

# Form Submission: Quadrennial Periodic Report

## GENERAL INFORMATION

### TECHNICAL INFORMATION

**Name of Party:**

Austria

**Date of**

**Ratification:**

2006

**Officially Designated Point of Contact of the Convention:**

**Country:** Austria

**Website:** <http://www.unesco.at> (<http://www.unesco.at>)

Ms.

Klara Kostal

Austrian National Commission

Universitätsstrasse 5

1010 Vienna

Austria

**Phone Number:** +4315261301

**Email:** [kostal@unesco.at](mailto:kostal@unesco.at)

**Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:**

The preparation of the Austrian QPR has been coordinated by the Point of Contact to the Convention within the Austrian Commission for UNESCO, in close coordination with the Federal

Ministry for Arts, Culture, the Civil Service and Sport as well as the Federal Ministry for European and International Affairs. Beyond the ministries mentioned, other technically competent federal ministries, the Laender (federal provinces) and in accordance with Art. 11 of the convention representatives of civil society organisations were involved in the preparation of the report. This included face-to-face-interviews as well as written/online consultation. (For an extensive account on the process of civil society involvement please refer to the respective chapter of this report.) Additionally, the Point of Contact to the Convention conducted an extensive desk research in order to identify examples of good practice as well as relevant data. Relevant statistical data included in the report was provided by Statistics Austria (STAT). Measures and examples collected in this manner were evaluated by the Advisory Committee on Cultural Diversity. To further ensure involvement of civil society in the preparation of the report, a workshop was organised at the beginning of March 2020. The workshop allowed to discuss the examples collected as well as to further elaborate civil society's future priorities, 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 report was finalised by the Federal Ministry for Arts, Culture, the Civil Service and Sport as well as the Federal Ministry for European and International Affairs.

#### **Executive summary:**

Austria is explicitly committed to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its importance as a Magna Charta of international cultural policy.

Austrian cultural policy focuses, according to the guidelines for the implementation of the Federal Arts Promotion Act (as of October 2019), on the promotion and development of artistic creation and production in all cultural domains in Austria and its distribution and mediation by a suitable institution, in particular by

- enabling innovative artistic and cultural projects
- maintaining the artistic and cultural activity of the funded institutions
- (promoting) international mobility
- promotion of contemporary art and culture by supporting artistic and cultural projects as part of artistic and cultural education in all cultural domains

These aspects are clearly in line with the goals of the Convention as are the following overarching priorities:

Gender equality: Promoting gender equality is a priority at federal, regional (Laender) and municipal level. At federal level, provisions for gender equality are embedded in the above-mentioned guidelines of the Federal Arts Promotion Act. Further, the guidelines for the implementation of Austrian foreign cultural policy incorporate similar directives: the network of cultural forums (cultural institutes) and embassies is instructed to ensure that female artists are adequately represented in the projects funded and to provide disaggregated data regarding the percentage of women per project funded as well as in the annual programming. Since 2007, the federal annual Arts and Cultural Report provides disaggregated data regarding transfer payments to individual artists; Since 2009 (mandatory since 2013) gender budgeting is guaranteed in the Austrian federal constitution. In addition, advisory boards and juries actively

involved in the promotion of art and culture are gender balanced. The monitoring framework of the QPR allows to draw attention to successfully implemented cultural policy measures on gender equality, whilst at the same time allowing to demonstrate key areas for further action. Numerous examples of good practice from the Austrian film sector were identified whilst preparing the QPR, illustrating the sector's current pioneering role.

The social and economic protection of artists and cultural workers, being a prerequisite for any artistic and cultural creation, is also within the focus of Austria's cultural policy making. In 2018, a study was carried out examining the social situation of cultural professionals, providing a valuable data basis for the improvement of the current situation. The results of the study display possible fields of action, in which cultural policy measures can contribute to improving the socio-economic situation of professionals in the sector, e.g. regarding fair remuneration.

Austria regards the 2005 Convention as an instrument that contributes strongly to the implementation of the Sustainable Development Goals (SDGs). The Convention's framework allows to underline culture's important contribution to sustainable development whilst at the same time highlighting the necessary inclusion of cultural aspects in development plans and strategies. Cross-sectoral as well as inter-ministerial cooperation is key to drawing synergies. Such a cross-sectoral platform of information exchange and networking is facilitated via a series of events on culture and sustainable development, organised by the Federal Ministry for Arts, Culture, the Civil Service and Sport.

In 2019 the EU and its member states decided to strengthen the UNESCO 2005 Convention in several ways. On the one hand, the SDGs – and thus also the convention – play a stronger role in the current Working Plan on Culture. On the other hand, the decision fosters culture's role in the EU's external relations, aiming at the joint implementation of cultural projects worldwide that follow a participative, bottom-up approach and focus on local responsibility and needs. The implementation takes place via EUNIC, the network of EU cultural institutes, or via the local "EUNIC clusters", in cooperation with the EU delegations and local stakeholders.

The cross-sectoral character of culture is decisive for the adequate design of cultural policy measures. Most of the implemented measures are the result of different, interacting factors. However, it can be highlighted that the Convention has proven to be an effective instrument to stimulate inter-ministerial dialogue and to ensure the involvement of civil society actors from the cultural sector. In addition, the monitoring framework offers concrete guidelines as well as the flexibility to design and implement measures according to national and local requirements.

Currently, activities aiming at the creation of a national digital roadmap as well as measures regarding preferential treatment, require an intensified cross-sectoral exchange, including a range of various relevant state, private and civil society stakeholders, in order to further the implementation of the Convention.

Note: For reasons of consistency, the currently valid names of the responsible federal ministries are used below, despite differing names in the reporting period.

**Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations**

**(CSOs) if they have contributed to the QPR drafting, including through the CSO form.:**

Civil Society Organization (CSO)	Austrian Working Group for Cultural Diversity	gimpel@igkultur.at	<a href="https://www.unesco.at/kultur/vielfalt-kultureller-ausdrucksformen/kooperation-und-vernetzung/arge-kulturelle-vielfalt">https://www.unesco.at/kultur/vielfalt-kultureller-ausdrucksformen/kooperation-und-vernetzung/arge-kulturelle-vielfalt</a>
Civil Society Organization (CSO)	Vienna Institute for International Dialogue and Cooperation	baeva@vidc.org	<a href="http://www.vidc.org/">http://www.vidc.org/</a>
Civil Society Organization (CSO)	Austrian Musicfonds	office@musikfonds.at	<a href="http://www.musikfonds.at">http://www.musikfonds.at</a>
Public Sector	University for Music and Performing Arts Vienna	ellmeier-a@mdw.ac.at	<a href="https://www.mdw.ac.at/">https://www.mdw.ac.at/</a>
Civil Society Organization (CSO)	IG Kultur Österreich	office@igkultur.at	<a href="http://www.igkultur.at">http://www.igkultur.at</a>
Civil Society Organization (CSO)	Verein Culture2Culture / TrickyWomen	office@trickywomen.at	<a href="https://www.trickywomen.at/">https://www.trickywomen.at/</a>
Public Sector	Institute for Cultural Management and Gender Studies, MDW	ikm@mdw.ac.at	<a href="https://www.mdw.ac.at/ikm/">https://www.mdw.ac.at/ikm/</a>
Civil Society Organization (CSO)	Austrian Music Council	office@oemr.at	<a href="https://oemr.at/">https://oemr.at/</a>
Civil Society Organization (CSO)	Kunstraum Kultur AXE	info@kulturaxe.com	<a href="http://www.kulturaxe.com/cle3.html">http://www.kulturaxe.com/cle3.html</a>
Civil Society Organization (CSO)	SMartAt	contact@smartatmobility.com	<a href="https://www.smartatmobility.com/">https://www.smartatmobility.com/</a>
Civil Society Organization (CSO)	Austrian Filmmakers Association	office@filmschaffende.at	<a href="https://filmschaffende.at/">https://filmschaffende.at/</a>
Civil Society Organization (CSO)	Berufsvereinigung der Bildenden Künstler Österreichs	berufsvereinigung@art-bv.at	<a href="http://www.art-bv.at/">http://www.art-bv.at/</a>

Civil Society Organization (CSO)	IG Freie Theater	office@freietheater.at	<a href="https://freietheater.at/">https://freietheater.at/</a>
Public Sector	Austrian Film Institute	office@filminstitut.at	<a href="https://www.filminstitut.at/">https://www.filminstitut.at/</a>
Civil Society Organization (CSO)	IG World Music Austria	info@worldmusicaustria.info	<a href="http://www.worldmusicaustria.info/">http://www.worldmusicaustria.info/</a>
Civil Society Organization (CSO)	music austria	office@musicaustria.at	<a href="https://www.musicaustria.at/">https://www.musicaustria.at/</a>
Civil Society Organization (CSO)	springerin	springerin@springerin.at	<a href="https://www.springerin.at/">https://www.springerin.at/</a>
Civil Society Organization (CSO)	Verband Feier Radios Österreich	office@freie-radios.at	<a href="https://www.freie-radios.at/">https://www.freie-radios.at/</a>
Civil Society Organization (CSO)	Fiftitu%	office@fiftitu.at	<a href="https://fiftitu.at/">https://fiftitu.at/</a>
Civil Society Organization (CSO)	Kulturplattform Oberösterreich	kupf@kupf.at	<a href="https://kupf.at/">https://kupf.at/</a>
Civil Society Organization (CSO)	Verein Hunger auf Kunst & Kultur	office@hungeraufkunstundkultur.at	<a href="https://www.hungeraufkunstundkultur.at/">https://www.hungeraufkunstundkultur.at/</a>
Public Sector	kulturtankstelle	katharina@kulturtankstelle.at	<a href="http://www.kulturtankstelle.at/">http://www.kulturtankstelle.at/</a>
Private Sector	EDUCULT	office@educult.at	<a href="https://educult.at/">https://educult.at/</a>
Public Sector	Juridicum Vienna	wolfgang.wieshaider@univie.ac.at	<a href="https://juridicum.univie.ac.at/">https://juridicum.univie.ac.at/</a>
Civil Society Organization (CSO)	FC Gloria	welcome@fc-gloria.at	<a href="https://www.fc-gloria.at/">https://www.fc-gloria.at/</a>
Civil Society Organization (CSO)	IG Kultur Burgenland	burgenland@igkultur.at	<a href="http://www.igkultur.at">http://www.igkultur.at</a>

Civil Society Organization (CSO)	Dachverband der Salzburger Kulturstätten	dachverband@kultur.or.at	<a href="https://www.kultur.or.at/">https://www.kultur.or.at/</a>
Civil Society Organization (CSO)	Aporon 21	office@aporon21.org	<a href="http://www.aporon21.org/">http://www.aporon21.org/</a>
Civil Society Organization (CSO)	Künstlerhaus Wien	office@k-haus.at	<a href="https://www.k-haus.at/">https://www.k-haus.at/</a>
Civil Society Organization (CSO)	Alte Schmiede	info@alte-schmiede.at	<a href="https://www.alte-schmiede.at/">https://www.alte-schmiede.at/</a>
Civil Society Organization (CSO)	IG KiKK	office@igkikk.at	<a href="https://igkikk.at/">https://igkikk.at/</a>
Civil Society Organization (CSO)	Tiroler Kulturinitiativen	office@tki.at	<a href="https://www.tki.at/home/">https://www.tki.at/home/</a>
Civil Society Organization (CSO)	IG Kultur Vorarlberg	office@igkultur-vbg.at	<a href="https://igkultur.at/?bundesland=vorarlberg">https://igkultur.at/?bundesland=vorarlberg</a>
Civil Society Organization (CSO)	IG Kultur Steiermark	office.igkultur@mur.at	<a href="https://igkultur.at/?bundesland=steiermark">https://igkultur.at/?bundesland=steiermark</a>

# GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



## CULTURAL AND CREATIVE SECTORS

**A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:** YES

**Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors::**  
YES

**Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:**  
YES

**If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):** YES

**Specific education and training programmes in the arts and the cultural and creative sectors are established, including:**

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management  
 Design  
 Digital cultural and creative sectors  
 Media arts  
 Music  
 Performing arts  
 Publishing  
 Visual arts

**Specific measures and programmes have been implemented over the last 4 years to:**

Support job creation in the cultural and creative sectors  
 Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

**Statistical offices or research bodies have produced data during the last 4 years:**

related to cultural and creative sectors

**Please provide whenever possible disaggregated data by sector:**

not available

**Share of employment in the cultural and creative sectors:**

3.30%

2018

**Please provide whenever possible disaggregated data by sector, age, sex and type of employment:**

**Sectors**

Cultural heritage, archives, libraries	0,3% of total employment
Book and press	0,9% of total employment
Visual arts	0,5% of total employment
Architecture	0,4% of total employment
Performing arts	0,5% of total employment
Audio-visual and multimedia	0,4% of total employment
Education	0,2% of total employment
Cultural sector (total)	3,3% of total employment

**Age Groups**

15-24	2,3%
25-49	3,6%
50+	3,2%



### Age Groups by sector

Sector	Age 15-24	Age 25-49	Age 50+
Total	2,3%	3,6%	3,2%
Cultural heritage, archives, libraries	(x)	0,4%	(0,2%)
Book and press	(0,7%)	1,0%	1,0%
Visual arts	(x)	0,5%	(0,5%)
Architecture	(x)	0,5%	(0,4%)
Performing arts	(x)	0,5%	0,6%
Audio-visual and multimedia	(x)	0,5%	(0,2%)
Education	(x)	0,2%	(0,3%)

### Sex

Sector	female	male
Total	3,3%	3,3%
Cultural heritage, archives, libraries	0,3%	0,3%
Book and press	1,1%	0,8%
Visual arts	0,5%	0,5%
Architecture	0,3%	0,5%
Performing arts	0,4%	0,6%
Audio-visual and multimedia	0,3%	0,4%
Education	0,3%	(0,2%)

( ) Flagged values for population groups with an estimated size of less than 6,000 persons.

(x) Suppressed values for population groups with an estimated size of less than 3,000 persons.

### Total public budget for culture (in USD):

0.00USD

### Total public budget for culture (in USD):

2,999,544,238USD

2017

**Please provide whenever possible the share allocated by cultural sectors/domains (in %):**

Total: 2,999,544,238.38871

By sector (in USD)

	USD
Museums, archives, science	385,684,888
Building culture, monuments	224,478,632
Folk culture, costumes	44,765,328
Literature	19,820,275
Libraries	114,310,865
Press	12,062,209
Music	129,998,272
Performing arts	540,252,353
Visual arts, photography, architecture, design	35,679,028
Film, cinema, video	47,992,962
Radio, TV	308,702
Cultural initiatives, centres	218,929,212
Cultural education and training	849,141,207
Adult education	1,252,269
International cultural exchange	30,846,060
Big events	60,375,593
Other areas	283,646,383

**Relevant Policies and Measures:**

**Funding Programme Contemporary Circus**

**Name of agency responsible for the implementation of the policy/measure:**

Federal Ministry for Arts, Culture, the Civil Service and Sport

**Cultural domains covered by the policy/measure:**

Performing Arts

**Website of the policy/measure, if available:**

<http://www.bundeskanzleramt.gv.at/agenda/kunst-und-kultur/kulturinitiativen-museen-volkskultur/foerderungen/kulturinitiativen.html>

**Describe the main features of the policy/measure:**

Taking into consideration that the artistic form of contemporary circus is becoming increasingly widespread in Austria, the Federal Ministry for Arts, Culture, the Civil Service and Sport, established a separate funding scheme for contemporary circus in 2016. It was implemented

following the objectives to, • support innovative, contemporary, and experimental projects of high quality in the area of contemporary circus • raise awareness for contemporary circus as a performing art in the general public as well as within artistic communities • increase artistic competence, the quality, and the international reputation of Austrian artists in this sector.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

• establishment of an advisory body for Contemporary Circus • 32 productions and projects have been supported since the implementation of the measure, e.g. the projects DOT & LINE by Sebastian Berger and Fallhöhe by Arne Manott/Elina Lautamäki

**Financial resources allocated to the policy/measure in USD:**

EUR 200,000 / USD 217,420/ annually

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

---

## MEDIA DIVERSITY

**Public service media has a legal or statutory remit to promote a diversity of cultural expressions:** YES

**Policies and measures promote content diversity in programming by supporting:**

Regional and/or local broadcasters

Linguistic diversity in media programming

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

**Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):** YES

**Regulatory authority(ies) monitoring media exist:** YES

**If YES, please provide the name and year of establishment of the regulatory authority(ies):**

RTR - Rundfunk und Telekom RegulierungsGmbH / Austrian Regulatory Authority for Broadcasting and Telecommunications / 2001

ORF Stiftungsrat / 2001

ORF Publikumsrat / 2001

**If YES, these regulatory authority(ies) monitor:**

Public media

Community media

Private sector media

Online media

**If YES, these regulatory authority(ies) are responsible for:**

Issuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

Monitoring cultural (including linguistic) obligations

Monitoring gender equality in the media

Monitoring editorial independence of the media

**Relevant Policies and Measures:**

### **Austrian Music Charta 2018**

**Name of agency responsible for the implementation of the policy/measure:**

Federal Chancellery

**Cultural domains covered by the policy/measure:**

Music

**Website of the policy/measure, if available:**

<http://www.bundeskanzleramt.gv.at/bundeskanzleramt/nachrichten-der-bundesregierung/2017-2018/nach-medienenquete-einigung-ueber-hoehere-quote-fuer-oesterreichische-musik-im-orf.html>

**Describe the main features of the policy/measure:**

In June 2018, the Austrian Broadcasting Corporation (ORF) and representatives of the Austrian music industry signed an agreement to increase the share of local music content in the Austrian Broadcasting Corporation's programmes. The agreement states the following: for the radio station Ö3 a share of 18 per cent of Austrian/local music, with a share of 15 per cent in its core time, has been set; one third of Austrian music on all ORF radio stations; establishment of special programmes on television. Such an agreement on a share within economically strong periods is unprecedented. It allows to increase the share of Austrian Music on Ö3, the station with the highest ratings, to 15 percent between 5 a.m. and 10 p.m. in the next three years. The total share of Austrian music on Ö3 will be raised to 18 percent in the same period. In addition, a broadcasting programme on the channel ORF III is being envisaged, dedicated to the broadcasting of contemporary music in all varieties, but in particular the inclusion of contemporary Austrian music. Objectives: • increased visibility and awareness of local (Austrian) music content • sustainable contribution to Austria's music and culture production • strengthening Austria's creative industries

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

- increased visibility of local (Austrian) music content on public radio stations

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Austrian Broadcasting Corporation (ORF)

**Type of entity:**

Public Sector

actors from the Austrian music industry

**Type of entity:**

Civil Society Organization (CSO)

---

## DIGITAL ENVIRONMENT

**Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):** YES

**Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):** NO

**Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):** YES

**Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):** YES

**Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:** NO

**Relevant Policies and Measures:**

### VAT-Reduction for e-books

**Name of agency responsible for the implementation of the policy/measure:**

Federal Ministry for Justice

**Cultural domains covered by the policy/measure:**

Publishing

**Website of the policy/measure, if available:**

<http://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=10004873>

**Describe the main features of the policy/measure:**

The VAT for e-books and other digital publications has been adjusted to the VAT for the printed book (10 percent). In addition to a reduction of costs of e-publications for consumers, the harmonisation of the VAT entails a simplification for the book and media industry regarding the handling of combined products.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of**

**the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Extension of the reduced VAT rate to e-books and other electronic publications

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

---

## **Funding Programme Media Art Projects Salzburg**

### **Name of agency responsible for the implementation of the policy/measure:**

Land Salzburg (federal province)

### **Cultural domains covered by the policy/measure:**

Media Arts

### **Website of the policy/measure, if available:**

[http://www.salzburg.gv.at/kultur\\_/Documents/Medienkunst.pdf](http://www.salzburg.gv.at/kultur_/Documents/Medienkunst.pdf)

### **Describe the main features of the policy/measure:**

In 2019, the province of Salzburg (Land Salzburg) established a new funding programme to support media art projects. The programme is open for artists and institutions, working with digital and electronic media, realising projects that combine multiple media, allow for user-controlled interaction and are process-oriented. Funding is available for artists and institutions biographically associated with Salzburg. Further, the funding programme increases visibility of contemporary media art in the province of Salzburg.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

In the course of the selection process, an independent jury of experts (2 female, 1 male) selected three media art projects (1 from a female artist, 2 from male artists) from 20 submissions (6 female, 14 male). Projects range from the simulation of artistic processes via artificial intelligence, a digital visualisation of climate protection actions, to the creation of an online-composition-mechanism for professional as well as amateur musicians within a public-performative space. The selected media art projects reflect integral aspects of the region's cultural development plan, such as cultural participation, accessibility, and peer-to-peer networking and cooperation. Projects are currently being developed or implemented. As the data shows, two thirds of the projects were submitted by men, which is why, incentives for a higher participation of women will be considered for the upcoming call.

### **Financial resources allocated to the policy/measure in USD:**

EUR 25,000 / USD 27,000 USD / annually

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

---



## **European Media Art Platform (EMAP)**

**Name of agency responsible for the implementation of the policy/measure:**

Ars Electronica

**Cultural domains covered by the policy/measure:**

Media Arts

**Website of the policy/measure, if available:**

<https://call.emare.eu/>

**Describe the main features of the policy/measure:**

The European Media Art Platform (EMAP) was founded by eleven renowned media art institutions from all over Europe, including Ars Electronica in Austria, with the support of the EU's Creative Europe programme. The programme provides support for emerging European media artists, offering a production scholarship and a two-month residency with a host institution, including access to the institution's infrastructure as well as in-house expertise.

Objectives: • financial support for emerging media artists • networking on European level

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

A total of 17 European artists in the first year and 13 in the second year, participated in the residency productions at their 11 European host organisations in different EU countries. The artists realised altogether 22 works so far (another 22 will follow 2020-2021) with the support of the host, offering infrastructure and counselling with experts. The projects have already received overwhelming international recognition. Examples range from the "Hidden Life of an Amazon User" by Spanish artist Joanna Moll, measuring and showing the carbon emissions of our Amazon shopping activities, to "Mozaic Virus" by British artist Anna Ridler. The project received an honorary mention at Ars Electronica 2019 in the category of "AI and Life Arts"; her following work "Myriad" was shortlisted for the "design of the year 2019" by the Dutch Design Museum. Apart from the residence productions and their individual presentations in form of exhibitions, performances, artist talks and workshops and the promotion of the artists, the EMAP member institutions also organise collective conferences and exhibitions with the artists. A total of more than a quarter million visitors have attended these events directly organised by EMAP each year.

**Financial resources allocated to the policy/measure in USD:**

Total of EUR 1,932,000 / USD 2,090,027

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

on-going evaluation

**Partner(s) engaged in the implementation of the measure:**

European Union (Creative Europe Programme)

**Type of entity:**

Public Sector

---

## PARTNERING WITH CIVIL SOCIETY

**Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):**

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

**Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: YES**

**Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions: YES**

**Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.): YES**

**If YES, please provide up to 2 examples:**

The Austrian Working Group on Cultural Diversity (ARGE) was established in 2004, during the process of drafting the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, within the Austrian Commission for UNESCO. As a platform for dialogue on cultural diversity, the Working Group on Cultural Diversity encourages the active participation of civil society and supports the exchange of information and consultation between all relevant actors and levels. The Austrian Commission for UNESCO is supporting this process of implementation of the Convention as a national contact point.

**Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: YES**

**Relevant Policies and Measures:**

### **Establishment of Advisory Boards**

**Name of agency responsible for the implementation of the policy/measure:**

Federal Ministry for Digital and Economic Affairs

City of Vienna

**Website of the policy/measure, if available:**

<http://www.bmdw.gv.at/Themen/Wirtschaftsstandort-Oesterreich/Kreativwirtschaft/Kreativwirtschaftsbeirat.html>;

<http://www.wien.gv.at/kultur/abteilung/foerderungen/musikfoerderung.html>

<http://www.wien.gv.at/kultur/abteilung/foerderungen/stadtteilfoerderung.html>

**Describe the main features of the policy/measure:**

Advisory Boards function as bodies, which facilitate the involvement of experts from the cultural and creative sector, facilitating a participatory and transparent decision-making process. Within the reporting period, the following exemplary advisory boards were established: 1. The Advisory Board for the Creative Industries (Kreativwirtschaftsbeirat) advises and supports the Federal Ministry for Digital and Economic Affairs in implementing the creative economy strategy as well as in monitoring the implementation of the strategy. It is composed of external experts, carrying out an annual monitoring of the creative economy strategy and presenting recommendations. 2. The City of Vienna established new Advisory Boards in the sector of music, composition, urban culture and interculturality. The Advisory Boards support the cultural department of the City of Vienna with its expertise and competence, presenting recommendations for funding in the respective domain. These processes aim at transparent, facts-based, and independent funding decisions. For further information on dialogue mechanisms, please see section 3, cultural development plans.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

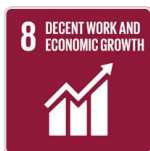
1. In its first progress report 2019, the Advisory Board for the Creative Industries evaluated the implementation of the creative economy strategy of 2016. So far, two thirds of the measures envisaged in the strategy have already been implemented or are in the process of being implemented. In the second part of the report, the Advisory Board proposes new impulses that address current issues in the Austrian creative industries and should steer them in a modern, innovative, and sustainable direction. Selected recommendations are: Promoting an impact-oriented creative economy; Growth strategies for female-run creative companies; Game Development & Gamification Award. 2. Funding was allocated at four submission dates based on the recommendations of the Music Advisory Board; based on recommendations of the Composition Advisory Board, funding was allocated at one submission date (May 2019); based on the recommendations of the Advisory Board for Urban Culture and Interculturality: allocation of funding at six submission dates.

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

---

## GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



### MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

**Please indicate if the following policies and measures exist in your country:**

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

**Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:**

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

**Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:**

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

**Relevant Policies and Measures:****Artist-in-Residence Programmes****Name of agency responsible for the implementation of the policy/measure:**

Federal Ministry for European and International Affairs

**Cultural domains covered by the policy/measure:**

Media Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

<http://www.mqw.at/presse/2015/q21-und-bmeia-eroeffnen-westbalkan-artist-in-residence-studio-im-museumsquartier-wien/>

[https://rotor.mur.at/con\\_responseABILITY\\_ger.htm](https://rotor.mur.at/con_responseABILITY_ger.htm)

**Describe the main features of the policy/measure:**

The following three Artist-in-Residence Programmes were established in the reporting period, as outlined in detail below: (INCOMING) Artist-in-Residence WESTBALKAN took place from 1.1.2016 to 31.12.2019 in cooperation with Quartier 21 of the Museumsquartier Wien in Vienna. Artists from the successor states of Yugoslavia and Albania were invited for a residence of one to two months in Vienna, in order to promote networking with the Austrian cultural scene, as well as strengthening of cultural exchange between Austria and the individual states that are, following the breakdown of Yugoslavia, characterised by fragile civil societies. (INCOMING) Writer-in-Residence WESTBALKAN. A further programme similar to the above was initiated with writers from the same region. (INCOMING/OUTGOING) WESTBALKAN CALLING: The Federal Ministry for European and International Affairs commissioned the cultural association from the city of Graz "rotor", to implement a cultural exchange programme with the successor states of Yugoslavia and Albania between 2016 and 2018. As opposed to the programmes mentioned above, this programme is characterised by reciprocal exchange (incoming/outcoming). Whilst, artists from the western Balkans were offered residences in Vienna and other federal states of Austria (Laender), Austrian artists were invited to studios in the western Balkans. As a result of this exchange, an exhibition took place on the premises of "rotor" in the city of Graz. The programmes addressed, in particular, younger artists and cultural actors from Austria and the western Balkans, who were aiming at the development of an international career. It further involved the general public interested in arts and culture in both regions as well as the participating organisations in the programmes (cultural managers in Austria and western Balkans). Objectives: • support for cross-border cultural work • enabling the development of international networks • fostering understanding for issues important to civil society that can be spread through cultural expressions • strengthening social cohesion in and between countries involved • create consciousness for

the fact that living together peacefully can take place not in contradiction but to the contrary on the basis of a reflected knowledge of one's own identity and that cultural diversity represents an added value in this respect • protection and conservation of cultural heritage The programmes are targeted to younger persons, but are accessible to persons of all ages.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The measures facilitated a sustainable network of the cultural scenes in the involved countries. Additional measurable results were further projects implemented by participating artists and organisations on their own after the end of the programme.

**Financial resources allocated to the policy/measure in USD:**

Artists-in-Residence: EUR 14,000 / USD 12,900 / annually Writer-in-Residence: EUR 13,500 / USD 12,500 / annually Single payment: WESTBALKAN CALLING: EUR 36,000 / USD 33,300

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

An internal evaluation is conducted annually. As the foreseen objectives were met, the programmes have been continued without modifications.

**Partner(s) engaged in the implementation of the measure:**

Austrian Cultural Forums in Zagreb, Belgrade, Sarajevo

**Type of entity:**

Public Sector

Austrian Embassies in Skopje, Tirana, Prishtina, and Podgorica

**Type of entity:**

Public Sector

Q21 Museumsquartier, Wien

**Type of entity:**

Public Sector

rotor, Graz

**Type of entity:**

Civil Society Organization (CSO)

Kunsthalle Exnergasse, Wien

**Type of entity:**

Civil Society Organization (CSO)

Atelierhaus Salzamt, Linz

**Type of entity:**

Civil Society Organization (CSO)

Lendhauer, Klagenfurt

**Type of entity:**

Civil Society Organization (CSO)

Artist-in-Residence, Krems (AIR)

**Type of entity:**

Civil Society Organization (CSO)

Art Research Centre 42°, Cetinje

**Type of entity:**

Civil Society Organization (CSO)

Kontekst Collective / Zadruga Oktobar, Beograd

**Type of entity:**

Civil Society Organization (CSO)

press to exit project space, Skopje

**Type of entity:**

Civil Society Organization (CSO)

Public ROOM, Sarajevo

**Type of entity:**

Civil Society Organization (CSO)

Stacion – Center for Contemporary Art, Prishtina

**Type of entity:**

Civil Society Organization (CSO)

T.I.C.A. – Tirana Institute of Contemporary Art

**Type of entity:**

Civil Society Organization (CSO)

---



## **SMartat Mobility**

### **Name of agency responsible for the implementation of the policy/measure:**

SMartat Mobility

Federal Ministry for Arts, Culture, the Civil Service and Sport

### **Website of the policy/measure, if available:**

<http://www.smartatmobility.com/>

### **Describe the main features of the policy/measure:**

The platform SMartAT Mobility is publicly accessible and offers clear and precise information in German and English on the topics of social security, taxes, labour law, copyright, insurance, legal entities, residencies, visas. In addition, it provides insight into the various sectors of the cultural landscape in Austria. It further entails a database (of currently 400 entries) with information on grants, scholarships, etc. and a section with URLs to other relevant online portals on subjects complementary to the current portfolio. The platform is editorially managed, and continuously updated and expanded by the association "WorkSMart - Network for Art and Culture". A help desk complements the detailed information provided online with personal advice on specific questions and problems. In individual cases, expertise of external experts in the legal or tax law area (national or international) is also consulted. In addition, public workshops in the platform's thematic areas are offered to specific target groups and interested parties in German and English. The project addresses artists and cultural professionals from Austria as well as foreign artists and cultural professionals who strive to work in an international environment. Objectives: • support international, cross-border artistic and cultural work • provide practical information on a bureaucratic and legal questions, i.e. social security, taxes

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Consultation • During the pilot phase in 2017, 32 hours of consultation were offered, while in 2018 the number increased to 172 hours of consultation, to 197 hours in 2019. In addition, around 90-100 hours of background research are undertaken per year, for which additional expertise is obtained from external specialists (law, tax) when needed. In some cases, exchange and cooperation with the help desk of the German site touring artists takes place. • So far, artists and cultural professionals seeking advice at Smart.at Mobility were active in all cultural sectors and included nationals from Argentina, Australia, Austria, Belgium, Brazil, Chile, China, Colombia, Finland, France, Ghana, Germany, Great Britain (Brexit), Greece, Hungary, Iceland, India, Iran, Iraq, Ireland, Italy, Japan, Lithuania, Mexico, Netherlands, Palestine, Poland, Republic of Korea, Romania, Russia, Serbia, Slovenia, South Africa, Spain,

Sweden, Switzerland, Syria, Taiwan, Turkey, Ukraine, the U.S. as well as several stateless persons. • Approx. a third of the persons seeking advice were Austrian nationals who wanted to work abroad • Consultation was provided in the areas of social insurance, posting, taxes, visa regulations, residence permits, labour law issues as well as for highly complex, individual cases. • So far, the success rate is 99 per cent. Workshops In order to increase access, a public workshop format was developed. Under the title: "Work the Globe - Taking the Hustle out of Freelancing", 14 public workshops were organised since 2018. Events lasted 1 ½ to 3 hours with 10-60 participants each, were free of charge and were mainly held in English.

**Financial resources allocated to the policy/measure in USD:**

EUR 40,000 / USD 36,900 / annually

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

---

## FLOW OF CULTURAL GOODS AND SERVICES

Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

-

Your country has granted or benefited from preferential treatment\* to support a balanced exchange of cultural goods and services in the last 4 years:

-

Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

-

If YES, please provide up to 2 examples:

-

If YES, please provide up to 2 examples:

-

Relevant Policies and Measures:

-

## TREATIES AND AGREEMENTS

Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

YES

Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

NO

Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: YES

**Relevant Policies and Measures:**

**Bilateral Cultural Agreements**

**Name of agency responsible for the implementation of the policy/measure:**

Federal Ministry for Arts, Culture, the Civil Service and Sport  
Federal Ministry for European and International Affairs  
Federal Ministry for Education, Science and Research

**Website of the policy/measure, if available:**

<http://www.bmkoes.gv.at/Kunst-und-Kultur/europa-und-internationales/bilaterale-kulturkooperationen-und-vereinbarungen-.html>

**Describe the main features of the policy/measure:**

Cultural agreements are treaties between governments that are published in Austrian Federal Law (Bundesgesetzblatt). Work programmes of mixed commissions (representatives of federal ministries) are negotiated at more or less regular intervals (3 to 5 years), which form the framework for bilateral cultural cooperation. Memoranda of Understanding (MoU) are declarations of intent in the field of education, art and culture, each signed by representatives of the responsible ministries. All of the work programmes and MoUs mentioned, explicitly refer to the importance of the UNESCO 2005 Convention. They follow the objectives of facilitating conditions for the internationalisation of art and culture as well as strengthening Austria's international positioning as an art and cultural nation. - Memorandum of Understanding Austria – Panama, signed 2017 - Memorandum of Understanding Austria – India, signed 2016 - Memorandum of Understanding Austria – Switzerland, signed 2016 - Memorandum of Understanding Austria – Israel, renegotiated 2019 - New working programme Austria – Albania, signed 2016 - New working programme Austria – China, signed 2018 - New working programme Austria – Bulgaria, signed 2017 - New working programme Austria – Mexico, signed 2017 - New working programme Austria – Russian Federation, signed 2016 - New working programme Austria – Slovakia, signed 2019 - New working programme Austria – Slovenia, signed 2017 - New working programme Austria – Tunisia, signed 2018 - New working programme Austria – Hungary, signed 2017 - Agreement Austria – Bosnia Herzegovina, in force since 1.1. 2019 - Agreement Austria – Kosovo concerning cultural cooperation, in force since 1.2. 2017 - Agreement Austria – Ukraine, in force since 1.9. 2019

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

---

## GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



### NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

**National sustainable development plans and strategies recognize the strategic role of:**  
Culture (in general)

**Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies 1 most often expected outcome 4 least expected outcome):**

**Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 2**

**Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 1**

**Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 2**

**Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 1**

---

**Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES**

**Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES**

**Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES**

**Latest data on cultural participation rates by socio demographic variables (sex/age**

**groups/rural- urban/income levels/education levels):**Cultural Participation 2015: **Total share of population**, aged 16 years and older (EUROSTAT)

Cinema	47,6%	
Live Performance	52,8%	
Cultural Sites	44,1%	

Cultural Participation 2015: **Sex** (Statistic Austria)

Sex	Live Performance	Cultural Sites
male	49%	43%
female	56%	45%

Cultural Participation 2015: **Age Groups** (Statistics Austria)

Age Group	Live Performance	Cultural Sites
up to 19	52%	44%
20-39	51%	44%
40-64	56%	46%
65+	50%	40%

Cultural Participation 2015: **Income Levels** (Statistic Austria)

Income Level	Live Performance	Cultural Sites
Low	34%	28%
Average	53%	44%
High	80%	71%

Cultural Participation 2015: **Urban/Rural** (Statistic Austria)

Inhabitants	Live Performance	Cultural Sites
> 1.000.000	57%	56%
> 100.000	52%	47%
> 10.000 & <=100.000	50%	43%
<= 10.000	52%	40%

**Relevant Policies and Measures:****Comeback-Stipendium / Comeback Grant****Name of agency responsible for the implementation of the policy/measure:**

Land Vorarlberg (Federal Province of Vorarlberg)  
City of Bregenz

**Website of the policy/measure, if available:**

<https://presse.vorarlberg.at/land/dist/vlk-60555.html>

**Describe the main features of the policy/measure:**

The cultural department of the Province of Vorarlberg, in cooperation with the city of Bregenz, introduced a scholarship to offer artists from Vorarlberg living abroad an incentive to return to Vorarlberg. The scholarship is open to artists from all sectors and provides an apartment and a studio space for a maximum of half a year as well as a scholarship of EUR 900 (USD 983,61) per month. Objectives: • provide incentives to artists living abroad to return to Vorarlberg as a contribution to sustainable cultural development • internationalisation and diversification of Vorarlberg's art and cultural scene

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Financial resources allocated to the policy/measure in USD:**

scholarship of EUR 900 / USD 984 / per month

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Professional association of visual artists Vorarlberg

**Type of entity:**

Civil Society Organization (CSO)

---

## **Cultural Development Strategies**

### **Name of agency responsible for the implementation of the policy/measure:**

Land Salzburg (Federal Province of Salzburg)

Land Niederösterreich (Federal Province of Lower Austria)

City of Innsbruck

Land Oberösterreich (Federal Province of Upper Austria)

### **Website of the policy/measure, if available:**

<http://www.salzburg.gv.at/themen/kultur/kulturentwicklungsplan>

<http://noe.gv.at/noe/Kunst-Kultur>

[/Strategie\\_fuer\\_Kunst\\_und\\_Kultur\\_des\\_Landes\\_Niederoesterre1.html](/Strategie_fuer_Kunst_und_Kultur_des_Landes_Niederoesterre1.html)

<http://www.innsbruck.gv.at/page.cfm?vpath=bildung--kultur/kulturprojekte/kulturstrategie-2030>

<http://www.land-oberoesterreich.gv.at/172345.htm>

### **Describe the main features of the policy/measure:**

The development of cultural development plans and strategies offers opportunities to develop long-term strategies and to set cultural policy priorities in a participatory process, starting at communal level. The following strategies were selected as examples within the reporting period: 1. In 2018, the culture development plan of the Province of Salzburg was completed after a participatory development process, including a total of 600 participants. It provides concrete priorities and measures for cultural policy making in the next ten years, including e.g. cultural spaces in rural areas, facilitation of cooperation between the creative industries and the art scene as well as access to information and support of freelance artists regarding the social and economic status. 2. The Culture Strategy of the Federal Province of Lower Austria was first implemented in 2016 and revised in 2019. It was developed in a participatory process together with a wide range of artists, cultural professionals as well as recipients / audiences. 3. In 2019 the City of Innsbruck initiated the development of a long-term cultural strategy process, establishing a post in the municipal cultural office for the organisational implementation of the cultural strategy. The strategy includes a total of three phases: For the first phase (mid-2020 to mid-2022), with broad public participation, a cultural strategy will be developed, forming the basis for cultural policy action with priorities, guidelines and concrete measures for the next ten years. The measures developed are to be implemented in the second phase (planned from mid-2022 / early 2023) and evaluated in a third phase after around five years (approx. 2025) and a decision on the next steps to be taken by 2030. 4. In 2019, Upper Austria started a participatory process for the development of a renewed culture development plan. The new framework is being developed ten years after the current mission statement has been adopted. It builds on an open and transparent process that aims at developing guidelines that anchor art and culture as an important part of the overall development of Upper Austria. Objectives: • development of cultural policy frameworks that serve as guiding principles for cultural policy makers, administration as well as cultural



professionals • involvement of civil society actors in the development of cultural policy strategies • raising awareness for the role of culture within the city's or region's sustainable development process

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

1. Numerous measures have already been initiated and implemented, including for instance the expansion of medium-term funding agreements with cultural institutions, measures in the area of accessibility and cultural education. 3. Joint setting of goals for the participatory process with civil society actors as well as stakeholders from politics and administration; political decision to implement the culture strategy (Dec. 2019). 4. Since September 2019, six workshops were held in different regions/municipalities to discuss key points for a renewed cultural strategy; a publication provides an overview of the planned steps.

**Financial resources allocated to the policy/measure in USD:**

1. 2019: EUR 2,1 Mio. / USD 2,2 Mio 3. EUR 120,000 / USD 130,000 (2020-2022) + Third-Party Funds + Full-Time Posting (2019-2021)

**Has the implementation of the policy/measure been evaluated?:** NO

**If yes, what are the main conclusions/recommendations?:**

1. An evaluation will take place every three to five years. Additionally, the annual arts and culture report of the Province of Salzburg entails relevant information on the cultural strategy. 3. An evaluation will take place five years after the start of the process (1st phase: development of the strategy, 2nd phase: implementation of first measures, 3rd phase: evaluation)

**Partner(s) engaged in the implementation of the measure:**

Cultural actors from civil society

---

## **Kulturtankstelle**

### **Name of agency responsible for the implementation of the policy/measure:**

Oberösterreichisches Kulturquartier  
Kunstuniversität Linz

### **Website of the policy/measure, if available:**

<http://www.kulturtankstelle.at/>

### **Describe the main features of the policy/measure:**

The „Kulturtankstelle“ („cultural filling station“) is a cooperative laboratory for artistic-scientific research, production and presentation. It is hosted by the Kunstuniversität Linz (University of Art and Design Linz) and Oberösterreichisches Kulturquartier (the Upper Austrian Cultural Quarter). The project is located at a former gas station on the ground floor of the car park in Linz, Upper Austria. The laboratory constitutes an interface between the host-institutions, whilst also facilitating cooperation among local, national and international actors. Projects involve two to three local, national and/or international partners from different universities and cultural institutions. Since 2019, „Kulturtankstelle“ defines itself also as a platform for transformative processes around social and spatial questions of cities in times of climate change. In October 2019, „Kulturtankstelle“ started to develop, together with partners from Taiwan, Germany and Austria, the project „Green Explosion“. Objectives: • Enabling synergies between theory and practice: key questions concern the topic of “space”. Social, cultural, and economic aspects of space undergo a critical, artistic and scientific reflexion and discussion. • Establishment of a transdisciplinary platform for exchange: the lab situation in the “shop area”, the “rough spaces” of the workshop and the former car wash, as well as the open space in front of the shop, provide a vital mix of spaces, offering spaces for various types of events. • Cooperative projects on regional, national and international level with universities and art institutions

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

• realisation of numerous projects and events, e.g. on sustainable urban development • 80 per cent of the projects realised, were cooperative projects at national and international level, involving at least two partners, from e.g. Albania, Bulgaria, Germany, Great Britain, Serbia, Taiwan. • cooperation with festivals, e.g. „Crossing Europe“-Festival

**Financial resources allocated to the policy/measure in USD:**

EUR 160,000/ USD 173,000 / annually

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Land Oberösterreich (Federal Province of Upper Austria)

**Type of entity:**

Public Sector

---

## INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

**Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:**

YES, my country has contributed to the IFCD

**Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: NO**

**If YES, please provide the name(s) of the strategy and year(s) of adoption:**

-

**Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:**

-

**Value of the total national contribution to the International Fund for Cultural Diversity (in USD):**

22,548.00

2019

**Relevant Policies and Measures:**

-

# GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



## GENDER EQUALITY

**Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:**

Exist and are relevant for artists and cultural professionals

**Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:** YES

**Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):** YES

**Data is regularly collected and disseminated to monitor:**

Gender equality in the culture and media sectors

**Percentage of women/men in decision-making /managerial positions in public and private cultural and media:**

not available

**Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.):**

not available

**Relevant Policies and Measures:**

### **Austrian Film Gender Report**

**Name of agency responsible for the implementation of the policy/measure:**

Austrian Film Institute

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

**Website of the policy/measure, if available:**

<http://www.film-gender-report.univie.ac.at/>

**Describe the main features of the policy/measure:**

The Austrian Film Gender Report is the first comprehensive study providing gender-disaggregated data on the Austrian film sector, referring to the period of 2012-2016. The study was conducted in 2017 and 2018 by Eva Flicker (project lead) and Lena Lisa Vogelmann (key researcher) at the Department of Sociology at the University of Vienna. The study was commissioned by the Austrian Film Institute and the Federal Ministry for Arts, Culture, the Civil Service and Sport, following a resolution by the Austrian parliament, in which the evaluation of the distribution of funding between women and men as well as of gender-related inequalities in the Austrian film industry was considered of importance. Data collection was undertaken by the Austrian Film Institute. Data concerning the Vienna Film Academy was provided by the Film Academy itself and the University of Music and Performing Arts Vienna. Objectives: • provision of gender-disaggregated data in the Austrian film industry • raising awareness for gender inequality within the film industry • provision of basis for following development and implementation of measures and programmes tackling gender inequality • pilot project for future evaluative studies

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The report was published and publicly presented in 2018

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Department of Sociology at the University of Vienna

**Type of entity:**

Public Sector

Federal Ministry for Arts, Culture, the Civil Service and Sport

**Type of entity:**

Public Sector

---

## **IF SHE CAN SEE IT, SHE CAN BE IT**

### **Name of agency responsible for the implementation of the policy/measure:**

Drehbuchforum Wien

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

### **Website of the policy/measure, if available:**

<http://www.drehbuchforum.at/stoffentwicklung/drehbuchwettbewerb-if-she-can-see-it>

### **Describe the main features of the policy/measure:**

The two-stage script writing competition IF SHE CAN SEE IT, SHE CAN BE IT, is a joint initiative of drehbuchFORUM Wien, Austrian Film Institute and FC Gloria (NPO association aiming to actively support, empower and connect female filmmakers). Eligible to the programme are script authors and debut script authors of Austrian or EEA (European Economic Area) nationality with permanent residence in Austria. The aim of the competition is to support authors in the development of differentiated and innovative female characters beyond the usual clichés in order to bring more diversity and new role models to the scripts and cinemas. The competition aims at providing financial security to authors, enabling them to develop their ideas without having to adjust to the principles of the free market. Objectives: • social and economic security for authors and film makers • increased visibility of differentiated and innovative female characters; possibility to develop diverse stories • transformation of male-dominated production landscape

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

• 15 screenwriters were each awarded 5,000 EUR (5,500 USD), and the main prize of 15,000 EUR (16,000 USD) was awarded three times. • high submission rate by female authors: 215 exposés of all genres were submitted, 75 per cent were submitted by female, 25 per cent by male authors. Feedback suggests further that the competition encourages authors to develop diverse stories and characters. • involvement of female producers in the pitching process providing “first look possibility”; several involvements of female producers in the committee of the pitching process resulted in job promotion • international recognition as good practice model; development of similar projects in Germany and Switzerland; participation in international events such as on the occasion of the Berlinale “The Other Story. Feminist scripts in cinema now, inspiration.”

**Financial resources allocated to the policy/measure in USD:**

Since 2016: • 20 awards worth EUR 5,000 / USD 5,500/ each • 3 awards worth EUR 15,000 /

USD 16,000/ each • Additional script development support of EUR 1,500 / USD 1,600 in phase 1 and EUR 3,000 / USD 3,200 in phase 2

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Austrian Film Institute / gender\*in\*equality

**Type of entity:**

Public Sector

FC GLORIA Frauen Vernetzung Film

**Type of entity:**

Civil Society Organization (CSO)

---



## **Gender Incentives – Subsidies**

### **Name of agency responsible for the implementation of the policy/measure:**

Austrian Film Institute  
Film Fonds Vienna

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

### **Website of the policy/measure, if available:**

<https://equality.filminstitut.at/de/gender-incentive/>  
<http://www.filmfonds-wien.at/foerderung/richtlinien>

### **Describe the main features of the policy/measure:**

In the reporting period, the Austrian Film Institute introduced gender incentives aiming to increase the number of female filmmakers in the Austrian film sector; Filmfonds Vienna revised its Guidelines on Promotion of TV-production, taking gender balance into consideration. 1. In 2016, the Austrian Film Institute passed a package of measures aiming to increase the number of female filmmakers within the industry. The core measure of the package is the Gender Incentive. If the production funding of a project entitled to reference funds is contracted and the project shows a significant percentage of women as head of departments within the areas of production, direction, script, camera, editing, sound, costume design and production design, the production company will additionally receive an automatic funding of EUR 30,000 (USD 32,500). The additional amount can be reinvested in the script-and/or project development of new projects with an appropriate share of female participation. Further, the reference film funding amount will be raised by 10 per cent, if a project hits the target value according to the funding guidelines and acquires a title to automatic funding on a performance basis. This additional funding money is at the producer's disposal within the framework of the common reference film funding regulations to be reinvested into new projects with female participation in at least one of the three head departments production, direction, and script writing. In addition, the calculation as part of the production funding application must depict the share of the calculated staff costs directed to female and male filmmakers. 2. As a measure directed at the promotion of gender equality within the TV-funding budget, the guidelines on the "Promotion of TV-productions" were revised in 2015. For instance, a production is only eligible to the maximum funding amount if at least one of the core positions (director, screenplay, production) is held by a woman.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

1. Following the evaluation of the Gender Incentive 2017/18 and taking into consideration the results of the Austrian Film Gender Report 2012-2016, the Supervisory Board of the Austrian Film Institute decided to prolong the initiative also for 2019. The evaluation showed that the percentage of women rose in almost all positions. However, the Austrian Film Gender Report 2012-2016 points out clearly that in most positions women are still underrepresented, whilst in a certain few positions there is a comparatively high share of women. 2. The quota of women within TV-funding was increased from eleven per cent in 2015 to 25 per cent in 2016, to 28 per cent in 2018. The percentage of female directors rose to 39 per cent.

**Partner(s) engaged in the implementation of the measure:**

Federal Ministry for Arts, Culture, the Civil Service and Sport (example 1)

**Type of entity:**

Public Sector

City of Vienna (example 2)

**Type of entity:**

Public Sector

---

## ARTISTIC FREEDOM

### **The constitution and/or national regulatory frameworks formally acknowledge:**

- The right of artists to create without censorship or intimidation
- The right of artists to disseminate and/or perform their artistic works
- The right for all citizens to freely enjoy artistic works both in public and in private
- The right for all citizens to take part in cultural life without restrictions

### **Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:** NO

### **Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):** YES

### **Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):** YES

### **Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):** YES

### **Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):** YES

### **Relevant Policies and Measures:**

#### **Evaluation of the support fund within the framework of the Artists' Social Insurance Fund (KSVF)**

#### **Name of agency responsible for the implementation of the policy/measure:**

Federal Ministry for Arts, Culture, the Civil Service and Sport

#### **Website of the policy/measure, if available:**

<https://educult.at/forschungsprojekte/unterstuetzungsfonds-fuer-kuenstlerinnen/>

<http://www.ksvf.at/rechtliches.html>

#### **Describe the main features of the policy/measure:**

The support fund within the framework of the Artists' Social Insurance Fund (KSVF) provides the opportunity for artists to apply for non-repayable grants in certain emergency situations. The "Guidelines for the granting of non-repayable aid from the support fund in accordance with § 25b K-SVFG" stipulate how this should be done in detail. EDUCULT was commissioned by the KSVF to evaluate these guidelines. In order to prepare the evaluation, the research team was in contact with employees of the commissioning KSVF, with applicants and advisory boards, and with representatives of cultural associations and institutions.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The evaluation (commissioned by the KSVF itself) forms the basis for a revision of the KSVF guidelines. Following the evaluation carried out by EDUCULT, statements from civil society were obtained and the board of the KSVF was involved. The revision of the guidelines was approved by the responsible department, with the new guidelines coming into force in October 2019. They offer a revised framework for the submissions of artists as well as for the work of the advisory board and the management team. In detail: The most important adaptation of the guidelines concerns the definition of "emergencies", adding the category "emergency situation". This broadened definition is an improvement, because it takes artists who have not entered the state of emergency due to a single event (i.e. a specific emergency) into consideration. In addition, the requirement regarding the time frame, being limited to emergencies within the last 6 months, has been abandoned. Further changes concern the requirements and obligations for applicants: Additionally, to the previously set upper limit per emergency (EURO 5,000 / USD 5,500), there is now a fixed limit of Euro 12,500 (USD 13,500) within five years. Applicants are also obliged to credibly exhaust all other support options. Proof of payment for the reimbursement of costs by a social security institution must be provided before the fund itself transfers the support amount. Subsequent support services from other agencies for the same issue must in future be replaced by the KSVF up to the amount of its support.

**Financial resources allocated to the policy/measure in USD:**

EUR 20,000 / USD 21,700

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

Artists' Social Insurance Fund (KSVF)

**Type of entity:**

Public Sector

EDUCULT - Denken und Handeln in Kultur und Bildung

**Type of entity:**

Private Sector

---

## **Study on the social situation of art and cultural professionals 2018**

### **Name of agency responsible for the implementation of the policy/measure:**

Federal Ministry for Arts, Culture, the Civil Service and Sport

### **Website of the policy/measure, if available:**

<http://www.bundeskanzleramt.gv.at/service/publikationen-aus-dem-bundeskanzleramt/publikationen-zu-kunst-und-kultur/berichte-studien-kunst>

### **Describe the main features of the policy/measure:**

The social situation of artists is often characterised by precarious and discontinuous employment situations, uncertain income prospects and a lack of social security. Against this background, the Federal Ministry for Arts, Culture, the Civil Service and Sport commissioned a study in 2018 on the social situation of art and cultural professionals. The centrepiece of the study is an update of the last survey from 2008. It provides up-to-date information on topics such as employment and income, social security, funding situations, training and education, mobility and networking as well as aspects of work-life-balance in the arts and cultural sector.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

• collection and publication of relevant data • establishment of a basis for further awareness raising

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

L&R Social Research

**Type of entity:**

Private Sector

österreichische kulturdokumentation

**Type of entity:**

Private Sector

---

## MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

**Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:**

In Austria, the involvement of civil society organisations and actors in the preparation of the report was carried out by National Contact Point to the Convention, located within the National Commission for UNESCO. Already in 2004, the Austrian Commission for UNESCO has set up the Austrian Working Group on Cultural Diversity as a permanent exchange body between representatives of civil society and representatives of the federal ministries and the regional culture departments (Laender). The National Contact Point serves as a secretariat for the Working Group. In addition, the Advisory Committee on Cultural Diversity is a further body to support the implementation of the 2005 Convention in Austria. It currently consists of six members from the responsible federal ministries, two representatives from the regional culture departments (Laender) and three experts from civil society. Here, too, the Cultural Diversity Contact Point functions as the secretariat. The Working Group on Cultural Diversity meets approx. three times a year and was first informed on the upcoming preparations for the 3rd QPR in March 2019 and familiarised with the corresponding schedule. Subsequently, the 9th closed conference of the Working Group on Cultural Diversity in October 2019 focused on the preparation of the report, in particular the topics "media diversity", "participation of civil society", "mobility of artists and cultural workers" and "artistic freedom" were discussed. These discussions provided important background information for the preparation of this report, especially with regard to civil society's goals and priorities. The Advisory Committee on Cultural Diversity usually meets once a year. In the process of preparing the report, it evaluated and commented on the measures collected by the Contact Point and approved a first draft of this report at its 12th meeting in December 2019. In addition to the involvement of the bodies mentioned above, the National Contact Point to the Convention has taken the following measures to reach other experts from art and culture: In cooperation with the German Commission for UNESCO, the Civil Society Form provided by UNESCO was translated into German. The translation facilitated exchange with German speaking civil society actors. In autumn 2019, it was distributed to around 150 stakeholders at national and regional level. Following this e-mail consultation, three examples were reported to the National Contact Point, which corresponds to a response rate of approx. 2 per cent. In addition, the Contact Point

undertook one-on-one discussions with civil society actors to provide information about the Convention and the QPR, including the opportunities for civil society to participate in the preparation of the report. The form was also used for these discussions/interviews, which were held primarily in Austria's provinces in order to involve actors at a regional level. During this process, the regional culture departments (Laender) were also addressed. Finally, the workshop "Cultural Policy: Civil Society at the Centre" took place in March 2020, giving experts the opportunity to comment on the pool of measures collected for the QPR and to contribute to the report with further measures, projects and initiatives. Section 1.4 (priorities and objectives of civil society actors) is largely based on the results of the workshop.

**GOAL 1 - Support sustainable systems of governance for culture:**

**Austrian Network of Festival Friends**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Association „Netzwerk österreichischer Festivalfreunde“

**Cultural domains covered by the measure/initiative:**

Music

Performing Arts

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.noeff.at/>

**Describe the main features of the measure/initiative:**

In spring 2017 representatives of 17 Austrian festivals came together for a networking meeting. In the following months, networking activities, reciprocal visits and knowledge exchange took place. In February 2018, the association "Netzwerk österreichischer Festivalfreunde (NÖFF) was founded. One bridging element between the involved festivals of the network is the intention to implement formats outside a mainstream and commercial orientation. Objectives: • Platform and forum for (young) talents for concerts, presentations and performances • Networking opportunities beyond sectors and scenes • Many of the involved initiatives are decidedly active in regions with little pop cultural opportunities. Against the background of rural depopulation, this initiative constitutes an important contribution to sustainable cultural development in rural areas. • Cooperation of non-profit and independent music and culture festivals

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

• strengthening the collaboration between individual festivals • exchange of experiences and

thus improvement of organisational skills and competences • increased visibility of Austrian festivals in rural areas, e.g. through the implementation of common advertising measures

## **QUESTION ME & ANSWER (QM&A)**

### **Name of CSO(s) responsible for the implementation of the measure/initiative:**

Refugees Welcome Austria

Improper Walls

### **Cultural domains covered by the measure/initiative:**

Media Arts

Music

Performing Arts

Visual Arts

### **Website of the measure/initiative, if available:**

<http://www.questionmeandanswer.com>

### **Describe the main features of the measure/initiative:**

The initiative's goal is the long-term inclusion of artists who live in Vienna as migrants or refugees into the Austrian cultural sector. To reach this aim, QM&A highlights four vital aspects: 1. Building up an active network of newly arrived artists and artists who have been based in Vienna for a long time, as well as representatives of Vienna's cultural institutions 2. Conveying key competences for successfully navigating the Austrian cultural sector 3. Counselling for newly arrived artists, including direct contact and finding the correct institutions, public bodies, venues, etc. 4. Development of measures to increase the accessibility to Viennese institutions for newly arrived artists in close collaboration with the institutions QM&A pursues a clear format that facilitates accessibility. Every six months there is an open call eligible for artists residing in Vienna. The 20-30 artists selected, will be working on a work of art in teams, consisting of a newly arrived artist and a long-term resident, of a period of two to four months. Finally, the work will be in collaboration with a curator presented as part of an exhibition. Objectives: • Support for newly arrived artists, helping to navigate the Viennese art and culture sector and getting to know with different actors • Formation of a network of newly arrived artists and artists who have been in Vienna for a long time • Exchange of knowledge and information between newly arrived artists and artists who have been in Vienna for a long time • Advocating for more diversity in the Viennese art sector

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Since the first presentation of the initiative in September 2019, QM&A has already



collaborated with a large number of different artists and has created exhibition opportunities for newly arrived artists. In the framework of the collaborative production, QM&A has facilitated the formation of in-depth networks, extending beyond the time of collaboration. Additionally, QM&A has established itself as focal point for newly arrived artists and it provides permanent counselling. Moreover, it can be observed that there is an increased interest in collaboration with QM&A by the Viennese art and culture institutions that aim at an adequate representation of newly arrived artists in their programmes.

### **literary prize Ohrenschmaus**

#### **Name of CSO(s) responsible for the implementation of the measure/initiative:**

Ohrenschmaus. Verein zur Förderung der Literatur von Menschen mit

#### **Cultural domains covered by the measure/initiative:**

Publishing

#### **Website of the measure/initiative, if available:**

<https://ohrenschmaus.net/>

#### **Describe the main features of the measure/initiative:**

Initiated by IG Autorinnen Autoren and the literary prize "Ohrenschmaus", an inclusive working scholarship for literature was established in 2016. This biennially awarded scholarship is eligible for talented people with learning difficulties. Half of the awarded money is freely available to the award winners; the other half is invested in the establishment of a collaborative process between renowned writers functioning as companions to the award winners, supporting the writing as well as publishing process over a long-term period.

Objectives: • promoting access to people with learning difficulties in the field literature • awareness raising for the contribution to literary landscape by people with learning difficulties • promotion of a diverse literary landscape

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

#### **What are the results achieved so far through the implementation of the measure/initiative?:**

The association Ohrenschmaus already counts a total of 150 submissions to the literary competition. Thereby many texts were written, raising visibility for the perspective and viewpoints of people with disabilities. The writing process creates possibilities for exchange; public readings, for instance at the annual book fair in Vienna (Buch Wien) by authors with disabilities furthered the diversity of the literary scene. Furthermore, media attention has raised public attention and provided a public platform, presenting persons with disabilities in alignment with the Convention on Rights of Persons with Disabilities.

**GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:**

**The European Association of Independent Performing Arts**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Austrian Association of Independent Performing Arts

**Cultural domains covered by the measure/initiative:**

Performing Arts

**Website of the measure/initiative, if available:**

<https://eaipa.eu/>

**Describe the main features of the measure/initiative:**

The umbrella organisation EAIPA was founded in September 2018. It represents the interests of people working in the independent performing arts in Europe. It responds to Europe's cultural policy making by collecting exact information and by initiating new policy proposals. To reach its goals, EAIPA organises exchange formats, collects and compares data, compiles publications and presents information about all results at a local, national and European level. Objectives: • Exchange among organisations and creation of synergies and strategic partnerships and collaborations • Improvement of economic and social status for the independent performing arts, in particular overcoming the lack of structures and infrastructure • Regional collaboration in Europe • Identification of best practice models • Collection of data and information, raising knowledge about artists and working conditions

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**GOAL 3 - Integrate culture in sustainable development frameworks:**

-

**GOAL 4 - Promote human rights and fundamental freedoms:**

**#KlappeAuf**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Initiative #KlappeAuf

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

**Website of the measure/initiative, if available:**

<https://www.klappeauf.at/>

**Describe the main features of the measure/initiative:**

#Klappeauf is a group of filmmakers and an initiative that is not affiliated to a political party,

connecting people to stand up against xenophobic and populist developments. As one measure #Klappeauf started a call against incitement and diminishing solidarity i.a. within the presentation of the Austrian film award 2018. Objectives: • Visualisation of xenophobic positions in Austria including reasons and backgrounds through filmic short-term intervention via digital media and in the public sector • Promotion of the democratic exchange and solidarity between people

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

• Networking and regular exchange between Austrian filmmakers • Distribution and visualisation of artistic short films, e.g. in the public sector, as supporting films in cinemas and festivals, and in the digital environment • Raising awareness through political debates among filmmakers, via digital means as well as at screenings (collaboration with various cinemas, festivals and concert promoters); opening of alternative perspectives on socio-political questions

### **Die Vielen, Austria**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Die Vielen

**Website of the measure/initiative, if available:**

<https://dievielen.at/>

**Describe the main features of the measure/initiative:**

DIE VIELEN\_AT acts as a supportive and active network, bringing together cultural actors within Austria, whose aim is to promote tolerance as well as solidarity in all cultural areas. The association organises events and happenings that reject to hate. The diversity of DIE VIELEN is reflected within the diversity of the active members: That is why the participation of artists from all sectors and employees in different functions of cultural institutions and universities is as important to the work of DIE VIELEN\_AT as the collaboration with further initiatives that engage in fighting against discrimination. Objectives: • Initiation of solidarity and proactive networks • Standing up against extreme right-wing and populist tendencies • Creation of forums for exchange of experiences and dialogue regarding threats to artistic freedom

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

### **Arts Rights Justice Austria**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Brunnenpassage  
IG Autorinnen Autoren  
IG Bildende Kunst  
IG Kultur Österreich  
pen Austria  
this human world  
SMartat mobility  
Austrian Commission for UNESCO  
ZARA - Zivilcourage und Anti-Rassismus-Arbeit

**Website of the measure/initiative, if available:**

<http://www.kunstfreiheit.at>

**Describe the main features of the measure/initiative:**

Founded in 2017, the Arts Rights Justice Austria is an open networking platform concerned with artistic freedom and its protection. It is open to all interested actors dedicated to a democratic, non-discriminatory and participative view. It functions as a central point of contact, exchange and awareness-raising for matters concerning artistic freedom in Austria. Since the beginning of 2019, the open network platform Arts Rights Justice Austria has been developing a monitoring tool aiming at the systematic documentation of violations of artistic freedom in Austria, in order to understand the current state as well as changes in conditions better, to make those more visible and to be able to recognise and communicate trends and tendencies. Objectives: • Contact and exchange point: networking for individual participants and exchange of ideas on artistic freedom in Austria and internationally. • Connection to the international network Arts Rights Justice Europe • Documentation and monitoring of infringement of artists' rights in Austria • Awareness-raising • Observation of legal developments in Austria and in the EU

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Since 2017, over 20 events, networking events and workshops on artistic freedom and its limitations have been realised. On April 4, 2017, Lilian Fellmann presented the "Arts Rights Justice EU Working Group" and its monitoring toolkit. Based on the exchange of experience and knowledge, a monitoring system has been developed in 2019, which was reviewed in an expert workshop on December 6, 2019.

**Film Fatal / Inclusion Rider**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Film Fatal

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

**Website of the measure/initiative, if available:**

<http://www.filmfatal.at/>

**Describe the main features of the measure/initiative:**

Film Fatal was established in 2018 as an interest group of Austrian producers in order to improve gender equality and establish equal opportunity as a fixed component within the production industry. An inclusion rider outlines a memorandum of understanding regarding the support of gender equality in the film and media industry. • Raising awareness of women's situation in the industry • Improvement of gender equality in the industry • Increasing the quota of women in all organisational units, functions and activities in film and media industry • Promotion of diverse female images within society against gender-specific clichés and stereotypes • Improvement of the economic status of women

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**Music Women Austria**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Music Women Austria

**Cultural domains covered by the measure/initiative:**

Music

**Website of the measure/initiative, if available:**

<https://www.facebook.com/musicwomenaustria/>

**Describe the main features of the measure/initiative:**

Music Women Austria was founded in 2016 as a platform of female musicians, connecting musicians, highlighting existing shortcomings in the music scene. In small roundtables and via social media information and experiences are shared. • network of support and exchange of information for female musicians • measures combatting inequalities and sexism • raising visibility of female role models

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

- several roundtables were set up, concerning topics such as “Networkers 1.0”, “Getting to know each other”, “Gig-acquisition”, “Being mom and musician”, “Being active – Networkers 2.0”
- nevent with two roundtables on crowdfunding and business strategies
- awareness raising at the 2018 Austrian Amadeus Award, calling all participants to wear black clothes pointing out the unequal representation of women among the nominees

### **#wedo!**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Verband Ö. Filmschaffender

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

**Website of the measure/initiative, if available:**

<http://we-do.filmschaffende.at/>

**Describe the main features of the measure/initiative:**

#we\_do! was established by Austrian filmmakers as a contact point against discrimination and unequal treatment, the abuse of power, sexual abuse and infringement of labour law – accessible to everyone working in the Austrian film and television industry. A lack of compliance with legal regulations on the one hand and concerns about negative consequences for one’s own professional career, often prevent people from taking action against abuse. This regards both abuse from individual aggressors as well as abuses on an institutional level. The initiative #we\_do! confronts these issues.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

### **New(s)Base**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Fiftitu%

**Website of the measure/initiative, if available:**

<https://www.fiftitu.at/newsbase/calls>

**Describe the main features of the measure/initiative:**

FIFTITU% - a networking platform for women in the arts and culture in Upper Austria has published a data base in 2019: NEW(s)BASE – Calls & Skills from arts, culture and gender studies. The database shares information within two categories (“Calls” & “Skills”) on open calls, competitions, scholarships and artistic residencies, conferences, courses, trainings, legal advice or networking.

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural**

**Diversity (IFCD) funding?:** NO

**RRRIOT**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

RRRIOT

**Website of the measure/initiative, if available:**

<https://www.riotfestival.at/>

**Describe the main features of the measure/initiative:**

Since 2015, the collaborative and feminist platform “Business Riot” addresses questions on gender equality within Austria’s labour market. In 2018, the platform was expanded, extending the discussion to the cultural sector at the “RRRIOT Festival”; in 2019 the festival took place for the second time; in 2020 RRRIOT will continue the festival as series of events. Objectives:

- Network and exchange among female creative artists
- Support of women in the areas of art and culture

**Does it specifically target young people?:** NO

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

In 2019, 70 different cultural events – from readings and walks around town, to talks and screenings as well as workshops and parties – were realised in collaboration with 50 programme partners.

**On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:**

The following priorities are the results of the workshop "Cultural Policy: Civil Society at the Center" (March 3, 2020), which was held by the Point of Contact to the Convention within the Austrian Commission for UNESCO in cooperation with the Federal Ministry for Art, Culture, the Civil Service and Sport, as well as of the ongoing discussions of the Working Group on Cultural Diversity.

- Civil society participation The participants welcome the mechanisms that have already been established at federal, regional and local level, as well as the cooperation in the preparation of this report. At the same time, a structurally anchored and continuously active exchange between state and civil society actors is highly relevant and should be expanded. A transparent and inclusive design of these discussion processes as well as a comprehensible, well-founded selection of the interlocutors must be ensured in order to be able to include heterogeneous interests (especially from de-privileged groups). The QPR should also be increasingly used as a vehicle for national cultural policy discussions. Overall, the public sector should continue its on-going activities and efforts including the furthering of gender budgeting, transparency and monitoring.
- Social protection / social justice One of the key demands of civil

society organisations remains the improvement of the social and economic situation of artists and cultural workers. These include improvements in the area of funding measures / equal access to funding. All in all, the funding landscape should be directed towards the independent art and cultural initiatives, providing adequate funding opportunities. Regarding the social and economic protection of artists and cultural workers, the importance of fair pay for artistic and cultural work is also pointed out. The campaign “Fair Pay for cultural work” (IG Kultur Österreich), which has been initiated in 2011, is particularly worth mentioning. In the reporting period, a large symposium raising awareness for the social and economic situation of artists and cultural professionals was organised (on the initiative of the City Councillor for Culture and Science of the City of Vienna, Veronica Kaup-Hasler, in cooperation with interest groups IG Kultur Wien, Austrian Filmmakers Association, mica - music austria, IG Bildende Kunst, IG Autorinnen Autoren and IG Freie Theater). Without doubt the long-term efforts proved to be successful, with “fair pay” being anchored in the current government programme, for the first time ever. With regard to the “digital environment”, copyright is a central issue for artists and cultural workers, aiming at the creation and implementation of fair copyright regulations.

- Gender equality The measures implemented by state actors, presented in the QPR, were highlighted as positive by civil society actors and further civil society measures and examples have been added (see above). Civil society expressed the wish to further expand the gender measures. Furthermore, violations of existing principles of equal treatment are to be sanctioned more than before. At the level of concrete measures and projects, the participants regret the temporary discontinuation of the mentoring programme for female artists and express hope for a reintroduction after the current evaluation of the programme.
- Mobility Regarding mobility, civil society primarily focuses on the mobility of artists and cultural workers. Issuing visas for third-country nationals, particularly from the global south, continues to be classified as problematic and an improvement of the situation in Austria is a desideratum, respectively. In particular, the question is raised as to whether improvements could be made at the structural level regarding the interpretation of the European Visa Code at national level. In the area of concrete measures to promote artistic mobility, the artist-in-residence programmes are to be continued after the current evaluation.
- Media diversity The priorities brought forward by civil society organisations focus on the area of media promotion and public broadcasting. Austrian media funding should aim at increasing diversity in so far as existing media funding is to be evaluated, particularly with regard to supporting independent, free, non-commercial media. In the area of public service broadcasting, the strengthening of and compliance with its cultural and educational mandate, as recognised in law (Bundesgesetz über den Österreichischen Rundfunk) is a key concern. In particular, this concerns the increased promotion of Austrian and European content as well covering projects by independent cultural initiatives, e.g. reporting on a wide range of cultural topics, also outside of the established cultural institutions. Overall, diverse programming should be furthered not only within public service broadcasting, but within the independent and private media sector, whilst, at the same time, paying greater attention to media literacy.



# EMERGING TRANSVERSAL ISSUES

## Relevant Policies and Measures:

### **Global Challenges: Climate Protection - FRIDAYS FORUM**

#### **Name of agency responsible for the implementation of the policy/measure:**

University of Applied Arts Vienna

#### **Website of the policy/measure, if available:**

<https://www.dieangewandte.at/fridaysforum>

#### **Describe the main features of the policy/measure:**

In 2019, the University of Applied Arts Vienna established a public course stressing the global climate crisis from an artistic-critical perspective. The class takes place every Friday and is thus called „FRIDAYS FORUM“. Friday's Forum offers an opportunity for pupils and/or school classes to participate in the weekly demonstrations „Fridays for Future“ without violating compulsory schooling. Objectives: • artistic/cultural contribution to environmental issues and climate protection • establishment of an infrastructure that support pupils in their efforts to be part of the „Fridays for Future“-movement • contribution to the Agenda 2030 (SDG 4: Education for all, leave no one behind) • artistic practice as a form of knowledge: artistic methods to enable and support the development and implementation of pupils own sustainability projects

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

- development of a long-term format of free access to education for sustainable development (open to all pupils)
- awareness raising for sustainability as an aspect of pupil's everyday lives
- empowerment: proactive shaping of pupil's own future

**Financial resources allocated to the policy/measure in USD:**

Approx. EUR 2,000/ USD 2,200 / term

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

---

## **Global Challenges: Climate Protection - Environmental Certificates for Cultural Institutions**

### **Name of agency responsible for the implementation of the policy/measure:**

Kunst Haus Wien  
vorarlberg museum

### **Cultural domains covered by the policy/measure:**

Visual Arts

### **Website of the policy/measure, if available:**

<https://www.kunsthhauswien.com/de/uber-uns/grunes-museum/>

<https://www.vorarlbergmuseum.at/museum/auszeichnungen/oekoprofit-zertifizierung/>

### **Describe the main features of the policy/measure:**

Environmental certificates are important means facilitating an environmentally sustainable approach within cultural institutions. The implementation of environmentally friendly measures within "green cultural institutions" highlights art and culture's contribution to environmental concerns and climate protection. Below, two examples are outlined in detail: 1. The Kunst Haus Wien was the first museum to be awarded the Austrian Ecolabel („Österreichisches Umweltzeichen“) in 2018. It takes an eco-friendly, sustainable approach on programmatic aspects and considers sustainable and eco-friendly aspects in the set-up of work processes. All workflows are continuously checked against their environmental impact and adjusted accordingly. Kunst Haus Wien's sustainability concept elaborates on the most important measures that the museum implements to ensure ecological sustainability. 2. The Vorarlberg museum has been re-awarded the ECOPROFIT certificate in 2016 due the very consistent internal and external energy monitoring and the implementation of numerous energy efficiency measures, which have significantly reduced energy consumption in all areas.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Ad 1. As part of the implementation of the eco-label, significant improvements in sustainability and energy saving were achieved at Kunst Haus Wien. The measures taken include the replacement of halogen lights in the museum with LED lighting, the creation of a waste management concept, the establishment of a central waste separation system for visitors as well as the creation of energy-saving and waste separation guidelines for offices and employees. In addition, a certified external cleaning company was commissioned and the careful handling of chemicals in the museum's operations was ensured. Also, the recycling and secondary use of exhibition architecture and packaging material during exhibition set-up,

transport and storage was promoted. The museum shop was checked for regionality, plastic packaging and batteries are avoided. Office materials and printed materials, such as invitation cards, folders, exhibition catalogues etc. are produced exclusively on chlorine-free paper in a certified print shop (Austrian environmental label, EU ecolabel). The educational programme within the museum now includes sustainability topics such as loss of biodiversity, unfair water distribution, recycling, the Green Museum. A specifically sustainable exhibition programme contributes further to the framework of the Green Museum. The Kunst Haus Wien invites artists who work on issues such as sustainability, climate change, recycling, urbanism or cross-generational responsibility from a critical and innovative perspective.

**Financial resources allocated to the policy/measure in USD:**

Ad 1: EUR 105,000 / USD 114,000

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

---

## **Global Challenges: Series of Events on Sustainable Development and Culture**

### **Name of agency responsible for the implementation of the policy/measure:**

Federal Ministry for Arts, Culture, the Civil Service and Sport

### **Website of the policy/measure, if available:**

<http://www.bundeskanzleramt.gv.at/agenda/kunst-und-kultur/europa-und-internationales/veranstaltungen-zur-eu-kulturpolitik.html>

### **Describe the main features of the policy/measure:**

The Department for European and International Cultural Policy in the Federal Ministry for Arts, Culture, the Civil Service and Sport holds regular events on current topics. In addition to information on work at EU and international level, initiatives from Austria and abroad are presented and experts are invited for lectures and discussions. In autumn 2019, the department started a series of events on culture and sustainable development. In order to contribute to the implementation of the Agenda 2030 and to shed light on the importance of the SDGs, a first event focusing on culture and climate change took place in October 2019, a second event, „Arts for Health“, took place in December 2019. Further events are planned, e.g. on sustainable cultural tourism, gender equality, or aging and culture. Objectives: • Information on current trends and development in international cultural policy • Professional exchange of various actors on the intersection of culture and sustainable development, including climate protection, environmental issues, as well as questions about health and well-being • Interdisciplinary as well as inter-ministerial cooperation in relevant areas of cultural policy

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The documentation of the first two events („Climate Change“ and „Arts for Health“) is available online at [www.bmkoes.gv.at/Kunst-und-Kultur/europa-und-internationales/veranstaltungen-zur-eu-kulturpolitik.html](http://www.bmkoes.gv.at/Kunst-und-Kultur/europa-und-internationales/veranstaltungen-zur-eu-kulturpolitik.html)

**Financial resources allocated to the policy/measure in USD:**

Approx. EUR 30,000 / USD 32,500 / annually

**Has the implementation of the policy/measure been evaluated?:** NO

**Partner(s) engaged in the implementation of the measure:**

---

## **Global Challenges: Art, Culture and Wellbeing - Competence Group Destigmatization**

### **Name of agency responsible for the implementation of the policy/measure:**

Federal Ministry for Social Affairs, Health, Care and Consumer Protection

### **Website of the policy/measure, if available:**

[https://goeg.at/KG\\_Entstigmatisierung](https://goeg.at/KG_Entstigmatisierung)

### **Describe the main features of the policy/measure:**

The 10 Austrian health targets were developed with the aim to prolong the healthy life years of all people living in Austria within 20 years (until 2032), irrespective of their level of education, income, or personal living condition. Since population health is profoundly influenced and determined by many sectors outside the health care sector, the Austrian health targets were defined in a broad and participatory process that involves more than 40 stakeholders from relevant institutions and civil society. Against this background, the “Competence Group Destigmatization” was initiated. The panel of experts consists of representatives from science, healthcare practice, administration, law, art, culture, media and other experts.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** NO

### **Partner(s) engaged in the implementation of the measure:**

Fonds Gesundes Österreich (FGÖ)

#### **Type of entity:**

Public Sector

Austrian Association of social security carriers (Dachverband SV)

#### **Type of entity:**

Public Sector

Austrian National Public Health Institute (Gesundheit Österreich GmbH, GÖG)

#### **Type of entity:**

Public Sector

Federal Ministry for Arts, Culture, the Civil Service and Sport

#### **Type of entity:**

Public Sector

Federal Ministry for Education, Science and Research

#### **Type of entity:**

Public Sector

Further experts

**Type of entity:**

Civil Society Organization (CSO)

---

## **Cultural Education: Hörminute**

### **Name of agency responsible for the implementation of the policy/measure:**

Platform for Music Education and Outreach Austria (Plattform Musikvermittlung Österreich)  
music austria

### **Cultural domains covered by the policy/measure:**

Music

### **Website of the policy/measure, if available:**

<http://www.hoerminute.at/>

### **Describe the main features of the policy/measure:**

The project "Die Hörminute" was initiated in 2018/2019 by „mica – music austria“ and Platform for Music Education and Outreach Austria, aiming at enabling curious, involved and reflected music listening for elementary school kids. It offers structured activities that allow teachers and students to have a wide range of sonic experiences. The project provides a comprehensive audio library, the audio samples are provided by the Austrian music scene, encompassing all genres. Participation is free of charge. The development and administration of the project is supported by public funds, donations and mica - music austria. Objectives: • Music education as part of school curricula • Support of pupil's competences • Increased visibility of the Austrian music scene

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Preceding the implementation phase of the project, "Hörminute" was tested and evaluated by the Austrian University Colleges for Teacher Education. According to the results, more than 85 per cent of the students reacted "very positively" or "positively" to the project. An evaluation is currently being carried out as part of a PhD project at the Mozarteum University Salzburg, in which the participating teachers observed that students calm down (faster), improve their listening abilities as well as their perception of their acoustic environment, and they apprehend to verbalise what is being heard.

**Partner(s) engaged in the implementation of the measure:**

---

## CHALLENGES AND ACHIEVEMENTS

### **Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):**

The Convention's monitoring framework allows to point out the cross-cutting nature of cultural policies and the Convention has proven to be an effective instrument to stimulate the inter-ministerial dialogue that is necessary to provide integrated policy-approaches. Dialogue among stakeholders mostly takes place on an ad-hoc basis, however, examples of dialogue mechanisms facilitating continuous exchange clearly outline the benefits of such models. The establishment of the "Competence Group Destigmatization" constitutes such example, involving more than forty stakeholders from various sectors; public, private as well as civil society actors. Including culture in a debate on health and well-being clearly shows the integral policy approach taken and recognises culture's important contribution to all aspects of sustainable development in a society. Against this backdrop, Austria regards the 2005 Convention as an instrument that contributes strongly to the implementation of the Sustainable Development Goals (SDGs), including gender equality, climate protection as well as inclusive and peaceful societies among others. Regarding the platforms of dialogue, a horizontal as well as vertical dimension has to be considered: as outlined above, the horizontal dimension touches upon the involvement of actors from different sectors, relevant to the adequate design of cultural policy measures. The Convention has further contributed to intensifying dialogue regarding the vertical dimension, entailing the involvement of actors from the local, regional, national as well as international level, as well as the participation of actors from civil society. The relevant bodies, the Austrian Working Group of Cultural Diversity as well as the Advisory Committee, have been established over ten years ago and as platforms of continuous exchange they constitute the backbone of the implementation of the Convention in Austria.

### **Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:**

Monitoring the concrete impact of the Convention remains a challenge: most of the implemented measures are the result of different, interacting factors. However, as mentioned above, the Convention often functions as an effective tool to foster exchange across various fields and dimensions. Whilst cross-sectoral exchange is already taking place successfully in several areas, including cultural aspects in relevant fields of action often still poses challenges. Currently, activities aiming at the creation of a national digital roadmap, require such intensified cross-sectoral exchange, including a range of various relevant state, private and civil society stakeholders, in order to further the implementation of the Convention. In particular, an exchange between actors from the private economic sector as well as actors from the arts and culture



sector could benefit the discourse. Whilst the Convention's framework allows to foster such exchange, it is crucial that these discussions place the artist and cultural worker's interests at the centre and consider the double-nature of culture. Such intensified collaboration to strengthen cultural aspects in digital strategies is foreseen in the government programme for the period of 2020 to 2024. Whilst having highlighted above that the participatory bodies to the Convention in Austria constitute a key part of the implementation process, the inclusion of civil society actors also poses a challenge. Sustaining interest and active participation requires efforts (communication and capacity-building), in particular, regarding the difficulty to measure concrete impacts and to demonstrate short-term effects. Further, in several areas of action, such as preferential treatment, long-term efforts have evoked few concrete results, demonstrating the need to intensify continuous exchange in this regard. Taking international examples of good practice into consideration will allow to establish mechanisms of coordination, e.g. bringing together experts on a continuous and/or ad hoc basis, ameliorating the situation for incoming artists.

**Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:**

The current situation, due to the COVID-19 pandemic, without doubt will impact cultural policy making in the next four years on the local, national as well as international level. Health protection measures being adopted have resulted in an enormous loss of income for the arts and culture sector in Austria, asking for an adequate response to ensure the social and economic protection of artists and cultural workers, and thereby the protection of the diversity of cultural expressions. Against this backdrop, the focus on the social and economic status of the artist in Austrian cultural policy making will be intensified, aiming at the improvement of the socio-economic situation of professionals in the sector. As a study from 2018 has shown, possible fields of action concern fair remuneration of artists and cultural workers. The government programme 2020-2024 entails the envisaged implementation of the "fair pay" strategy as well as the further development of social security of cultural actors, including pensions, unemployment and the establishment of a copyright contract law. Reflecting the priorities formulated by civil society in the course of the preparation of this report, further measures improving gender equality are envisaged in the programme 2020-2024. Such measures aim at the continuous decrease of the Gender-Pay-Gap in cultural institutions. Furthermore, the implementation of intensified dialogue mechanisms between cultural actors and cultural policy makers, as touched upon in the civil society priorities section of this report, has been anchored in the government programme. The development of a national strategy, as foreseen within the upcoming four years, will allow to consider the cross-sectoral nature of cultural policies and to implement a participatory design including cultural actors from civil society in the process.

# ANNEXES


**Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:**

## **Attachment**

---

 Guidelines for the implementation of the Federal Arts Promotion Act


---

 public\_expenditure\_on\_culture\_2017.xlsx


---

 Culture Statistics 2017

---

 Evaluation of the support fund within the framework of the Artists' Social Insurance Fund (KSVF)

---

 Study on the social situation of art and cultural professionals 2018

---

 International Cultural Policy Concept 2015-2018

# SUBMISSION

## Designated official signing the report:

**Title:** Mr.

**First name:** Jürgen

**Family name:** Meindl

**Organization:** Federal Ministry for Arts, Culture, the Civil Service and Sport

**Position:** Director General

---

**Date of submission:**

2020

**Electronic Signature:**

