of the Convention?:

No

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

No

## i. Has the implementation of the measure been evaluated?:

No

## growing:together – art and integration

### b. Key objectives of the measures:

- support of innovative art projects that promote exchange between different ethnic groups, expand the active participation of migrants in cultural life, increase intercultural openness of cultural institutions and other entities, and strengthen the intercultural capacities of the project partners

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

financial

### c.3. the main feature of the measure:

To assist in the mainstreaming of migrant art and culture, the Arts and Culture Division of the Federal Chancellery instituted the project grant “growing:together – arts and integration” in 2016. This programme supports innovative art and culture projects in the areas of visual arts, performing arts, film, literature, music, and interdisciplinary projects that are geared toward promoting exchange between different ethnic groups, expanding the active participation of migrants in cultural life, increasing the intercultural openness of cultural institutions and other entities, and strengthening the intercultural capacities of the project partners. Eligible projects must fulfil the criteria of high artistic quality, innovative character, and supra-regional impact and/or exemplary character. Awarded projects receive financial assistance in the form of grants of up to EUR 20,000 per project.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

### List targeted individual/social groups:

Austrian-based art and culture institutions

### e. What are the results expected through the implementation of the measure?:

- 15 projects realized with financial support through this funding scheme

### f.1 Name of agency responsible for the implementation of the measure:

Arts and Culture Division of the Federal Chancellery of Austria

### f.2 Financial resources allocated to implement the measure:

Funding: EUR 200,000

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

Yes

### i. Has the implementation of the measure been evaluated?:

No

## kültür gemma! – promote migrant art and culture production

### b. Key objectives of the measures:

- support the artistic and cultural work of migrants,
- further the critical discourse on the relationship between art and culture and migration,
- promote the implicitness of migrant positions in this discourse.

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

financial

### c.3. the main feature of the measure:

As current studies show, the structural and systematic discrimination commonly faced by migrants when it comes to a project being taken seriously is also present in the cultural field. For this reason the programme *kültür gemma!* – initiated by the City of Vienna in 2012 – is attempting to create new ways in which to establish the visibility and independence of migrant cultural work. However, *kültür gemma!* takes a critical position on the practices of cultural appropriation and exploitation of migrant “capital” labelled as “diversity”. It has deliberately chosen this paradoxical position and intends to show the powerful, yet not always just, relationships in the cultural field in order to open them up to the possibility of change. This programme consists of four one-year scholarships and three fellowships at established Viennese cultural institutions: *kültür gemma!* offers four one-year working scholarships to migrant artists endowed with 1,000 Euros each on a monthly basis. These scholarships should help the respective artists to realize the projects detailed in their applications as well as support them in establishing themselves within the cultural scene in Vienna. The scholarship holders are accompanied by *kültür gemma!* throughout the year. All of their works are presented at the end of the year in a collective exhibition/performance. *kültür gemma!* also offer three fellowships at Viennese cultural institutions that run at least 6 months. The aim of these fellowships (endowed with 1,400 € on a monthly basis) is to enable professional collaboration within a specific field while also making it possible to deal with a specific cultural institution from a migrant perspective. Calls for applications are directed explicitly towards migrants without any specification of country of origin, nationality, or anything similar – in short, they apply to anyone working in the cultural field who understands himself/herself as migrant, black, or person of colour, and therefore not in the position of privileges occupied by the majority.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

### List targeted individual/social groups:

Migrants working in the cultural field

### e. What are the results expected through the implementation of the measure?:

- awarding four one-year scholarships to migrant artists each year
- organization and awarding of three fellowships to migrant artists and culture professionals at cultural institutions each year
- organization of at least one collective exhibition/performance each year

### f.1 Name of agency responsible for the implementation of the measure:

oca collaborative research. institute for artistic, migrant and scientific research

### f.2 Financial resources allocated to implement the measure:

Funding: EUR 200.000

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

### h.3. Other reasons unrelated to the Convention?:

No

### i. Has the implementation of the measure been evaluated?:

No

## DIVERSE STORIES and diverCITYLAB: Promotion of (post)migrant art and culture production

### b. Key objectives of the measures:

- promote the mainstreaming of (post)migrant art and cultural production
- support career development of migrant artists and artists with intercultural backgrounds
- raise awareness for emerging talents of culturally diverse origins and their potential to enrich the diversity of cultural content offered

### c.1. the scope of the measure:

Regional  
National

### c.2. the nature of the measure:

regulatory

### c.3. the main feature of the measure:

"DIVERSE GESCHICHTEN – Drehbücher zwischen den Kulturen" [Diverse Stories – Screenplays between Cultures] supports the development of screenplays by writers with intercultural backgrounds and promotes their networking with directors and producers. The programme consists of workshops, lectures, and individual coaching sessions for a period of eleven months. The objective is to support the development of a particular treatment or screenplay for a feature film or film series. In cooperation with the European programme BABYLON, an audio-visual development programme assisting filmmakers of culturally diverse origins, participating writers may furthermore be awarded a studio residency during the film festivals in Cannes and London. After the realization of a screenplay's first version, a public presentation is organized in the form of staged readings with renowned Austrian actors. After that, an intensive phase of helping the writers to interest producers in their projects concludes the programme. Every year, between eight and ten screenplay projects are selected for participation. The call for applications is open to first- and second-generation migrant writers and scriptwriters living in Austria. "diverCITYLAB: PERFORMANCE and THEATRElab" was initiated in 2013 in cooperation with Werk X (a Viennese theatre) to promote (post)migrant theatre. The diverCITYLAB Academy offers emerging talents with or without migratory backgrounds a three-year course of training in acting, supports them in entering the independent theatre market during their last year of training, and enables them to participate in at least two productions on domestic and international stages. Furthermore, the diverCITYLAB scholarships and scholarship projects support migrant artists in their efforts to establish themselves in Vienna and connect with the local art scene. This project aims to mainstream (post)migrant theatre and ensure that the faces, bodies, voices, and stories presented in theatre reflect social reality.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

### List targeted individual/social groups:

Migrant and post-migrant artists/creators

### e. What are the results expected through the implementation of the measure?:

#### DIVERSE GESCHICHTEN:

- support for the realization of 8 to 10 treatments for screenplays by writers of diverse cultural origins and the process of preparing them for the market
- establishment of cooperation between writers and directors or producers for at least 4 to 5 projects
- realization of at least one feature film or film series based on a screenplay by participants of the projects

#### diverCITYLAB:

- implementation of 2 scholarship projects each year
- realization of 1 film project or 1–2 theatre productions, including touring with this production, in alternate years
- realization of 1 performance project each year
- participation of students of the diverCITYLAB Academy at a production of WERK X (a Viennese theatre) every second year
- further co-productions and arts education projects

### f.1 Name of agency responsible for the implementation of the measure:

DIVERSE GESCHICHTEN: Witcraft Szenario OG

### f.2 Financial resources allocated to implement the measure:

DIVERSE GESCHICHTEN: EUR 73.000 per year, provided by the Vienna Film Funds, Culture Department of Lower Austria, Austrian Film Institute, Art and Culture Division of the Federal Chancellery, Literar-Mechana (copyright collecting society) and VDFS (Collecting Society of Audio-visual Authors and Actors). diverCITYLAB: EUR 100,000 for four years, provided by the Municipal Apartment for Cultural Affairs of the City of Vienna. Furthermore the cooperation partner Werk X provides facilities for rehearsals.

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

Yes

**i. Has the implementation of the measure been evaluated?:**

No

## ProPro – the Producers Programme for Women

### b. Key objectives of the measures:

- empowerment of female film producers by assisting them in developing their film projects, careers, and business strategies
- an increase in the number of female decision-makers in production

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

regulatory

### c.3. the main feature of the measure:

In general, women are underrepresented in the Austrian film industry. Only a quarter of all film directors and screenwriters are women (even though women account for around 40% of film school graduates). In film production, the share of women is even lower. The few women who own a film production company are increasingly likely to be in the low-budget sector – which is frequently characterized by self-exploitation. What all women producers lack is the opportunity to exchange experience and know-how with an older generation of female film producers, which is non-existent in Austria. To remedy this gender imbalance in film production, 2015 saw the Austrian Film Institute initiate “ProPro – the Producers Programme for Women”, a one-week workshop, and an additional mentoring-phase to assist Austrian women film producers in the development of their careers, company strategies, and film projects. The objective is to group together experienced Austrian women film producers with even more experienced, international female mentors, therewith ensuring know-how transfer, professionalization, and networking at the highest possible level. The programme consists of different modules:

- hands-on support for concrete film projects: development, financing, exploitation
- film production company-specific issues
- company strategy: development of a business plan for the next five years
- coaching sessions on positioning, leadership skills, mission statements, negotiating techniques, career development, and strategies for success
- networking events with key domestic and international stakeholders
- case studies, panel discussions, and lectures on sector-specific issues

The participating experts and mentors are high-level Austrian and international female film industry insiders. This programme is accompanied by a public programme consisting of inputs by, discussions with, and testimonies of international experts to enable further female players in the Austrian film industry to exchange and network with possible role models while also gathering inspiration.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

### List targeted individual/social groups:

women film producers

### e. What are the results expected through the implementation of the measure?:

- 18–24 participants annually in the workshop and the mentoring programme Calibri;mso-bidi-font-family:"Times New Roman";color:#0D0D0D;mso-ansi-language: DE-AT;mso-fareast-language:EN-US;mso-bidi-language:AR-SA">

### f.1 Name of agency responsible for the implementation of the measure:

Austrian Film Institute, with support of FAMA (Film and Music Austria, Austrian Economic Chamber)

### f.2 Financial resources allocated to implement the measure:

EUR 70,000 per year

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

#### Type of Involvement:

ProPro was initiated by the Austrian Film Institute, in cooperation with FC Gloria Frauen Vernetzung Film (Austrian association for women in the audiovisual industry) who developed jointly the concept and programme of ProPro Further networking partners involved in the implementation of the project include, i.a.:the Arts and Culture Division of the Federal Chancellery (Department for Film), the Austrian Documentary Film Alliance, FAMA – Film and Music Austria, the Vienna Film Fund, FISA – Film Location Austria, the University of Music and Performing Arts Vienna / Austrian Film Academy,the Austrian Broadcasting Corporation, and EAVE – European Audiovisual Entrepreneurs; The complete list of partners, supporting organizations and individuals is available online:[www.propro.filminstitut.at](http://www.propro.filminstitut.at)

### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

### h.3. Other reasons unrelated to the Convention?:

No

### i. Has the implementation of the measure been evaluated?:

Yes

### i.1 At what level the evaluation was conducted?:

National

**i.2 What were the main conclusions?:**

The first edition of ProPro (2015) was a resounding success, according to feedback from the participants – mentors as well as mentees. The participating Austrian female film producers felt empowered and strengthened in their personal professional career development, and they became a mutually supportive group in which contacts were maintained (see: <https://propro.filminstitut.at/programme/feedback-of-2015-participants/>) The resonance provided by the international female mentors was similarly enthusiastic, with many wanting to establish such a programme in their home countries, as well. This led to the idea to expand the programme into an international initiative together with partner countries and institutions. To this end, talks are currently underway with representatives of possible partner institutions in Sweden, Germany, Finland, Switzerland, Belgium, and Croatia.

**i.3 Which indicators were used to determine impact?:**

As the first ProPro project cycle was only concluded 2015 – and career as well as company development are long-term processes – these results rely on a survey among participants and mentors.

## Speed-Dating for Women Composers

### b. Key objectives of the measures:

- building a network in the area of gender and music
- strengthening public perception of the oeuvre of contemporary Austrian women composers
- helping to place contemporary art at the heart of society and ensuring stable conditions for artistic creation

### c.1. the scope of the measure:

National

### c.2. the nature of the measure:

regulatory

### c.3. the main feature of the measure:

The music business is yet another area in which gender plays an important role. Whilst the gender ratio in university-level composition programmes has improved in recent years, young women composers and musicians still face challenges in their professional careers due to traditional gender stereotypes. To counteract this fact, 2012 saw the Arts and Culture Division of the Austrian Federal Chancellery initiate networking events – referred to as “Speed-Dating” – in order to facilitate contacts between women composers and event organizers, music festival directors, ensemble leaders, and music publishers. The core objective is to increase the number of works by women composers that are performed in concerts and festivals. Eleven ensembles performed works by the thirteen women composers who participated in the first Speed-Dating event. In the light of its success, this format was continued and expanded to also include women composers of electronic music, electro-acoustic works, and sound-design.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

### List targeted individual/social groups:

women composers from all musical genres

### e. What are the results expected through the implementation of the measure?:

- strengthening the perception and appreciation of the oeuvre of contemporary Austrian women composers, in particular among event organizers and music institutions (concert halls, festivals, etc)
- an increase in the number of contemporary works by women composers performed in concerts and festivals

### f.1 Name of agency responsible for the implementation of the measure:

Arts and Culture Division of the Federal Chancellery of Austria

### f.2 Financial resources allocated to implement the measure:

No data available

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

Yes

### i. Has the implementation of the measure been evaluated?:

Yes

### i.1 At what level the evaluation was conducted?:

National

### i.2 What were the main conclusions?:

- significant increase in the number of performances of contemporary works of music, composed by women (evaluation 2015)
- 73,8% of participating event organizers report that their perception of women composers has improved
- 71,4% of participating women composers report that they have the impression the perception of their work has improved

### i.3 Which indicators were used to determine impact?:

- the number of contemporary works by women composers performed in concerts and festivals
- and results of a survey among participants

## KALLIOPE – Women in Society, Culture, Academia and Science

### b. Key objectives of the measures:

- increase (international) visibility of the important contributions that Austrian women have made and are making to cultural and social life by means of international cultural policy measures
- increased awareness for and stimulation of the discourse on the work and impact of Austrian women artists and scientists
- support of opportunities for contemporary women artists to present themselves abroad and make international contacts

### c.1. the scope of the measure:

International

### c.2. the nature of the measure:

regulatory

financial

### c.3. the main feature of the measure:

The promotion of women's rights and gender equality is a key target in all areas of activities of the Austrian Federal Ministry for Europe, Integration and Foreign Affairs. "KALLIOPE Austria" is a new initiative that aims to support this cross-cutting international cultural policy focus on women over the 2015–2020 period that should be applied to all sectors of art and programme activities of Austria's international cultural policy network. KALLIOPE compiles 164 biographies of renowned Austrian women personalities, from the 18th century up to the present day, who shaped Austria and made history. Furthermore, it provides information on contemporary women artists and scientists supplemented by concrete project proposals aimed at presenting their work and impacting and stimulating debate on women's contribution to cultural and social life. The KALLIOPE publication itself will be promoted throughout the international cultural policy network. Furthermore, the project proposals will assist and support the individual bodies of the network (Cultural Fora, libraries, Austria Institutes, embassies and consulate-generals) in implementing the focus on women within their activities and developing projects adapted to local needs and contexts. Project proposals, including concepts, contact details, and – where applicable – rights clearance, range from film screenings in cooperation with international film festivals (e.g. the Vienna-based film festival "Tricky Women", which focuses on animated films made by women), theatre performances by women or dealing with women's issues (e.g. theatre formats on gender mainstreaming), book presentations and readings, talks with women architects, presentations of Austrian fashion labels, and cooperation opportunities with local fashion events.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

### List targeted individual/social groups:

women artists

### e. What are the results expected through the implementation of the measure?:

The Federal Ministry for Europe, Integration and Foreign Affairs implements around 6,000 projects in the fields of art, culture, and science every year abroad. These initiatives take place in more than 90 countries and ca. 2,700 locations. Around 4,500 partner institutions worldwide cooperate annually with Austria's international cultural policy network. The Ministry is thus the largest and most diverse Austrian organizer of events outside Austria. It is expected that the programmatic focus on women during the 2015–2020 period, supported through KALLIOPE in the area of international cultural policy, will lead to an increase in the number of implemented projects and events that:

- present and debate the work and impact of Austrian women artists and scientists
- involve contemporary Austrian women artists

The development of this initiative will be monitored (sex-disaggregated data on the number of artists and scientists involved in projects; projects per artistic discipline) and reported on in the *Austrian International Cultural Policy Yearbook*.

### f.1 Name of agency responsible for the implementation of the measure:

Culture Division of the Austrian Federal Ministry for Europe, Integration and Foreign Affairs

### f.2 Financial resources allocated to implement the measure:

Funding: EUR 15.700,- (KALLIOPE publication and project proposals) Funding for the implementation of KALLIOPE projects and other projects focusing on women by Austria's international cultural policy network is provided by their regular programme budget.

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

Yes

### i. Has the implementation of the measure been evaluated?:

No

## Vienna Film Fund: introducing gender criteria in regional film funding regulations

### b. Key objectives of the measures:

- creation of incentives to employ more female directors, writers, and producers in TV film production

### c.1. the scope of the measure:

Regional

### c.2. the nature of the measure:

regulatory

financial

### c.3. the main feature of the measure:

In 2015, the Austrian association for women in the audio-visual industry – *FC Gloria* – presented the results of an analysis of the distribution of allocated film funding resources among women and men in one of three central creative roles – scriptwriter, director and producer – between 2011 and 2015. The results showed a clear gender bias. Only 22% of all public funding resources for cinema releases were allocated to films with female directors, writers or producers. In the segment of film production for television broadcasting, the disparity was even higher, with only 12% allocated to projects involving a woman in one of the three central creative roles. In December 2015, the Vienna Film Fund, the largest regional film funding body in Austria with an annual funding budget of EUR 11 million, financed by the City of Vienna, modified its funding regulations for the television segment. Now, applicants can only request the maximum amount of funding for the production of feature films, series, documentaries, and documentary series for television if at least one of the three central creative roles is occupied by a woman. With regard to the production company, a woman is only considered to be the producer if she has the authority to sign for the company. In the evaluation of applications, points are allocated for the involvement of female directors, writers and producers. Furthermore, the Vienna Film Fund has extended its sex-disaggregated data analysis. In addition to the analysis of the proportions between women and men regarding the number of approved film projects, the amount of funding granted is analyzed further (gender-budgeting). The analysis is based on the Swedish model to ensure comparability with other European countries. It indicates the share of female directors, scriptwriters, and producers in supported film or television projects. The approved funding is divided into three equal parts. If a woman is occupied in one of the central creative roles a third of the funding is taken into account by the gender-budgeting statistic.

### d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

#### List targeted individual/social groups:

female directors, scriptwriters, and producers active in the television segment

### e. What are the results expected through the implementation of the measure?:

- an increase in the proportion of female directors, writers, and producers in TV film production

### f.1 Name of agency responsible for the implementation of the measure:

Vienna Film Fund

### f.2 Financial resources allocated to implement the measure:

None

### g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

/

### h.1. Implement the provisions of the Convention?:

No

### h.2. Support/nurture policy discussion inspired by the Convention?:

No

### h.3. Other reasons unrelated to the Convention?:

Yes

### i. Has the implementation of the measure been evaluated?:

No

# creACTIV – Culture in Vocational Training and Apprenticeships in Lower Austria

## b. Key objectives of the measures:

- ensure arts education in vocational schools of the federal province of Lower Austria
- promote the development of personal and creative skills and active participation in cultural activities for apprentices

## c.1. the scope of the measure:

Regional

## c.2. the nature of the measure:

regulatory

## c.3. the main feature of the measure:

The arts education project “creACTIV – Culture in Vocational Training in Lower Austria”, initiated by the association *Youth and Culture Wiener Neustadt* in cooperation with *KulturKontakt Austria*, has been running art and culture workshops at the 19 vocational schools of the federal province Lower Austria since the 2012/2013 school year. Every school year, about 40 workshops are offered in various artistic disciplines. Every workshop is hosted by a local artist or culture professional. In the workshop, the hosts join together with the trainees to develop and realize an artistic project – in art forms including architecture, theatre, music, film, design, acting, dance, graffiti, audio plays, literature, and animated film. The objective is to motivate apprentices to participate in cultural activities on their own initiative by capturing their interest and involving them in communicative exchange with people working in the fields of art and culture, taking the apprentices' own working and living circumstances as the point of departure. By addressing issues such as social action, teamwork, and creativity, this programme cultivates important key competences that will also serve the apprentices in their professional careers. The project was preceded by sporadic art workshops for apprentices under the aegis of the “K3 – Cultural Education for Apprentices” programme of *KulturKontakt Austria*. Building on this experience, 2012 saw creACTIV started as a pilot project in one of the four regions of Lower Austria with the aim of gradually expanding the offerings. Due to the positive feedback from workshop hosts, teachers, and participating apprentices, the project is now active in all regions of Lower Austria. Since 2012, more than 2,000 apprentices have participated in the programme.

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

## List targeted individual/social groups:

Youth

## e. What are the results expected through the implementation of the measure?:

- introduction of arts and cultural practices into learning environments of apprentices
- familiarization of apprentices with their local artistic and cultural environment and stakeholders (artists, cultural initiatives and institutions), their activities and offerings
- strengthening of their creative and social competences, and communicational and inter-personal skills

## f.1 Name of agency responsible for the implementation of the measure:

association Youth and Culture Wiener Neustadt in cooperation with KulturKontakt Austria

## f.2 Financial resources allocated to implement the measure:

Funding: School year 2014/2015: EUR 145.000,- federal province of Lower Austria, EUR 7.000,- KulturKontakt Austria (financed by the ministry responsible for education) School year 2015/2016: EUR 54.500,- federal province of Lower Austria, EUR 7.000,- KulturKontakt Austria

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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## h.1. Implement the provisions of the Convention?:

No

## h.2. Support/nurture policy discussion inspired by the Convention?:

Yes

## h.3. Other reasons unrelated to the Convention?:

No

## i. Has the implementation of the measure been evaluated?:

No

# Promotion of creative abilities and active participation in cultural life of children and young people

## b. Key objectives of the measures:

- support every child's right to active participation in cultural life
- encourage every child's creative abilities equally, irrespective of their talent, background or religion, while also strengthening important other skills such as concentration, motivation, communication skills, creativity, self-awareness, self-discipline, self-confidence, and a sense of responsibility
- strengthen each individual participating child's self-confidence as well as their sense of social belonging
- harness the positive effects of music and performing arts and the opportunities they provide to inspire children and young people and take a discernible step towards a society of equal opportunities
- connect people across borders, promote dialogue, and provide a positive experience of joint creative work

## c.1. the scope of the measure:

Regional

## c.2. the nature of the measure:

institutional

## c.3. the main feature of the measure:

Examples of programmes dedicated to the promotion of creative abilities in children and young people include: Superar: This is a high-quality musical programme for young people who, for various reasons, have little or no access to cultural education; the focus is on particular areas where music can contribute to social cohesion and promote dialogue. The programme offers courses in choirs and orchestras free of charge. At "open-house" singing lessons, entire classes or groups of pupils who have undergone no prior selection process receive musical training aimed at helping them achieve the best level possible. Instrumental lessons also take place in groups, with lessons focused on participants not only learning how to use the instruments, but also gaining a basic knowledge of music theory and how to handle and care for the instruments that they are borrowing. These activities are offered to school classes as well as in the form of classes open to the public, such as at community centres. The objective is to match the existing opportunities at the respective locations as closely as possible. Today, 1,200 children and young people are part of Superar in Austria. Furthermore, Superar has recently extended its activities internationally to locations in Bosnia and Herzegovina, Romania, Slovakia, Switzerland and Liechtenstein. Kulturschultüte (Culture School Cone): The project was initiated 2013 and offers each primary school pupil the opportunity to participate over a period of four years in a free cultural project once a year. Each year is dedicated to one artistic discipline. The projects are developed and implemented in close cooperation with Vienna's most reputable cultural institutions and cover the annual areas of music, drama, museums, and orchestras. Furthermore, the project offers workshops and training courses to support teachers in integrating cultural content into the curriculum. To date, around 2,100 children and 100 teachers from primary schools – most of which serve high percentages of children with migratory backgrounds and many with

## d. Does it specifically target individuals and/or social groups as defined in Article 7 of the Convention?:

Yes

## List targeted individual/social groups:

Youth

## e. What are the results expected through the implementation of the measure?:

### Superar:

- implement 32 choir classes in cooperation with 13 schools
- implement 7 open-house choirs and 1 open-house orchestra
- involve 1,200 children and young people in the project (choirs and orchestras) in Austria, and 800 more in 5 other countries (Bosnia and Herzegovina, Liechtenstein, Romania, Slovakia, and Switzerland).

### Kulturschultüte:

- implement at least 14 projects in cooperation with cultural institutions
- involve 2,100 pupils in the project
- expand the network of cooperation partners by at least 1-2 additional cultural institutions each year
- facilitate exchange and cooperation between school directors, teachers, and cultural institutions, by organizing round table discussions and get-togethers

## f.1 Name of agency responsible for the implementation of the measure:

Superar: association Superar; founded by the Vienna Boys' Choir, the Caritas programme of the Archdiocese of Vienna, and the Vienna Concert Hall.

## f.2 Financial resources allocated to implement the measure:

Superar: About 20% of the budget are provided by the City of Vienna (Municipal Department for Cultural Affairs, the 10th district of Vienna, and School Board of Vienna). The rest is provided by its main partners the Hilti Foundation and the ERSTE Foundation as well as other partners (foundations, donators, sponsors...). Kulturschultüte: To date, the project is funded almost exclusively by private sponsoring. Fees for artists involved in the teaching/learning process at schools are provided by the *KulturKontaktAustria Dialog Events* funding scheme.

## g. Name of NGOs and/or private companies engaged in the implementation of the measure, if any:

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## h.1. Implement the provisions of the Convention?:

No

**h.2. Support/nurture policy discussion inspired by the Convention?:**

No

**h.3. Other reasons unrelated to the Convention?:**

Yes

**i. Has the implementation of the measure been evaluated?:**

No

## CIVIL SOCIETY

**Have you taken or supported initiatives involving civil society in activities::**

**Promote the objectives of the convention through awareness raising and other activities: Yes**

**Please explain how:**

In general, promoting the Convention is not considered as an end in itself but as a means to raise awareness for and stimulate debate on particular objectives and related policy issues. Hence awareness raising activities are usually tied to specific policy issues and target groups, the Convention serving as a basis and catalyst for exchange and building links between stakeholders. For example, the Convention serves as the central point of reference to promote awareness and advocate for the specificity and genuine value of cultural goods and services, which must therefore not be treated as having solely commercial value. This is of particular relevance in negotiation processes with representatives of other policy fields like competition or trade policy. Building on the results of workshops and formal or informal consultations with civil society representatives, the Art and Culture Division of the Federal Chancellery regularly joins forces with civil society stakeholders aiming to ensure the dual nature of cultural expressions is taken into due consideration, e.g. in the negotiations on the so-called EU Block Exemption Regulations on State Aid in the field of EU competition law or negotiations on free trade and economic partnership agreements. Awareness raising activities for the Convention itself and its objectives are, most of the time, tied to specific occasions. For example, the World Day for Cultural Diversity for Dialogue and Development and the 10th anniversary of the Convention served as an excellent opportunity to involve and cooperate with civil society stakeholders to reach a wider public via public discussions, cultural events, and targeted media relations.

**Collect data and share and exchange information on measures adopted at local and international level: Yes**

**Please explain how:**

The Austrian Working Group on Cultural Diversity (ARGE) is the central dialogue forum to ensure active involvement of civil society representatives in the implementation and monitoring of the implementation process in Austria. Around 50 leading personalities representing the different cultural sectors in Austria are members of the ARGE, including individual experts, artists and culture professionals as well as representatives of associations, unions, academic institutions, training facilities and collecting societies. Representatives of the relevant federal ministries as well as the *Laender* participate at the meetings. The ARGE meets at least twice a year and provides a unique forum for continuous dialogue and exchange between representatives of civil society and the public authorities on matters relating to the Convention. Fields of activities: (1) sharing and exchange of information, (2) providing expertise and know-how on cultural policy development to public authorities, (3) organizing awareness-raising activities (4) monitoring the implementation process as well as developing concrete proposals on how to further this implementation process. Hence sharing and exchange of information on measures adopted at local and international levels constitutes an integral part of all deliberations at ARGE meetings. With regard to data collection it should be noted, that many studies, analyses and surveys commissioned by public authorities would not be possible without the contribution and cooperation of civil society representatives – they point out the need for data in specific sectors, contribute as experts to the study / survey design and data analysis, and facilitate data collection through activating their networks and spreading the information. Examples i.a.: the “Fair Pay” Survey 2014 on the financial situation of autonomous cultural initiatives and associations, the Austrian Creative Industries Reports 2013 and 2015, and the Feasibility Study on Active Labour Market Policy for Artists 2012.

**Provide spaces where ideas of civil societies can be heard and discussed while developing policies: Yes**

**Please explain how:**

Besides the ARGE different models to ensure involvement of civil society in the elaboration and implementation of specific cultural policies have been established. Examples: Since 2011, the Federal Chancellery organizes a series of workshops, each workshop dedicated to a specific up-coming cultural policy issue at EU level. The workshops aim to facilitate a high-quality professional exchange as well as networking between participants (including representatives of civil society and public authorities) via participatory working methods. A key element of all workshops is the presentation of meaningful good practices from Austrian and other European countries, therewith contributing also to cross-border knowledge-sharing. The presentations, inputs and results are published online. To date fifteen workshops have been conducted, many in cooperation with civil society organizations. Examples of workshop topics, i.a.: financing instruments for the cultural and creative industries; culture and EU rules on state aid, development of indicators for measuring the impact of cross-border cultural projects; and cross-border mobility of artists; Since 2013, the City of Vienna hosts regular cultural policy discussions with key stakeholders of the arts and culture sector. The objectives of this discussion series, named “Wien denkt weiter” (Vienna thinks one step further) are twofold: Firstly, to identify and discuss existing challenges and problems from various perspectives; secondly, to inform the further political decision-making. The discussions are hosted by the City Councillor for Culture. The invitation policy varies according to the discussed topic (e.g. for the discussion on “film and film distribution” distributors, producers, cinema operators, festival organizers, representatives of interest groups and video-on-demand platforms were invited). Particular attention is paid to ensure diversity among the participants, regarding for example ethnic background, age or the stage of career development.

**Implement Operational Guidelines: Yes**

**Please explain how:**

In addition to the above/below mentioned examples, activities include i.a. involving/nominating civil society representatives of the cultural sector to participate in expert meetings and working groups in the implementation of the EU Work Plan on Culture (2015–2018). Furthermore, it should be noted, that the activities of many civil society organizations and stakeholders of the cultural sectors active in areas covered by the Convention/the Operational Guidelines (including i.a. awareness-raising, information sharing, training, capacity-building, and networking activities as well as cooperation projects with international partners) receive public financial support to pursue their activities.

**Other: Yes**

**Please explain how:**

Creating synergies with existing UNESCO networks and activities in other programme areas and linking them explicitly also to the Convention constitutes a priority of the activities of the Point of Contact – striving to contribute to raising awareness for the objectives the Convention in cooperation with civil society. These activities include, for example:

- active involvement of civil society representatives in preparing the Austrian reply to the questionnaire on the implementation of the UNESCO Recommendation on the Status of the Artist,
- cooperating with the Austrian Creative Cities,
- granting patronage to events and initiatives promoting the objectives of the Convention by the Austrian Commission for UNESCO,

- cooperating with civil society stakeholders on the occasion of related World Days / International Days (e.g. World Radio Day, World Book and Copyright Day, International Jazz Day),
- cooperating with the UNESCO associated schools in Austria (e.g. the annual conference 2016 will be dedicated to “arts education and cultural diversity”), and
- integrating the cultural dimension in the programme of the Austrian Commission for UNESCO awarding innovative projects in the field of “Education for Sustainable Development” (2005–2014).

With regard to active involvement of the youth, members of the *Youth Expert Panel* of the Austrian Commission for UNESCO were invited to participate and contribute to the meetings of the Working Group on Cultural Diversity as well as the Expert Committee on Cultural Diversity – striving to ensure that the view of youth is represented in the discussions and decisions. Furthermore, the Commission produced a poster, highlighting the importance of cultural expressions and arts education, which was distributed to all schools in Austria, and supported the first “Action Day on Arts Education in Schools” in Austria 2016 (resulting in development of about 370 school projects from all different artistic disciplines in cooperation with artists and arts institutions).

#### **Is Civil Society contributing to this report?:**

Yes

#### **Name of the Organization(s):**

Association Culture for Children  
 Association of Austrian Artists, Künstlerhaus  
 Austrian Association for independent and autonomous cultural work  
 Austrian Association of Authors  
 Austrian Association of Independent Theatre  
 Austrian Cultural Council  
 Austrian Filmmakers Association  
 Austrian Music Council  
 Austrian World Music Association  
 Austrian Zimbabwe Friendship Association  
 EDUCULT – Institute for Cultural Policy and Management  
 EU XXL film. Forum for European Film  
 kulturen in bewegung / VIDC (Vienna Institute for International Dialogue and Cooperation)  
 KunstSozialRaum (ArtSocialSpace) Brunnenpassage  
 österreichische kulturdokumentation. Internationals archiv für kulturanalysen  
 as well as independent experts / culture professionals

## Contribution from Civil Society

**This section is to be completed with information provided by civil society:**

**Has the civil society taken initiatives to::**

**Promote the principle and the objectives of the Convention locally and internationally:** Yes

**Please explain how:**

The promotion of a diversity of cultural expressions constitutes the declared basis of action and driving force of most civil society activities in the field of arts and culture – in particular of representatives of cultural initiatives and institutions and of interest groups of artists and creators. The most prominent example of activities, with a strong explicit link to the Convention in the reporting period, is the organization of civil society seminars, workshops and forums to raise awareness for the specificity of art and culture in the context of free trade negotiations: Since 2013 civil society stakeholders follow closely the ongoing free trade negotiations and organize activities to raise awareness for possible overlaps and potential conflicts between free trade agreements and the principles of the Convention. The objective is ensuring that the dual nature of cultural goods and services is recognized in these agreements and states remain free to adopt and implement cultural policies. Teaming up with civil society organizations active in other areas, like environmental and consumer organizations, an intense public debate was initiated, which also – for the first time on a wider public scale – took note of the cultural dimension and raised considerable attention for the Convention.

**Promote ratification of the Convention and its implementation by governments:** Yes

**Please explain how:**

Building on the work of the Working Group on Cultural Diversity (ARGE) and the Expertenklatur (Expert Meetings, see below) civil society organizations frequently refer to the Convention as an additional reference to underpin their work. Areas of work supporting the implementation of the Convention include i.a.:

- Strengthening the status of holders of authors' rights and related rights (creation of an authors' rights contract law),
- Ensuring media diversity (providers/content), in particular through public-service broadcasting,
- Safeguarding the social and financial situation of artists and culture professionals (e.g. social security, unemployment insurance, and tax issues),
- Promoting cross-border mobility of artists, in particular visa requests by artists, culture professionals and other practitioners from developing countries
- Arts education in schools
- Cultural statistics

**Bring the concerns of citizens, associations and enterprises to public authorities, including vulnerable groups:** Yes

**Please explain how:**

The representation of the different interest groups in the cultural sector – creators, producers, distributors, disseminators, audience, etc. – is based on an

established system of interest groups, associations, unions and chambers (Chamber of Labour, Chamber of Economy), networks and NGOs, which exist for almost all artistic disciplines and branches of the creative industries. Furthermore, additional networks and interest groups which focus on cross-cutting issues, for example the situation of women artists and culture professionals, have been established. A wide range of actions is employed to bring their concerns to public authorities, including meetings with politicians and public authorities, contributions to consultations and expert reviews in the legislative procedures, position papers, open letters, petitions, expert-meetings with representatives of public bodies, public discussions and events, artistic interventions, media relations work, etc. A new, transversal focus of many civil society organizations is dedicated to the inclusion of refugees, displaced persons and asylum seekers through culture-related projects. Exemplary activities to promote their active participation in cultural activities are initiated by large cultural institutions (e.g. free entrance for refugees and their accompanying persons to the Kunsthistorisches Museum Wien, opening of rehearsals of the Wiener Musikverein for asylum seekers, free theatre training for juvenile refugees by the Burgtheater Wien, free instrumental lessons for juvenile refugees by the University of Music and Performing Arts Vienna) as well as by initiatives of the independent sectors, e.g. the theatre performance with refugees "Schutzbefohlene performen Jelineks Schutzbefohlene" by the artists collective "Die Schweigende Mehrheit" or film workshops for unaccompanied minor refugees at the Traiskirchen refugee camp in cooperation with the film festival This Human World.

**Contribute to the achievement of greater transparency and accountability and accountability in the cultural governance:** Yes

**Please explain how:**

Contributing to transparency and accountability of political processes constitutes an integral part of civil society organizations' activities, in particular associations, interest groups and unions of artists and creators. As mentioned above, activities include, i.a.:

- preparing opinions, comments and recommendations on content and procedures of cultural policy making in consultation with their members/member associations;
- participating in consultation mechanisms, expert reviews and public hearings (e.g. on legislative proposals in parliamentary proceedings), in advisory bodies, working groups and working meetings (e.g. advisory bodies for the different artistic disciplines of the Federal Chancellery, Working Group and Advisory Committee on Cultural Diversity), in participatory working formats or public discussion events (e.g. development of cultural development plans and strategies);
- collecting, processing and distributing information (e.g. via publishing opinions, comments, minutes, summaries, analyses, documentations, etc. online, in newsletters and/or periodicals); and therewith
- monitoring, assessing and documenting political processes and developments

**Monitor policy and programme implementation on measures to protect and promote diversity of cultural expression:** Yes

**Please explain how:**

The central forum for monitoring the implementation of the UNESCO-Convention is the annual "Expertenklausur Kulturelle Vielfalt" (Expert Meetings on Cultural Diversity). Organized by the Point of Contact a pool of committed artists and culture professionals, academics active in the field of cultural policy research, and representatives of civil society organizations and interest groups meet for a one to two-day session to evaluate the progress made in implementing the Convention in the previous year. The meetings enable civil society stakeholders to concentrate the body of available information and data by the numerous civil society stakeholders at one place, review it from the perspective of the Convention and draw up recommendations on key areas and activities for the further implementation of the Convention in Austria. The objective of these meetings is to give political weight to the concerns of artists and cultural professionals through public comments. The results of the meetings are published (concluding communiqué) and submitted to the relevant political decision-makers. The meetings are realized with support from the Arts and Culture Division of the Federal Chancellery.

**Build capacities in domains linked to the Convention and carrying out data collection:** Yes

**Please explain how:**

Examples of concrete actions include:

- Produce gender statistics on public film fundingIn 2016 the Austrian association for women in the audio-visual industry FC Gloria presented sex-disaggregated data regarding public film funding allocated to filmmakers (directors, producers and writers) by the main Austrian film funding bodies, the Austrian Film Institute and the Vienna Film Fund, in the period from 2011–2015;
- Conduct a survey on the social situation of filmmakers in AustriaThe survey, published in 2016, provides detailed data on the characteristics, socio-demographic structure, employment status, social security and income situation, education and training, mobility and networking and the role of cultural and social support schemes of Austrian filmmakers. The survey, commissioned by VDFS (Collecting Society of Filmmakers) in cooperation with the Austrian Filmmakers Association, its member associations, and the Austrian Directors Association, aims to inform policy makers by providing in-depth data and data analysis.
- Collect basic data on the framework conditions of independent and autonomous art and cultural initiatives in Austria, 2013 and 2014The Austrian Association for independent and autonomous cultural work and its member organizations initiated the first data collection focusing on local and regional independent / autonomous art and culture initiatives in Austria in order to supplement the picture on the Austrian cultural sector. Inspired by this initiative the Federal Chancellery conducts a pilot project for data on publicly funded local and regional cultural initiatives and centres in the official culture statistics in 2016.
- Organize exchange sessions with key stakeholders in the film sectorSince 2012, the association EU XXL film in cooperation with the Association of Austrian Filmmakers organizes "jour fixes" aiming to promote exchange of know-how and expertise between film professionals, strengthen their professional capacities, present good practices (from Austria and abroad) and discuss current market developments.
- 

**Create innovative partnerships with the public and private sectors and with civil society of other regions of the worlds:** Yes

**Please explain how:**

Examples of concrete actions include:

- cooperation of Austrian community radio stations with radio professionals from the Tonga minority in the border region of Zambia/Zimbabwe, including the production of the radio programming series "Radio Mwabonwa in 2015 – extended Teamwork on Tour", produced in cooperation between Freies Radio Salzkammergut (Free Radio Salzkammergut) and "Zongwe FM", including study visits of the colleagues from the Tonga in Austria. This programme was awarded the Adult Education Austrian Radio Award in 2016.

- partnership between the Austrian NGO “kulturen in bewegung” (culture on the move) with various cultural stakeholders in Uganda, including the Ndere Troupe, Amadinda Uganda and the Bayimba Cultural Foundation. “kulturen in bewegung” encourages and facilitates mutual visits and guest performances by Austrian and Ugandan musicians, performers and dancers; provides support and expertise in the search for funding, organizes networking meetings for Ugandan artists in Austria with for example, cultural policy stakeholders and funders, provides technical assistance (e.g. training of a team of sound-, light-, and stage technicians) ,and organizes events for the visiting Ugandan artists (e.g. workshops and concert tour for Amadinda Uganda 2015).
- in the field of literature, for example, the Mandelbaum Verlag (a Vienna-based independent publisher) supports collaborations between Austrian and African authors by a bilingual series of publications, dedicated to various aspects of cultural creation and cultural life in African metropolises. Each publication is conceptualized and authored in cooperation of Austrian and African art and culture professionals, and presented in the presence of authors in Austria

Furthermore, it should be noted, that the Austrian Working Group on Cultural Diversity is an active member of the European Coalitions for Cultural Diversity and the International Federation of Coalitions for Cultural Diversity.

**Challenges encountered or foreseen to implement the Convention:**

raising awareness, knowledge and understanding for the Convention

show concrete benefits and tangible results of working with the Convention

ensuring stable and predictable administrative, organizational and financial resources (planning security)

ensuring involvement of civil society and representatives of the cultural sector in all relevant policy fora (cultural mainstreaming)

strengthening non-profit, independent and autonomous cultural institutions

**Solutions found or envisaged:**

pursued public relations work and awareness-raising activities, linking them to particular thematic aspects of the Convention

pursued strategic partnerships with stakeholders active in other policy fields (e.g. volunteer work, environmental and social issues, development cooperation, etc.)

collection, analysis and dissemination of information, good practices, etc.

**Activities planned for next 4 years to implement the Convention:**

**Supporting attachment provided by the Civil Society:**

## Achievements, challenges, solutions and next steps

### **Describe main results achieved in implementing the Convention:**

In 2016 both the Convention as a reference framework for cultural policy making and a structured and continuous dialogue of governmental bodies and civil society in the Austrian Working Group of Cultural Diversity (ARGE) are well established in Austria. National level: During the last four years thematic fields such as social conditions for artists, tailor-made financial instruments for artists and cultural institutions, gender equality, access to cultural institutions, cultural education and cultural infrastructure have been processed with reference to the Convention. Moreover, the understanding of the role of culture has increased in various other political fields and aspects of life. Arts and culture are understood as central elements for regional and urban development and contribute significantly to economic growth. The interaction of local and regional culture and sustainable tourism is widely recognized. Examples for these developments are given in Chapter 2 (measures). Furthermore, the Convention has increased political awareness in sensitive areas such as international trade (e.g. TTIP) and sustainable development (e.g. national implementation of the 2030 Agenda for sustainable development). International level: Regular voluntary contributions to the International Fund for Cultural Diversity have been established. Austria is a member of the Intergovernmental Committee 2013-2017.

### **Challenges encountered or foreseen to implement the Convention :**

On the one hand a decreasing interest for the Convention can be observed as a result of high expectations. On the other hand migration and diversity shape society more than ever. In this respect the Convention gives a clear answer proposing culture as the key for openness, empathy, dialogue and respect. This aspect of the Convention needs to be emphasized nationally and internationally in order to face challenges in social cohesion, integration, radicalization and stigmatization.

### **Solutions found or envisaged to overcome those challenges:**

To experience and to express arts and culture is a basic human need and supports the development of a critical general public. This right to culture needs to be communicated widely. In terms of cultural mainstreaming cultural policy making needs to focus on raising awareness for the fundamental role arts and culture play in society on local, regional and global levels. As a place where meaning is questioned and produced, culture plays a key role when it comes to issues of cohesion and integration. Stable funding is considered as a basic requirement.

### **Steps planned for the next 4 years:**

The government of Austria is planning to support initiatives and projects that promote the cultural participation of migrants, to open cultural institutions and to strengthen intercultural competences, e.g. expansion of the pilot project "growing:together – arts and integration" by the Federal Chancellery. Furthermore, it is determined to enhance the production of contemporary arts, e.g. by providing three-year funding contracts and increasing funding for independent cultural institutions and artists. Finally, by a reform of press subsidies the diversity of quality of the Austrian media will be strengthened and the digital developments will be taken into account.

## SOURCES AND STATISTICS ANNEXES

### 1. Economy and Finance

When reporting data in this section, it is important to define the "cultural sector" for statistical purposes and apply that definition consistently. For guidelines, please refer to the [2009 UNESCO Framework for Cultural Statistics \(FCS\)](#)

#### 1.1. Total Flows of Cultural Goods and Services

##### 1.1.a Cultural Goods

(a) Exports in cultural goods	573240372.12	2014	Statistics Austria, Cultural Statistics
(b) Imports in cultural goods	1073469046.40	2014	Statistics Austria, Cultural Statistics

##### 1.1.b Cultural Services

(a) Exports in cultural services			
(b) Imports in cultural services			

#### 1.2. Contribution of cultural activities to Gross Domestic Product (GDP)

(a) Total GDP	364722988.80	2013	Statistics Austria, National Accounts
(b) Share of cultural activities in GDP	6802451.20	2013	Statistics Austria, Cultural Statistics

Which methodology was used to calculate the share of culture in total GDP?

<p>Gross value added of the cultural sector as a percentage of GDP</p>

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#### 1.3. Government expenditure on culture (If not available, please use government expenditure on Recreation and Culture)

(a) Total government expenditure	196913001.60	2015	Statistics Austria, Expenditure of general government by f	
(b) Share of culture in government expenditure	1.10	2094278.40	2015	Statistics Austria, Expenditure of general government by f

## 2. Books

	Num	Sales, USD	Year	Source
<b>(a) Number of published titles</b>	8553		2014	Statistics Austria, Cultural Statistics
<b>(b) Number of publishing companies</b>				
Total all companies	353		2013	Statistics Austria, Structural Business Surv
Small Size Companies	312		2013	Statistics Austria, Structural Business Surv
Medium Size	32		2013	Statistics Austria, Structural Business Surv
Large Size	9		2013	Statistics Austria, Structural Business Surv
<b>(c) Bookshops and sales</b>				
Bookstore chains	0			
Independent Book stores	450	776065.20	2013	Statistics Austria, Structural Business Surv
Book stores in other retail				
Online Retailers				
<b>d) Translation flows</b>				
Number of published translations				

## 3. Music

#### (a) Production / Number of albums produced:

Num	Year	Source
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Physical Format	<input type="text"/>	<input type="text"/>	<input type="text"/>
Digital format	<input type="text"/>	<input type="text"/>	<input type="text"/>
Independent	<input type="text"/>	<input type="text"/>	<input type="text"/>
Majors	<input type="text"/>	<input type="text"/>	<input type="text"/>

**(b) Sales / Total number of recorded music sales:**

Physical format	<input type="text"/>	<input type="text"/>	<input type="text"/>
Digital format	<input type="text"/>	<input type="text"/>	<input type="text"/>

**4. Media**

**(a) Broadcasting audience and share**

<b>Year</b>	<b>Source</b>
2015	AGTT/Teletest

Programme type	Audience share	Type of ownership	Type of access	Remove
ORF 2	21	Public	Free	
ORF eins	12	Public	Free	
PRO7	5	Private	Free	
RTL	5	Private	Free	
SAT.1	5	Private	Free	
ZDF	4	Public	Free	
VOX	4	Private	Free	
ARD	3	Public	Free	
PULS 4	3	Private	Free	
ATV	3	Private	Free	

**(b) Broadcasting media organizations**

<b>Year</b>	<b>Source</b>
<input type="text"/>	<input type="text"/>

**Number of domestic media organizations providing**

Ownership:	Radio channels	Television channels	Both radio & television channels	Total
Public	0	0	1	1
Private	55	54	0	109
Community	14	3	0	17
Not specified	3	0	0	3
Total	72	57	1	130

**(c) Newspapers (excluding online newspapers only)**

<b>Year</b>	<b>Source</b>
2016	Austrian Newspaper Association

Publishing format - printed: Daily newspapers	Non-daily newspapers	Total
Free Only	3	32
		35

Paid Only	13	36	49
Both Free and Paid	16	68	84

**Publishing format - both printed and online**

Free Only			0
Paid Only			0
Both Free and Paid			0
Total	32	136	168

**5. Connectivity, infrastructure, access**

	Num	Year	Source
(a) Number of mobile phone subscribers per 1000 inhabitants	1526	2014	RTR Telekom Monitor
(b) Number of households with Internet access at home	2830400	2015	Statistics Austria, European survey on ICT
(c) Number of individuals using the Internet	5486200	2015	Statistics Austria, European survey on ICT

**6. Cultural Participation****Percentage of people participating in cultural activities at least one time during the last 12 months**

Activity (in %)	Female	Male	Total
Cinema	48.00	47.00	95.00
Theatre	49.00	56.00	105.00
Dance (including ballet)		0.00	0.00
Live concert/musical performance			0.00
Exhibition	43.00	45.00	88.00
TOTAL	140.00	148.00	288.00

**Is there any available data on the reasons for the non participation in cultural events?**

No  Yes

Main reasons for non-participation (in %). Female	Male	Total
Too Expensive		
Lack of Interest		
Lack of time		
Lack of information		
Too far away		
Other		

**7. Additional clarifications:**

Calculated at the EUR/USD conversion rate applicable on 10 June 2016 (EUR 1 = USD 1,1296); re 2.c "independent book stores": Number of enterprises in the NACE-category 'Retail sale of books in specialized stores' re 3. "music": data on the Austrian music market (i.a. on revenue streams and market shares) is available online: <http://www.ifpi.at/?section=inhalt&inhaltid=9>; Given the complex, cross-border licensing practice, there is no data available on the number of produced albums recorded by a central body. Concerning the number of recorded music sales further specifications would be needed (e.g. definition of digital format - single tracks, albums, jingles, online-streaming services, etc.) re 4.a "type of ownership": includes TV channels owned by German media organizations (e.g. the channels ZDF and ARD by the German public service broadcaster) re 4.b "number of domestic media organizations

providing private television channels": the number of 54 media organizations is composed of different categories: 5 private organizations providing a full-time programme (ATV, Puls 4, Servus TV, gotv - specialized on music-videos, and Ö24 TV - available via cable networks and internet); 6 regional tv-programmes with a programme of 5-8 hours a day; and 43 weekly magazines, with about 20-90 minutes programme a week, broadcasted in continuous loop in regional or local cable networks; However, there are 165 officially registered media organizations providing a TV-programme in Austria. The further 111 registered TV broadcasters include info-channels by cable network operators, weather cameras broadcast in local cable networks of tourist regions, and some registered satellite-TV-programmes, serving exclusively promotional purposes. re 5. "Number of individuals using the Internet": Individuals of 16 to 74 years using the internet in the last 12 months re 6. "cultural participation": Source: EU-SILC re 6. "theatre": All kinds of live performances together re 6. "total": Including sports events

**Additional Annexes (if any):**

## SUBMISSION

**Title:**

Mr

**First Name:**

Stephan

**Family Name:**

Vavrik

**Organization:**

Federal Ministry for Europe, Integration and Foreign Affairs

**Position:**

Ambassador, Head of Department for multilateral cultural policy

**DATE OF SUBMISSION:** 29/8/2016