

22|23



**GOETHE
INSTITUT**

Sprache. Kultur. Deutschland.



THE MOST IMPORTANT CURRENCY

Trust within the foreign cultural and educational policy

TRAINING PARTNERSHIP

How we inspire skilled workers abroad to come to Germany

FOR THE FUTURE

Our network for sustainability

“Participation in the International German Olympics was a unique experience for me. Meeting with more than 100 school students from 57 different countries has changed my view of the world and helped me to discover a little more about the cultures of our planet.”

Isabela Roumeliotis, Brazilian participant in the International German Olympics 2022 in Hamburg

“And bolstering this renewal and strength beyond borders lies at the heart of the Goethe-Institut’s work. We’re creating space for free art at a time when this freedom is being increasingly curtailed. You’re helping to find a language for something which cannot be expressed by laws and paragraphs, nor by international agreements: the desire of people around the world to live in dignity. This desire unites everyone across the globe.”

Foreign Minister Annalena Baerbock in her welcome to the award ceremony for the Goethe Medal 2022

“The Goethe-Institut is the centre of free thought, in many cases the safe space for a whole city. These are precisely the free spaces that we need in our current conflicts.”

Theatre director Matthias Lilienthal in the Frankfurter Allgemeine Zeitung, September 2022

“The Goethe-Institut plays an important role in the encounters between two cultures which, in a globalised world, are ever more closely linked, even though there are differences. It is important that we do not misunderstand one another but respect each other despite these differences.”

Franz Magnis-Suseno, philosopher and cultural commentator in Indonesia

“The way in which you are supporting Ukraine and Ukrainians is incredible. I am lost for words when I try to explain how important that is, how much I appreciate it. The Germans are doing so much for us now, for our children, for our country. It is so rare in life to find that what people say and what they do are the same thing. But that is certainly the case here. I am so proud to work with you.”

Alina Zakrevska, PASCH Coordinator (Lyceum for Information Technology at the Oles Honchar Dnipro National University)

“I have researched into German foreign cultural policy for over 25 years. What I find particularly impressive about the Goethe-Institut is that it is committed to intercultural understanding not only abroad, but also domestically. The Centres for International Cultural Education and projects such as the ‘Goethe-Institut in Exile’ highlight international perspectives in Germany and promote social cohesion. I wish there were similar initiatives in my home country of Japan.”

Yoko Kawamura, Professor at Seikei University in Japan

THE GOETHE-INSTITUT

We connect people all over the world. As the cultural institution of the Federal Republic of Germany, we promote cultural exchange, education and societal discourse in an international context, and support the teaching and learning of the German language. Together with our partners, we focus on global opportunities and challenges, bringing different perspectives into a dialogue that is based in trust. We regard the ability to listen and to reflect as the key to understanding. We are bound by principles of transparency, diversity and sustainability. These principles characterise our services and our way of working. ●

158

Goethe-Instituts are active in **98 countries**.

12

of the institutes are in **Germany**.

4.280

employees are at work worldwide.

1.100

points of contact are part of our network based on its collaboration with partner institutions in many other places.

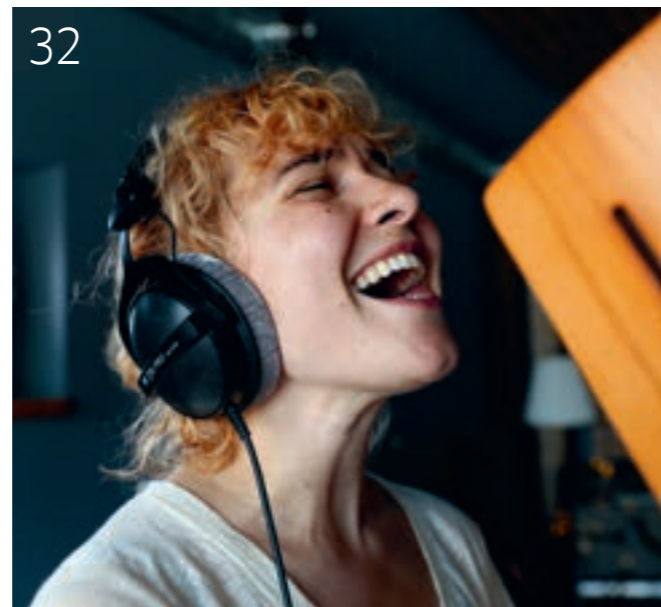
1952

the **first Goethe-Institut** opened in Athens.

Cover picture: Art from the Donbas: The photo shows two young people from the eastern Ukrainian town of Makiivka near Donetsk who had to flee from their hometown. The art project by photographer Maxim Ukrainskyi from the artists' collective Gareleya Neotodryosh was part of a Germany-wide exhibition in the public space, which was organised by the Centre for International Cultural Education of the Goethe-Institut Bonn in cooperation with the media company Ströer - a sign of cultural understanding and support for young artists from Ukraine.



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COURAGE TO MAKE CHANGES

“Giving someone your heart” is how the English word “trust” is translated literally into various Bantu languages of central and eastern Africa – “mwoyi” in Cilubà, “kwizera” in Kinyarwanda and “kotya motema” in Lingala. The idea of “putting hope in someone” is also part of it. In Swahili, the Arabic loan word “amini” touches on the idea of belief. And the Chinese term for trust is composed of the characters for person and word or speech, emphasising the sense of honesty (“one person, one word”).

Even though various cultural interpretations are evident here, trust clearly plays a central role everywhere. Trust makes a significant contribution to the functioning of our society. A quick look at the current state of the world, however, makes it only too apparent that trust in one another and in political and social institutions is being challenged more and more. In many parts of the world, authoritarian systems pursue their interests by violent means and force people to flee or remain silent; there are still no sustainable solutions in the battle against the climate crisis; fake news and conspiracy theories undermine trust in science and public communication.

All these developments entail changes to the framework in which foreign cultural and educational policies must operate. In such uncertain times, how can we make resilient alliances that withstand crises and encourage mutual trust? For the Goethe-Institut, the driving force for this – particularly now – lies in international cultural exchange, of the sort to which the largest intermediary organisation in the Federal Republic of Germany has been committed for many decades in almost 100 countries. Through its long-term, close dialogue with local partners in the areas of culture, education and society, the Goethe-Institut is often close to the issues that affect people on the ground, and it can respond quickly and offer support in the form of immediate aid programmes, for example, or by providing safe spaces.

At the same time, through its cultural and educational projects it creates important platforms for bringing different perspectives together, for learning from one another and thereby promoting understanding of one another – in the country in question and also beyond. Now more than ever, we need networks based on trust and spaces for open dialogue. The Goethe-Institut remains committed to this vision and has anchored it firmly in its new strategy.

It is not only a matter of trust in our partners, but also of trust in ourselves. The Goethe-Institut has to adapt to a changing geostrategic framework so that it can continue to operate effectively. That demands courage to make changes. The strength required to take new steps comes from the firm belief in the core of our work, namely worldwide commitment to understanding, diversity, and trust.

Prof. Carola Lentz
President

DYNAMISM AND CONFIDENCE

“Tomorrow morning we will be one day closer to our victory.” This sentence ends the diary entries of the Ukrainian writer Serhiy Zhadan, who was awarded the Peace Prize of the German Book Trade (Friedenspreis des Deutschen Buchhandels) last year. The world is in a state of upheaval: the consequences of coronavirus and the crisis with Russia. As far as the climate is concerned, the clock is showing a few minutes to midnight. The appeal of democratic values is on the decline. Economic pressures are growing. Dynamism and confidence come through Zhadan’s words. Given the global challenges, should we not adopt the same attitude? Dynamism and confidence: now, above all, Germany’s international networks are required. We need to forge alliances and set a course for credibility and reliability. It is also a matter of gaining a better understanding of what makes the world out there tick. Communicating with the world. For diversity, understanding and trust. That is still our vision, on which the Strategy 2026, ratified by the Board of Trustees last year, is based. This Annual Report is also guided by the objectives specified in it.

As the global cultural and educational network of the Federal Republic, the Goethe-Institut makes an important contribution to this essential understanding with the world by facilitating a wide range of cultural and social cooperation: cultural professionals reflect realities, trigger debates, open up new perspectives. The institutes are free spaces as a counter to the frequently cited “shrinking spaces”. Cultural projects create their own ways of accessing big issues such as climate change, justice and migration. Those who learn German turn towards our country.

At the same time, there now seem to be some lean years ahead: in 2022 the public budget of the Goethe-Institut was cut, programmes were withdrawn. With the support of the federal parliament and in strategic dialogue with the Foreign Office, the Goethe-Institut is working to strengthen its effectiveness and prepare itself for the future with some clear priorities.

Two areas provide good examples of how important this is: Germany needs skilled workers from abroad. Good linguistic and cultural preparation is key if they are to come in the first place and then to stay. The Goethe-Institut has been active in this area for many years and is now being called on to intensify its programmes.

The Goethe-Institut has shown how efficiently and quickly it can act in its work for Ukraine: with the support of the Federal Foreign Office, the EU and other partners, we set up language courses and grants in record time. A stabilisation fund supported Ukrainian cultural institutions. German libraries were given Ukrainian books for refugee children. The “Goethe-Institut in Exile” is a meeting place, a protected space and a platform for cultural professionals who are no longer able to work in their home countries because of war or censorship. These programmes and others like them must now be taken further. The cultural and educational scene will play a crucial role in the identity of a new European Ukraine.

9/11, the euro crisis, the Russian war of aggression – we are seeing how crises can come about without warning and reverberate around the world. At the same time, where and when they will occur and how deep and wide their impact will be is not always predictable. That also makes it important to maintain connections throughout the world with sustainable partnerships between societies and people. Our network has been working reliably towards diversity, common understanding and trust for over 70 years in 100 countries worldwide. It is therefore valuable for a globally networked Germany in an uncertain world. Today and in the future.

Johannes Ebert
General Secretary

Rainer Pollack
Commercial Director

THE MOST IMPORTANT CURRENCY

Why we need relationships built on trust with the rest of the world for Germany – especially in difficult times.

Rain in Weimar. Under the white tent roofs on the site of the electricity plant, over 400 festival participants from 50 countries sit huddled together on benches and keep themselves warm with fresh ratatouille. The atmosphere is dazzling. The fourth “Kultursymposium Weimar” is taking place in May. The topic: “A Matter of Trust”. Three days are devoted to discussions, performances, installations and readings about the crucial importance of trust for people to co-exist in uncertain times. The guests include the German philosopher Martin Hartmann, the Brazilian social entrepreneur Flavia Macedo, the former Latvian interior minister Marija Golubeva and the Egyptian media activist Dina Aboughazala. It was impressive that so many people from so many different disciplines found a common language to discuss this topic, says Yu Nija, who researches into interpersonal relationships in Japan, during the concluding panel discussion. She would be returning home from Weimar feeling strong and confident. Claire Yorke from the UK, who is working on the topic of empathy and international security in Denmark, is certain of one thing as the “Kultursymposium Weimar” 2023 draws to a close: “We have to trust one another to overcome the challenges of the future.”

“Communicating with the world. For diversity, understanding and trust.” Along with the phrase “Language, Culture, Germany”, this slogan defines the coordinate system of the Goethe-Institut. The vision underpinning our work throughout the world is to establish trust between people and societies worldwide and Germany and the people who live there. Trust is particularly important in Germany’s relationship with the outside world: “The trust of our partners in our country is one – perhaps even the most important – currency in German foreign policy,” said Federal Minister for Foreign Affairs Annalena Baerbock in

February at the Annual Foreign Policy Conference of the Heinrich Böll Foundation.

The sociologist Niklas Luhmann sees the complexity of the world as a continuous overload for human beings. Trust is a central mechanism for reducing social complexity and thus making co-existence manageable. “By reducing complexity,” trust “opens up opportunities for actions which are improbable and unattractive without trust and would not therefore be taken up,” wrote Luhmann in 2014 in his book “Vertrauen. Ein Mechanismus der Reduktion sozialer Komplexität” (Trust. A Mechanism for Reduction of Social Complexity). The same applies to international relations. In this area in particular, complexity has increased enormously in recent years: the competition from new global stakeholders on the world stage is growing with their own interests and values. The climate crisis is becoming ever more threatening. Democratic systems and stakeholders are coming under pressure. Disinformation is taking the place of serious reporting. Violent conflicts, as shown recently in Sudan, are increasing and moving closer to home. Russia’s attack on Ukraine, in particular, is perceived as a turning point that creates uncertainty and has a significant impact on international cooperation.

Under these global circumstances, it is important to establish a willingness to defend oneself and protect energy security. At the same time, the increasing complexity of international relations also requires greater commitment to strengthen trust in Germany throughout the world. It is a matter of consolidating the network of relationships between people and societies, which in turn has an effect at the political level. This is precisely where foreign cultural and educational policy and the organisations that promote it are required. “Their commitment is required as never



The French circus performer and choreographer Yoann Bourgeois at the opening of the “Kultursymposium Weimar” with a physical story about failure, hope and rediscovery of trust (in oneself).



The publisher Urvashi Butalia (2nd from left) with the artists Aram Han Sifuentes (3rd from left) and Nabila Horakhsh (left) during a discussion at the opening of the festival "Frequencies. Global feminisms". This was chaired by the cultural journalist Catherine Newmark, who lives in Berlin.

before, because cultural policy is very evidently the same thing as security policy. When we support the freedom of culture, academia and the media, we also strengthen people's freedom," said Annalena Baerbock in the German parliament in the debate on the federal government's report on foreign cultural and educational policy. The coalition agreement, which was signed before the Russia crisis, stipulates strengthening the stakeholders in this area. This has now become even more important, even if the question of priorities has to be re-addressed in view of tighter financial constraints, and a cut in the budget in the reporting year compared to the previous year has restricted the scope for action of the Goethe-Instituts.

So we need to build trust, but how? "Trust and credibility cannot simply be created by waving a magic wand whenever they are needed. They are not that kind of us, we have to breathe life into them through our practices," writes the philosopher Martin Hartmann in 2022 in his book "Vertrauen – Die unsichtbare Macht" (Trust – The Invisible Force). At the international level, however, that has nothing to do with "nation branding" or other marketing techniques. Trust in international social relations develops slowly and is repeatedly challenged. Credibility and reliability must be present at all times and be demonstrated time and again.

At the same time, we are not starting from scratch in building international trust. Quite the opposite: precisely because of its foreign cultural and educational policy, German society has had ties to people throughout the world for many years. The organisations that promote it have built up extensive networks of trust in culture, academia and society in recent years. They are respected throughout the world and enjoy a high level of credibility through their independent work within the framework of German foreign policy. Germany can rely on them, especially in times of crisis.

Their networks – such as that of the Goethe-Institut with 158 branches in almost 100 countries – have been reliable partners for local cultural and educational institutions for decades – through thick and thin. Last year, the Goethe-Institut in Athens celebrated its 70th anniversary; the Goethe-Institut in Lisbon turned 60. In both countries, the Goethe-Instituts are still thought of today in the context of their significance as safe havens in the dictatorial phases of the 60s and 70s. There are plenty of similar examples. Whenever the scope for free expression of opinion and creativity becomes narrower, the importance of the Goethe-Instituts grows. Because they are places where you can have an open discussion, where you can broaden your horizons. This is more topical now than ever and is an important factor in building trust for people

all over the world who are standing up for their freedoms. The global presence of this network in itself is a valuable resource for the responsiveness of German foreign policy, in view of the increasing number of crises that are breaking out in unexpected places.

Equally important is showing yourself to be a reliable partner in life-threatening situations: the aid for Ukraine is a good example: the Goethe-Institut has provided 17,000 language course places virtually free of charge. Emergency aid grants, which were allocated with the federal government's cultural foundation, are supporting Ukrainian artists. A solidarity fund allows cultural institutions to continue their work, even in these times of war. The "Goethe-Institut in Exile" programme in Berlin began with a focus on Ukraine. More than 600 German libraries were given a box of Ukrainian books for children who have had to leave their country. The Federal Foreign Office has provided additional funding for this and other programmes for Ukraine. The European Union has also provided support. Now it is important to continue with these programmes and extend them for the reconstruction to come. The Ukrainian cultural and educational scene is extremely important for the future because, with its close network extending throughout Ukrainian society, it can drive the country's modernisation and commit the country to Europe. Our Ukrainian partners put a great deal of trust in Germany.

When trust is needed, it is not a matter of pursuing your own interests at all costs, but of finding a common solution and providing mutual support. The basis for this is respect for your counterpart and active listening, of the sort we always try to achieve as we work on building dialogue. It is a question of assessing what cultural and educational partners require of Germany in the current situation, which issues are relevant to them and what contribution foreign cultural and educational policy can make to them. Countless bilateral and multilateral cultural cooperation agreements with German participation testify to the success of this approach of building dialogue. You can find out about some of them in this Annual Report.

Trust is created between people and radiates out into societies. It is therefore not only a matter of the quality of relationships but also of their quantity. The more people come into contact with our country, the better the chance of developing a relationship – hopefully, a relationship of trust. 15 million people learning German throughout the world, 170,000 German teachers, thousands of potential skilled workers who prepare themselves for life in Germany with our pre-integration courses and language courses, over five million visitors to our cultural events – these

“The increasing complexity of international relations also requires greater commitment to strengthen trust in Germany throughout the world.”

are important target groups in this context. The aim should therefore be to increase the number of these contacts even further in future. An important part in this is the "Culture Moves Europe" programme, which is being run by the Goethe-Institut on behalf of the EU: 6000 European artists are to be given the opportunity to travel in Europe and carry out research. This is an important programme for establishing a network for the European cultural scene across borders and for European cohesion, which also has a high political priority for Germany.

The big issues of our age are particularly appropriate subjects for cooperation and projects with a wide range: an ecological pop-up lounge which is raising awareness of environmental questions in Bangkok, the conference "Frequencies. Global feminisms" which last year brought around 80 stakeholders from worldwide initiatives together in Berlin to discuss the topic of equal opportunities, "Diverse As We Are", the first international festival of inclusive culture in China – we are discovering on the ground that there is a big demand for cooperation with Germany in these areas in particular. They are in line with the foreign climate policy and the feminist foreign policy of the federal government. There is a large potential here to extend cooperation and interaction at an international level.

The relationships of trust which the organisations promoting foreign cultural and educational policy have built up throughout the world are an important foundation for German foreign policy. Even when it comes to cooperation with partners who are problematic for Germany yet indispensable in the global structure, they are strong and resilient. Countless meetings and close interaction have woven and consolidated these delicate networks of trust over decades. Particularly in times of crisis, they require care, great commitment and adequate resources to achieve their full effect. According to Federal Minister for Foreign Affairs Baerbock in her speech to the Heinrich Böll Foundation: "This trust can never be taken for granted. We have to keep rebuilding it all the time." ●

[goethe.de/visionundstrategie](https://www.goethe.de/visionundstrategie)



Johannes Ebert has been Secretary General and Chair of the Executive Board of the Goethe-Institut since 2012.

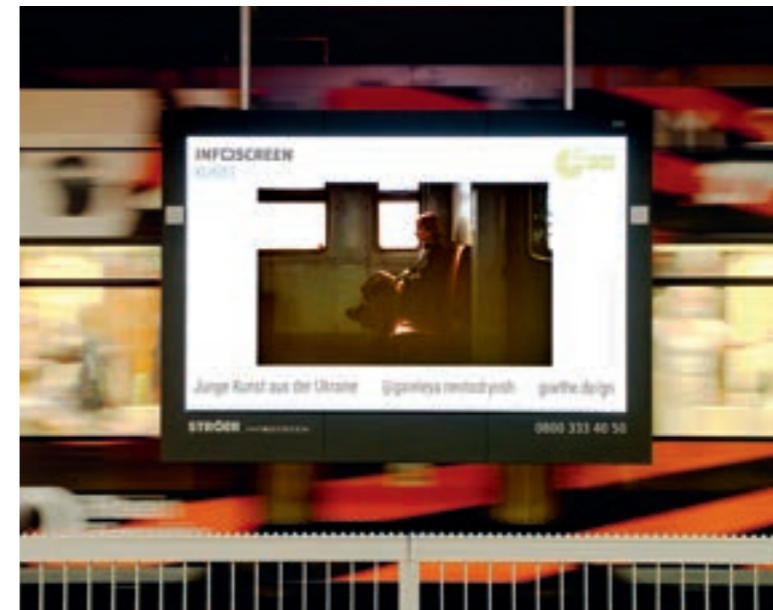
OUR COMMITMENT TO UKRAINE

In order to mitigate the effects of the Russian invasion, especially on the cultural and educational sector in Ukraine, the Goethe-Institut created numerous programmes in 2022. The Federal Foreign Office made EUR 11.7 million of special funding available for these from the supplementary Ukraine budget.



UKRAINIAN LITERATURE AT THE BOOK FAIR

The Goethe-Institut has also provided support in the areas of literature, film and music: for example, it supported the appearance of Ukraine as a country at the Frankfurt Book Fair. Alongside 30 publishers, authors and activists from Ukraine travelled to Frankfurt, including the writers Yurii Andrukhovych, Tanya Malyarchuk, Andrey Kurkov, Natalka Sniadanko and Serhiy Zhadan, winner of the Peace Prize of the German Book Trade, and the human rights activist Oleksandra Matviichuk, holder of the Alternative Nobel Prize. The topic of "Books without borders" was discussed by (left to right): Anne Bergmann (European Association of Publishers), Olena Ody-noka (Ukrainian Book Institute), Olena Zelenska (First Lady of Ukraine), Anastasia Bondar (Ministry of Culture and Information Policy of Ukraine) and Svitlana Denysenko (Partnership Relations at the Kyiv School of Economics).



ARRIVAL IN GERMANY

The Goethe-Institut has also created courses for refugee teachers from Ukraine who are staying in Germany and will be employed as "welcome teachers" in German schools. By the end of the year, the so-called "FEELS" courses will have provided training for 600 volunteers to give refugees positive initial contact with the German language and help them find their feet in Germany. The Goethe-Institut in Bonn and the media company Ströer are also supporting the artist collective Gareleya Neotodryosh with an exhibition in public spaces throughout Germany. Over 700 digital screens at bus and tram stops in 17 German cities have shown Ukrainian art from the Donbas.



CULTURAL PROFESSIONALS AT RISK

In collaboration with the international non-governmental organisation "Artists at Risk", a "Matching Portal" was set up to bring together the services of cultural organisations in Germany and make them available to refugee artists from Ukraine. By November 2022, over 120 artists had been brought together with almost 60 institutions throughout Germany, including the artists Artem Volokitin, Tetiana Malinowska, Anna Moskaletz and Valeriia Buchuk from the studio community artifact e.V. in Potsdam. The photo shows the dance performance "Every Minute Motherland" by Maciej Kuzminski.

EMERGENCY AID PROGRAMMES AND STABILISATION FUNDS

As soon as war broke out, the Goethe-Institut began implementing programmes to support and protect Ukrainian cultural partners and cultural professionals. These include – in partnership with the German Federal Cultural Foundation – immediate relief grants for cultural professionals in Ukraine. The Goethe-Institut also set up a new stabilisation fund of EUR 2.5 million to support cultural organisations in Ukraine and selected countries in Eastern Europe and Central Asia. It focuses specifically on institutions whose work is affected by the war in Ukraine and is extremely important for artistic freedom, cultural education and a pluralist society. Among other things, support was provided for the 19th International Human Rights Documentary Film Festival – "Docudays" – in Ukraine. In the area of digitalisation, the Goethe-Institut in the Ukraine has been working closely with the Ministry of Education and Science of Ukraine and its subordinate education authorities for a number of years. The most important joint projects include the new government education platform "All-Ukraine Online School". Despite the destruction of school buildings, it enables concentrated learning for refugee children and young people whose school classes have often been scattered to the four winds. Due to our dedication, the "All-Ukrainian Online School" teaches German – the only foreign language alongside English.



A BOX FULL OF BOOKS

In order to provide a little piece of home in a new country, the Goethe-Institut has created the project "A box full of books" in cooperation with the German Association of Libraries (dbv) and the Ukrainian Book Institute, funded by the Federal Foreign Office. Through the project, families from Ukraine can get their hands on books by Ukrainian authors and foreign writers in the Ukrainian language at libraries in Germany and, in some cases, at Goethe-Institut libraries abroad.

NEWS FROM THE GOETHE-INSTITUT



FRANCO-GERMAN CULTURAL INSTITUTES

The second Franco-German Cultural Institute was opened in Ramallah in June 2022. Together the Goethe-Institut and the Institut français are organising a broad cultural programme on site. On 22 January 2023 - 60 years after the signing of the Elysée Treaty - the symbolic foundation stone for a further Franco-German Cultural Institute was also laid in Erbil. Along with the President of the Kurdistan Region, Iraq Nechirvan Barzani, the guests at the ceremony included General Secretary Johannes Ebert, Ambassador Martin Jäger and Ralf Beste, Cultural Director at the Federal Foreign Office.



70 YEARS OF THE GOETHE-INSTITUT IN ATHENS

The Goethe-Institut in Athens, which was founded in 1952, was the first institute abroad in a network which now spans the world. The motto for its 70th anniversary was "Meeting - shaping - trusting". At a ceremony in October 2022, Carola Lentz, President of the Goethe-Institut, explored the varied history of the institute in her speech and made a call for a polyphonic European culture of remembrance that is open to the future: "The unique opportunity provided by art is to reveal complexity, allow for muted tones and cope with ambiguities, without which shared memory cannot come about."



10 YEARS OF VILLA KAMOGAWA

The Villa Kamogawa marked its ten-year anniversary with the exhibition "Verbindungsstücke" (Connections) in Berlin at the end of April 2022. The residence offers artists from Germany the opportunity to live and work in Japan on a three-month grant. From 2011 to 2021, a total of 130 artists lived and worked in one of the four apartments of the Villa Kamogawa.



400,000

school students and teachers have been given the opportunity to take part in an exchange between the USA and Germany by the German American Partnership Program (GAPP) since 1972. The scheme supports teachers and schools in setting up exchange programmes. 9,000 students take part in these every year, and they are coordinated by around 1,000 teachers. To mark its 50th anniversary, GAPP has now established an alumni network - a real taste of German-American friendship. GAPP is financed by the German Foreign Office, the U.S. Department of State, the Max Kade Foundation in New York and the Joachim Herz Foundation.



EUNIC PRESIDENCY

In June 2022 the Goethe-Institut hosted the General Assembly of the European Union National Institutes of Culture (EUNIC) in Munich. The one-year EUNIC presidency was handed over from the previous Spanish president Guzman Palacios (left) to Johannes Ebert (right), General Secretary of the Goethe-Institut.

6.8 MIO.

Visits were recorded by the website "Mein Weg nach Deutschland" (My Route to Germany) since it was launched in 2013, and together with the digital platform for linguists "Deutsch für dich" (German for you), it is celebrating its 10-year anniversary. The accessible online format appears in 30 languages and covers all aspects of living and working in Germany.



NEW VICE-PRESIDENT AND NEW MEMBERS

Gesche Joost, Professor of Design Research at Berlin University of the Arts, became the new Vice-President of the Goethe-Institut on 1 January 2023. She is taking over the role from Marion Ackermann, General Director of the State Art Collections Dresden. The Goethe-Institut e.V. also welcomed six new members to its General Assembly: Simone Baumann, Saba-Nur Cheema, Ferenc Csák, Janina Kugel, Christian Kullmann and Bonaventure Soh Bejeng Ndikung.

PRESS REVIEW

SAN FRANCISCO CHRONICLE "BERLIN & BEYOND"

From the article "Berlin & Beyond Film Festival highlights the best of new German cinema", 08.03.2022

For 26 years, the Berlin & Beyond Film Festival – sponsored by the Goethe Institut – provided Bay Area film lovers the opportunity for an annual immersion into the best of German cinema. Strangely, the nation that produced German expressionism, Fassbinder and "The Lives of Others" tends to be largely overlooked among American distributors, making this event even more necessary.

ZEIT ONLINE "SUNU TALENTS"

From the article "SUNU TALENTS: Senegal finds a superstar", 30.04.2022

Opinions in the country could give the cultural scene in Senegal a long-awaited push. Instead of organising eye-catching events with German guests flown in, the Goethe-Institut in Dakar has set itself the aim of doing something for the people on the ground. They are attempting to set up a sustainable development cooperation programme, which could become a template for Africa.

DPA INFOLINE GERMAN-AMERICAN FRIENDSHIP

From the article "School student exchange with the USA: GAPP a 50-year success story", 11.05.2022

The lasting "international friendships" are the most important thing that students could take out of the programme, says teacher Bruch-Erfurth. "The fact that you can expand your horizons and see that there is so much more than just Germany, the European Union – or vice versa. Being able to adapt to different things and just show openness towards other people. I think that's the most important thing that we need in the world at the moment."

TAZ. DIE TAGESZEITUNG "INTERNATIONAL GERMAN OLYMPICS"

From the article "World record in Lautmalen", 19.07.2022

Young people of the world are coming together in Hamburg! No, no, not for the Olympic Games, the residents of the Hanseatic city turned their noses up at them some years ago. But the alternative event does not have a bad track record either. (...) Oh to be young again and able to join in!

RHEIN-NECKAR-ZEITUNG "BLACK ACADEMY"

From the article "Black perspectives coming into focus", 19.07.2022
When it turns its gaze on Africa, the European perspective is often limited to negative narratives such as wars, poverty,

hunger and Aids. The "Black Academy" wants to change that view and make the perspectives of black people visible. The post-colonial network now has a base at the Goethe-Institut in Mannheim, too. Right from the outset, it is clear that it is not only participants from an African background who can benefit from dialogue and interaction.

FRANKFURTER ALLGEMEINE ZEITUNG CULTURE HAS AN EFFECT

From the article "In the context of self-provincialisation", 09.09.2022

The Sandbox Collective from Bengaluru in India tells us that without the help of the Goethe-Institut – money, but also infrastructure – its independent art would not have been possible. This is no longer a question of a simple export of values or culture from Germany to places abroad. Rather, the question is: what is needed in certain countries? The South African writer Zukiswa Wanner, who now lives in Nairobi, began organising meetings for artists for the Goethe-Institut five years ago and has thus contributed to an internal African cultural scene which otherwise barely existed. With the support of the Goethe-Institut, she published a trilingual anthology of black youth literature in 2020, the intention of which is to help plug a huge gap in sub-Saharan Africa: namely, that not enough books are circulating in these extremely young societies.

GRIECHENLAND ZEITUNG 70 YEARS OF THE GOETHE-INSTITUT IN ATHENS

From the article "A piece of Germany in the heart of Athens", 28.09.2022

The Goethe-Institut in Athens is celebrating its 70th anniversary on 12 October. It was founded back in 1952 – and is therefore the oldest Goethe-Institut abroad. Over all those years, it has helped to bring a changing, modern Germany closer to the people of Greece.

FRANKFURTER ALLGEMEINE ZEITUNG SPACE FOR DISCOURSE

From the article "When the Minister President reacts allergically to German", 12.10.2022

One of the things that the Goethe-Institut stands for throughout the world was highlighted: offering spaces in which alternative discourses can be explored. Whether such spaces will be in greater demand in Italy in the future is a completely open question. The Goethe-Institut should continue to be in a position to provide them and to offer a reminder of the beauty of the German language and culture.



The "Black Academy" fights against racism, prejudice and discrimination. One of the aims of the Academy is to make the knowledge and expertise of black people in Mannheim and throughout the world visible and accessible to everyone. The photo was taken at the launch of the "Black Academy" at Mannheim Palace in July 2022.

CULTURIUS MAGAZINE "HALAQAT"

From the article "Dance.Bodies.Politics", 01.12.2022

Bridges and paths to a dialogue between cultures are needed and art is a medium that can help build these bridges. Cultural exchange and intercultural encounters need places, forums and occasions: the project Halaqat creates the possibilities and forms of encounter, cultural exchange and the cultivation of cultural partnerships between the West and the Arab world.

TAGESSPIEGEL.DE "MOVEMENTS AND MOMENTS"

From the article "The best comics of 2022: Provocative and amusing, courageous and disturbing.", 14.12.2022

In a large-scale project, the Goethe-Institut Indonesia has called on comic artists from the countries of the southern hemisphere to create comics about the feminist movements there. It has given rise to an extraordinary variety of topics and styles. The comics

tell of suppression and resistance, of freedom to live out one's own sexual and gender identity openly and of the power of large corporations and the destruction of indigenous territories. (...) The volume shows how bravely the women of these countries stand up for their rights under difficult circumstances. And bring about change as a result.

DIE ZEIT "A BOX FULL OF BOOKS"

From the article "What makes my life richer", 25.01.2023

I work in a public library that is sometimes visited by school classes. On this occasion, two Ukrainian girls were there with their interpreter. "A lovely library – it's just a pity that there are no books for us", she translates for me. What an impressive sparkle appeared in the eyes of the girls when I was able to produce a box of children's books in the Ukrainian language from my office! The gift from the Goethe-Institut had just arrived.

THE LONG SHADOW

OF THE WAR

“When The Sun Is Low – The Shadows Are Long” was on show at the Arsenal Gallery in Białystok in Poland in the spring of 2022 and at the Gallery for Contemporary Art (GfZK) in Leipzig in the summer. The exhibition put together by Anna Karpenko was of contemporary works by Belarusian artists.



“Аўтабіяграфія без фактаў” – “Autobiography without facts” by Masha Svyatogor depicts the history of her family. The collages draw attention to the contradictions that characterise life in Minsk. Here Brazilian street festivals take place alongside people’s assemblies in the style of Soviet party conferences.



The Israeli group Public Movement presented a twelve-hour series of performances, interventions and demonstrations in the city centre of Białystok. During "One Day", Białystok showed its alternative political face on the street. The photo shows the first event of the day: "Wrażliwość" – "Sensibility".

The area that is shaped by Belarusian culture does not coincide exactly with the geographical or political borders of Belarus. Rather, it has manifested itself over the centuries in an "ethic of the borderland", as the Belarusian poet and philosopher Ihar Babkou puts it. This borderland is cramped between two different empires, with the one in the west characterised by diplomatic strategies and the one in the east by aggressive power tactics. This position in itself has given rise to a particular identity which fluctuates between the "strangeness of the self" and the "self as a stranger". Such forms of existence do not necessarily tend towards direct confrontation with power structures. Rather, they break away from the dominant order and suppression by slipping into the gaps left by the state of continuous transition, and they anchor their thinking in this intermediate space. The exhibition "When The Sun Is Low - The Shadows Are Long" links contemporary positions in Belarusian art with two historical reference points. It explores the interaction between the interest in traditions, the archaic and cosmology on the one hand and the desire to achieve the pure form of the modernistic avant-garde on the other. The works of nineteen Belarusian artists reflect forms of resistance against repressive systems: from the appropriation of ritual practices, through artistic expression in amateur cosmology, to the invention of one's own language or game. When the sun is low on the horizon, long shadows are cast, and it is hard to be sure whether the sun is rising or setting. ●



Anna Karpenko, born in Minsk in 1985, is an author and curator. Since February 2021, she has been working in the Gallery of Contemporary Art in Leipzig with the support of a grant.



"WHEN THE SUN IS LOW - THE SHADOWS ARE LONG" was a project of the Arsenal Gallery in Białystok, the Gallery of Contemporary Art (GfZK) in Leipzig and the Goethe-Institut in Warsaw, with the support of the Foundation for German-Polish Cooperation and the Martin Roth Initiative. Participating artists: Alexander Adamov, Irina Anufrieva, Bazinato, Evelina Domnitch/Dmitry Gelfand, Jazep Drazdovič, Zhanna Gladko, Jan Helda, Zahar Kudin, Siarhiej Leskiec, Masha Maroz, Aliona Pazdniakova, Anton Sarokin, Ala Savashevich, Olga Sazykina, Sergey Shabohin, Jura Shust, Anna Sokolova, Władysław Strzemiński, Masha Svyatogor.



"Шыўце самі" – "Sew it yourself" by Ala Savashevich depicts both the protective function of clothing and its significance as an instrument of suppression. The apron woven together from thousands of pieces of metal represents the oppressive burden of the socially determined images of the feminine and resistance against patriarchal "normality".

IN A NEW AGE

The “Goethe-Institut in Exile” is a meeting place, a protected space and a platform for cultural professionals who are no longer able to work in their home countries because of war or censorship. In the lead-up to the project, a four-day festival was held in autumn 2022 with Ukrainian artists and experts from around the world.



The portrait series “The country of children” by Helen Bozhko in the windows of the ACUD Art House in Berlin.

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Events with the participation of over 100 Ukrainian artists and 11 partner organisations.

“Alarm” is the title of the performance installation of the Ukrainian artist Vlad Troitskyi, founder of the Centre of Contemporary Art in Kyiv. The work is being shown in the context of the “Goethe-Institut in Exile: Ukraine” programme, which offers performances, readings, exhibitions, film screenings and discussions at the ACUD Art House. The Goethe-Institut has had to suspend its work in some places recently – in Belarus for example – because of war or repression. In order to maintain cultural exchange nevertheless, the “Goethe-Institut in Exile” was created in Berlin. As a meeting place and stage for refugee artists.

Johannes Ebert, General Secretary of the Goethe-Institut, recalls 2016, when the Goethe-Institut in Damascus had to go into exile. At that time, he addressed the audience in Arabic, now, at the ACUD, he says a few words in Ukrainian. “This shows how the world has changed,” he says. “And not for the better.” Hanging on the wall of the ACUD studio are several large-format, austere black-and-white photographs by Igor Gaidai, “Razom.ua” is the title of his exhibition. One of the photos shows the largest freight aircraft in the world, the Antonov An-225, which was hit by Russian artillery in the very first week of the invasion. The plane was called “Mriya”, “Dream” in English. “Russia may have destroyed our ‘Myria’,” tweeted the Ukrainian Foreign Minister Dmytro Kuleba, “but it will never destroy our dream of a strong, free and democratic European country.”

The programme repeatedly confronts those visitors who do not come from Ukraine in particular with their own defensive reflexes: wanting to push images away, regarding words as too grand, too full of pathos, declaring that the war is a long way away despite everything. The performance “Bomb Shelter Night”, also staged by Vlad Troitskyi, may be considered a particular challenge. From 11 p.m. on Saturday night to early Sunday morning, the director turns the audience into people seeking shelter, confronting them with real wartime experiences and sirens. The question is: do we have a common language in which to reach

“Do we have a common language to communicate about this war? Does a language of that sort even exist?”

an agreement about this war? Does a language of that sort even exist?” “No,” says the Ukrainian writer Serhiy Zhadan, who was awarded the Peace Prize of the German Book Trade in 2022. He reads from his volume “Antenna” and discusses with moderator Evgeniya Lopata why, among other things, he considers the calls of many for a new Hemingway or a new Remarque in Ukrainian literature to be in vain. “This invocation of the 20th century shows that we have understood nothing,” Zhadan believes. We are living in a new age. ●



Patrick Wildermann is a freelance writer with the Tagesspiegel. His article was published there on 7 October 2022.

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“A PLACE FOR DISCUSSION AND INTERACTION” In the countries in which the Goethe-Institut and other international cultural institutions have had to close their sites because of wars or censorship, spaces in which to raise objections, enter into dialogue and engage in intercultural exchange are being lost for many artists and intellectuals. The “Goethe-Institut in Exile” is a meeting place, a protected space and a platform for cultural professionals who are no longer able to work in their home countries. After the focus on Ukraine in 2022 and supported by the Federal Foreign Office, the Goethe-Institut in Exile is devoting itself to Iran from the end of January 2023 and Afghanistan from early summer 2023. goethe.de/exil

RAY OF HOPE

The Goethe-Institut has been engaged with feminist topics and issues throughout the world for some time. Here one of the people involved, Joelle Hatem, reports on her experiences at the “Frequencies. Sharing feminisms” festival, which was held in Berlin in spring 2022.

800

visitors and around 80 activists, writers, performers, academics and cultural and media professionals came together in Berlin to address the question of the breadth of the term feminism.

The “Frequencies: Sharing Feminisms” Festival in May 2022 was the first in-person event I got to take part in since the COVID-19 pandemic hit the world in the early months of 2020. This three-day multi-disciplinary gathering was such a treat not only because it was the first large physical meeting post-COVID for me, but also because of the transnational feminist reflections, exchanges, and discussions it allowed at a time when I was feeling alone and overwhelmed by the difficulties of life in my country Lebanon, which has been, since 2019, in throes of one of the 10 worst economic crises globally. The Festival was an opportunity to share the experiences and challenges I faced as a socially engaged woman and as part of a GI-supported project to produce critical and cultural knowledge on gender and sexuality in Arabic in patriarchal and normative societies. It was also an opportunity to connect with and learn from feminist

activists, authors, artists, and thinkers from different parts of the world. For me, it was a reminder that I wasn't alone and there was a silver lining to find, and for that I'm grateful.” ●



Joelle Hatem is chief editor of Jeem, a website on the topics of gender, sex and sexuality.



From 19 to 21 May 2022, the Goethe-Institut in Berlin organised the interdisciplinary festival “**FREQUENCIES. SHARING FEMINISMS**” to contribute to a better understanding of the diversity of feminist movements. Over three days, spaces in which feminist debates – multi-perspective, inter-sectional and diverse – could resonate were opened up. The term “frequencies” represents the polyphonic nature of feminist movements. It encompasses the breadth of related topics and issues and the variety of feminist

movements and waves. Discursive and artistic contributions by over 80 activists, writers, artists, media creators, performers and academics from Africa, Asia, Europe and South America brought this variety to life. “Frequencies. Sharing feminisms” was designed in collaboration with “experts on their own behalf” to be barrier-free and enabled people with disabilities in particular to take part. goethe.de/frequenzen



The workshop “The Whole. Participatory art session with guidance” with the Ukrainian artists Anita Nemet and Valentina Petrova as part of the festival “Frequencies. Sharing feminisms” in May 2022.

“What is feminism in 2022? What do older and younger generations of feminists still have in common? Which topics are still relevant outside the German bubble of open letters and countless essays on ‘Gender-Gaga’? And how can feminist agendas be interesting and relevant to climate activists, peace activists and even men? Perhaps these are questions to which there are no easy answers. But the audience at the Pfefferberg theatre seemed keen to discuss them.”

Berliner Zeitung

“Protests and resistance do not necessarily follow the same pattern all over the world. Every country, every context offers its own motivators, its own catalysts,” says the Indian publisher Urvashi Butalia during the press conference for the Berlin festival “Frequencies. Sharing feminisms”. One thing that feminist protests all over the world have in common, however, is the unique way in which feminists have developed their own forms of protest.”

Deutsche Welle



Musicians at the Fat Cat Jazz Club with singer Unurzul Byambajav, alias Jojo, during the Celebration Concert on International Jazz Day in Ulan Bator.

ON ITS OWN TWO FEET

The Goethe Music Laboratory in Ulan Bator has become the most important platform for the Mongolian jazz scene. After eight years of continuous support from the Goethe-Institut, Mandkhai Tugstogtokh has now taken over the project independently.

“The project caused quite a stir in Mongolia, not least because of the talented graduates.”

Mongolia is transforming in every respect. After the political change in 1990, the country opened itself up to cultural influences from the west. In the capital city of Ulan Bator, small but extremely lively music scenes began to spring up: pop, rock, hip-hop, jazz. The Mongolian training establishments were not able to keep pace with this development, however; their focus was still on traditional Mongolian and western classical music. The Goethe-Institut Mongolia has therefore been supporting jazz since 2014, along with the training to go with it in Mongolia. Because of its stylistic diversity, this type of music is firmly established in many western countries as a broadly based training area. Together with the State Conservatory in Ulan Bator, the most important training establishment for music in Mongolia, the Goethe-Institut opened the Goethe Music Laboratory Ulan Bator (GMUB) in the academic year 2014/15.

The first training establishment for jazz in Mongolia

Thus, under the direction of the German musician Martin Zenker, the first training course for jazz music in Mongolia was set up with the GMUB – and with a lasting impact: by the beginning of the 2016/17 academic year, the course had already become established as a Bachelor’s degree in jazz at the State Conservatory and has continued ever since. The next generation of Mongolian musicians are taught in two specially converted teaching rooms in the subjects of harmony, aural training, music history and instrumental studies, with the participation of guest lecturers from Germany.

Since 2019, the German Academic Exchange Service (DAAD) has also been on board as an additional support for the scheme. With so-called short-term lectureships under the “International Study and Training Partnerships (ISAP)”, several lecturers have been brought out from Germany every year to contribute to the local teaching. The programme will continue to run until 2024. Thereafter we are expecting the first Mongolian teaching staff to return from Germany with a Master’s certificate under their belt to take up a teaching job at the Conservatory.

The project caused quite a stir in Mongolia – not least because of the talented graduates who have come through it. One graduate, Khongor Ganbat, founded the Fat Cat Jazz Club in Ulan Bator, for example, which has become one of the best places to go for concerts in the city. The pianist, composer and graduate of the GMUB Shuteen Erdenebaatar has already won many competitions at a young age, including the Munich Youth Jazz Prize 2022 and the BMW Young Artist Jazz Award 2022. Enkhjargal Erkhembayar, Enji for short, has also attracted attention with her unique mix of Mongolian tones and jazz and is now a singer with a strong profile who is in high demand.

The project is standing on its own two feet

It soon became clear, however, that a sustainable solution for the Music Laboratory also required a sustainable business model. In August 2022, the GMUB was therefore officially established as a Mongolian NGO and placed entirely in the hands of Mandkhai Tugstogtokh, a key figure on the jazz scene there. The GMUB has already passed the acid test: the first workshops with teachers from Israel took place successfully in September 2022. The Goethe Music Laboratory Ulan Bator is now standing on its own two feet, continuing to teach young musicians and to open the doors to the international world of jazz for them. ●



Leonhard Heydecker is Director of the Goethe-Institut in Mongolia.



FOR A WORLD THAT'S LESS DISABLING

Art and culture have the capacity not only to depict our diverse society, but also to inspire us to shape it in an inclusive way.



Alice Hu and Zenghui Zhang in the performance "Midnight Movie", directed by Xiao Liu at the YOUNG Theatre as part of the DAWA Festival in Shanghai 2022.

GATHERING IN A BETTER WORLD

The international project "Gathering in a Better World" links artists all over the world who live with disability and creates a space in various locations to invent and try out a better world together.

"My work began as a response to my Tourette's syndrome. Many people do not understand disability. They believe that you are disabled because your body or mind is damaged. What makes me disabled is the failure of the world to accept the diversity of the body and the mind. I am not interested in raising consciousness about one illness or a specific way of living. I am interested in creating a world that is less disabling." (*Jess Thom, Tourette's hero*)

"Our aim is to make art a place in which everyone can create a better world, in which we accept and celebrate differences." (*Camila Barrios, team of curators*)

"Each of us gained something different from the workshop. For example, during the symbiotic dance, I was able to rediscover and reconnect with my own body. It was like a small world, which enables me to build a better connection with my own body and to feel the bonds between different people in the dance process." (*Huiheng Su: Mistakable Symbiotic Dance Troupe*)

I've never done something so amazing in my career. I'm working with incredible artists in A Gathering. I'm going back to reclaim their stories and the work they are doing. I'm interested in a conversation that goes beyond inclusion. It's how do we return each other to humanity. (*Calvin Ratladi, curator of "Gathering in a Better World" Johannesburg*)

"GATHERING IN A BETTER WORLD" is conceived of as an experimental, performative, inclusive and playful space for interaction between artists and thinkers who are concerned with social justice and disability on the international level. It was launched as an international network project jointly by Festival Theaterformen and the Goethe-Institut and took place in Braunschweig, Kyoto, Montevideo, Shanghai and Johannesburg from July 2022 to March 2023 in cooperation with Mi-Mi-Bi, Mistakable Symbiotic Dance Troupe, Calvin Ratladi, Nadine McKenzie and Teatro Solís. "Gathering in a Better World" was supported by: Theaterformen Braunschweig, Braunschweig University of Art, Aktion Mensch, Karin and Uwe Hollweg Foundation, Market Theatre, Centre for the Less Good Idea | SO Academy, Calvin Ratladi Foundation, UNMUTE Dance Company, Yellow Bunny Productions and TrialbyMedia (South Africa), Sala Zavala Muniz, Teatro Solís (Uruguay) and Kyoto Experiment (Japan).

DIVERSE AS WE ARE (DAWA)

The Argentinian writer, journalist and rapper Matías Fernández Burzaco, who, at the age of 22, suffers from hyaline fibromatosis which generates excess skin and covers his body in nodules, will be getting things off his chest as he describes with humour an existence that alternates between bed and wheelchair and is anything but passive. "I am strange, deformed and I will reveal everything about it," promises the author who, in "My own forms. Diary of a Body at War", escapes from the existence of a victim; he will be talking to the publisher Lucila Carzoglio and the Chinese artist Liu Yi. (*ABC Sociedad: from the article "Dawa, el arte de la integración social", 17.09.2022*)

According to Lynn Fu, disabled artists in China are often viewed through the prism of non-disabled artists. To prove their competence and gain social recognition, disabled artists need to "hide" their differences and work twice as hard. The artists featured in DAWA, however, have chosen another path. Not only do they embrace their differences, but they also highlight these differences by performing side by side with others and standing firm on their authentic selves. This authenticity transcends the socially constructed standards of being, returns to the root of creative expression, and approaches the ultimate beauty of life. (*Weixin: From the article "Celebrating Inclusive Culture: DAWA's Origin Story", 15.08.2022*)

"DIVERSE AS WE ARE" was the first international festival of inclusive culture in China and was held in Shanghai from 15 to 25 September 2022. The Goethe-Institut and more than 40 cultural partners and institutions from Europe, China and the world joined forces to create DAWA, a platform for cultural professionals with and without disabilities that is distinguished by artistic quality and at the same time promotes an understanding of diversity and inclusion as an integral part of society. The festival included dance performances, art installations, films and workshops, among other things. The festival was funded by the European Union National Institutes for Culture (EUNIC) and European Spaces of Culture, supported by the EU Delegation in Peking and organised and run by various cultural partners and institutions from Europe, China and the rest of the world. goethe.de/dawa



Susanne Traub joined the Goethe-Institut as Theatre and Dance officer in 2012. Since April 2023, she has been officer in the music department



HERE TO STAY

The “Training Partnerships in Latin America” (APAL) programme prepares school students and alumni of PASCH schools in El Salvador and Mexico for a dual training course in Germany. Since the beginning of 2021, the Goethe-Institut Mexico, the Federal Employment Agency and hospitals in various German cities have been working hand-in-hand on this. Ámbar Navarro Becerra, currently training as a radiology assistant at the University Hospital Bonn, relates her experiences.

What does APAL involve?

It is a dual training course in Germany. In other words, you study and work at the same time. The Goethe-Institut helps with the intercultural and linguistic preparation, the documentation and any other questions that arise.

Why did you apply for APAL?

I have always been interested in German. My German teacher at the PASCH school in Guadalajara, Mexico, told me about the programme. It’s a great opportunity: your flight and the language courses are paid for. And I get a monthly salary. I was able to come to Germany with the help of the Goethe-Institut.

What were your preparations like at the Goethe-Institut in Mexico?

I can only say: excellent! I really liked the way the teachers worked. As far as the cultural preparations are concerned, I found them extremely good. But I’m not sure you can really prepare yourself for what it’s like actually being here. You can only get a real understanding of it when you are living here.

Do you think there is any difference in moving to Germany with or without a specific programme?

Yes, we got a lot of help with the organisation, both in Mexico and on arrival in Germany: we did not have to look for somewhere to live, there was no deposit to pay and we already had a bank account. And if we had any questions, there was always someone available to contact. A friend of mine at the hospital came to Germany as a fully trained nurse. She clearly had some difficulties as a result. We are prepared in every way necessary for life in Germany. Somehow I get the feeling that we can integrate better because we are younger, we have been prepared and we don’t just work, we are also being trained.

What does living in Germany mean to you?

I think that it’s an environment full of love, of humanity. The organisation was straightforward, but it was not easy to open the

door and set out on the street alone every day. There were a few hurdles to overcome, but at the same time it has made me grow up a lot.

What does your week look like now?

At the moment, it’s great because I do the practical part on a Monday. From Tuesday to Friday, I have theory lessons. I go to the university by bike. When I am finished, I ride home and after the gym, I study as hard as I can so that I can get ahead.

How do you see your career opportunities in Germany?

I would like to finish my training and then get a job here. At the moment, I see my future career developing here in any case.

What would you say to future participants in the programme?

I would encourage them to take part. I think that the Goethe-Institut and everyone else involved will always support you. They always try to understand you. You just have to give yourself a little push.

goethe.de/mexiko/apal



The interview was carried out by Tanja Olbrich, Head of Language department at the Goethe-Institut in Mexico, and Michael Kobs, teaching expert in the PASCH initiative for Mexico, Central America and the Caribbean.



SDGs 4, 8

“We are prepared in every way necessary for life in Germany.”



Participants in the “Training Partnerships in Latin America” (APAL) programme after the B1 examination in October 2022 at the Goethe-Institut in Mexico City.

INCREASING DEMAND

The Goethe-Institut has been involved in the area of training and advising skilled workers from abroad since 2007. In interview, Ulrike Drißner, Director of Language Work in Southeast Asia, and Regional Director Stefan Dreyer talk about limits to capacity and transparent recruitment processes.

5,000

skilled workers will have received language training by 2024 in various projects with partners throughout the world, including in Vietnam, Indonesia and Egypt.



The Indonesian Health Minister Budi Gunadi Sadikin (left) and Regional Director for Southeast Asia, Australia and New Zealand, Dr. Stefan Dreyer, after signing the memorandum of understanding in Jakarta.

“The Goethe-Institut can play a significant part in the successful integration of skilled workers in Germany who are linguistically and interculturally well prepared.”

Ms. Drißner, as Director of Language Work in Jakarta with regional responsibility for Southeast Asia, training for skilled workers is a big part of your role. What are your objectives in the region?

U. D.: Since 2019 we have noticed that the demand for qualified personnel is no longer focussed exclusively on healthcare workers. We have received initial enquiries for language training in the hotel and restaurant sector from both Germany and other guest countries. Interest in the area of dual training schemes also rose steadily. At a regional level, we offer services to recruiting institutions, such as the German Association for International Cooperation (GIZ) in the context of the “Triple Win” programme and the German Hotel and Restaurant Association of Baden-Württemberg, and we offer tailor-made linguistic training and intercultural preparation. From April of this year, the “Skilled Workers Competence Centre” has been in place in Bandung to bring together the knowledge in the region and to give this area of work a broader base and drive it forward, we will soon reach the limits to our capacity in view of the increasing demand, despite continuous teacher training. We are therefore increasingly looking for opportunities to integrate language qualifications into the national education systems.

Mr. Dreyer, what role can the Goethe-Institut play in the migration of skilled workers?

S. D.: The Goethe-Institut can play a significant part in the integration of skilled workers in Germany who are linguistically and interculturally well prepared, creating a success story for both migrant workers and employers. But we also stand for fair and transparent recruitment processes and standards and for cooperation through partnerships with other German institutions.

A memorandum of understanding was signed at the beginning of the year between the Goethe-Institut and the Indonesian Ministry of Health. What does that cooperation entail?

S. D.: The cooperation with the Indonesian Ministry of Health primarily involves integration of linguistic and intercultural training into courses for Indonesian healthcare workers. The vision is to set up an “international class” with German on the curriculum. Over the four-year course, the healthcare trainees can then achieve the B2 level and therefore already take up employment in Germany with the necessary language certificate. This is a much better learning option than additional language training alongside a career. In any case, anchoring German in national education systems is a priority for the Goethe-Institut; in this respect, it was a short-term win-win situation. The Indonesian side is also co-financing the pilot project, which has now begun.

How will the project continue?

U. D.: We are currently in the process of developing teaching materials in line with the Indonesian training curriculum. At the same time, material is being developed which integrates healthcare jargon into the language teaching from the outset. In September we are then starting the language teaching with two pilot classes – one in Bandung and one in Jakarta – with teachers from the two Goethe-Instituts. In parallel, we are looking for a university at which we can train linguistically and methodologically well-qualified teachers so that, in the long term, Indonesian teachers can take over the language teaching at all 38 health polytechnics. We cannot do this solely with the teaching staff at the institutes in Bandung and Jakarta – the polytechnics are spread around the entire Indonesian archipelago. ●



KRASSES ZEUG

ok.danke.tschüss has produced ten songs and music videos about learning German for young people as “Your Band”. Here the band from Mannheim relate the journey from production of their album “Krasses Zeug” (Awesome stuff), through video shoots, to international concerts.



“The concert in Warsaw was the start of our eastern European tour in autumn 2022. It was one of the highlights because there were a lot of children there who could sing along with the words to our songs. We were not the only band to appear at the concert, there were two others, including Kalush Orchestra, the winners of the Eurovision Song Contest 2022.”



This photo shows Eva recording a song on the houseboat in Hamburg where we did the pre-production for our album and wrote some of the songs.



“When we made the video for our song ‘Zeug’, we just had great fun because we went into a second-hand shop and were allowed to try everything on that was hanging around in there – from jewellery to coats and hats. There were no restrictions on us.”



“The video for ‘Könnt ihr mich hören?’ (‘Can you hear me’) was the first one we made. It was very exciting and really cool, with a light show in a club. Our live performance on stage was recorded there. What made it special was that the lyrics to the song were spread around on the suits and the stage set and you can see them in the video.”

BY TEACHERS

FOR TEACHERS

How we provide advanced training to teachers around the world – digitally and with personal interaction. Sometimes even around the clock.

Well-qualified teachers are an important prerequisite for sustainable and motivating teaching. Only through them can we strengthen the image of the German language and secure a continuous supply of learners in the long term. As part of the “Schools: Partners for the Future” (PASCH) initiative, the Goethe-Institut supports 700 schools worldwide. There is a particular focus on advanced training for the teachers who work there. Through our wide network, we also reach a very large number of teachers at the 106,000 schools who use training and staff development courses within the framework of the collaboration. Effective use is made, for example, of the series of advanced training units “Deutsch Lehren Lernen*” (Learn to Teach German), in which tutors explain modern concepts of teaching practice. This is done via two channels – and not only since the pandemic: by physical attendance at events and also by video conference.

The largest advanced training event in the world for teachers of German with physical attendance is the International Conference of Teachers of German (IDT), which was held in 2022 with the motto “participate.with.language” from 15 to 20 August in Vienna. The IDT is organised on behalf of the International Association of Teachers of German (IDV) and its member associations and was hosted in 2022 by the Austrian Association for German as a Foreign Language/Second Language (ÖDaF). At its heart was a wide range of topic areas that highlighted the principle of participation in languages: language as an instrument that facilitates active participation in conversations and discourses; cultural, political and

social framework conditions that allow participation in the first place; methodological access points to learning languages and the topic area of digital language learning.

As this was the first large, international meeting of its type since the start of the pandemic, the expectations of the 2,500 German teachers who came from all over the world were particularly great in terms of seeing people again and networking. The Goethe-Institut had been on the preparation committee since 2019 and also contributed to the planning on the board of the IDV. With worldwide funding for the conference in the form of around 650 grants for teachers of German as a foreign language from almost 100 countries, we played a crucial part in supporting the global character of this event.

PARTICIPATION

The motto running through all the formats is participation. In this context, it became clear that teaching languages involves much more than treating language simply as a tool for communication. Language facilitates participation in societies and creates a feeling of belonging; this became impressively clear during the reading by Olga Grjasnowa focusing on the topic of home.

The conference also deepened the ties between the German-speaking countries Germany, Austria and Switzerland. Concrete projects were planned for the integration of linguistic varieties and examples from social discourses in all German-speaking countries into teaching German as a foreign language.

THE AIM OF THE “YOUR BAND” (“DEINE BAND”) COOPERATION PROJECT

run by the Goethe-Institut and Deutsche Welle is to motivate young people to learn German: with catchy melodies, understandable words and vocabulary that goes beyond textbooks. The Mannheim-based band ok.danke.tschüss produced the album “Krasses Zeug” with ten songs and music videos for learning German at level A2/B1. There are interactive exercises for self-study to go along with all the videos. Since September 2022 “Your Band” has been on the road with four international concert and workshop tours – first through Central Eastern Europe, then Southwestern Europe, to be followed soon by South America and Southeastern Europe. ok.danke.tschüss comprises Eva Sauter (vocals), Lucas Firmsbach (keyboard, synthesiser), Manuel Praxmarer (bass) and Pauline Jung (drums).

goethe.de/deineband

3,000

people attended the concerts of the “Your Band” project in the first four months alone. The videos were viewed over 500,000 times on digital platforms in the same period.





Cheikh M. Mbengue, a German teacher from Senegal, at the International Conference of Teachers of German (IDT).

The opening of the IDT is traditionally preceded by a meeting of the representatives of the national associations from all over the world. An important point in this session in Vienna was the presentation of a new concept for DACHL advanced trainers by the German expert Anna Pilaski. DACHL stands for Germany, Austria, Switzerland and Liechtenstein. This is a sustainable training concept over two years for integration of the DACH principle as a fixed element in teaching.

Since the "Freiburg Theses" announced at the IDT in 2017 in Fribourg in Switzerland, the conference has had a strong linguistic policy component. This has been taken forward in the "Vienna Theses on Language Policy", which were written by an international working group with the involvement of the Goethe-Institut. Podiums were used as a platform for interaction over language policy, for example on the impact of the Common European Reference Framework for languages and the accompanying volume that appeared with it.

In addition, we are organising a global, completely virtual conference, in the form of "GETVICO24+". One distinctive feature of "GETVICO" is its motto "By teachers for teachers". Alongside renowned academics in the field of German as a foreign language, a large number of teachers who do not otherwise appear at specialist conferences also had an opportunity to present the results of their research and teaching practice. In addition,

publishers had the opportunity to present the approaches behind their new learning materials and teachers found out about current projects of the Goethe-Institut in the area of language. The interaction remained consistently professional, even in the tense political context, with participants from both Russia and Ukraine. The meetings and opportunities to share experiences of teaching from all over the world, with participants from over 100 countries, create understanding across borders and provide motivation through the sense of working on a common project. ●

goethe.de/getvico24



Matthias von Gehlen led the Language Learning Centre of the Goethe-Institut in Shanghai for seven years. Since 2021, he has worked at headquarters in Munich, first as Head of Committee Work and German as a Foreign Language Conferences, then since 2023 as Head of the German as a Foreign Language Programmes.



"IDT"

2,500 German teachers

100 nationalities represented

650 grants for teachers of German as a foreign language

15 teaching workshops

"GETVICO24+"

155 speakers

112 participating nationalities

136 contributions to the programme

28 hours of virtual conference



German teachers in dialogue at the International Conference of Teachers of German (IDT) in the Arkadenhof at the University of Vienna.

A WORLDWIDE NETWORK

FOR SUS- TAINABILITY

Sustainability requires worldwide social change. We can only learn from one another and shape change by sharing different experiences, by engaging in dialogue between cultures. Art, culture, language and education open up new perspectives and provide important ideas for greater sustainability in society, politics and the economy.



The project "Ensemble pour l'environnement" of the Goethe-Institut in Egypt, supported by the Federal Foreign Office, is intended to initiate a dialogue on environmental and climate issues in Mauritania, which is severely affected by the consequences of climate change, and to promote innovative ideas in the capital Nouakchott. Here, trees are planted in the municipality of Sebkhia to provide shade in public spaces.



The internet-based strategy game "Climate-neutral City" was created in cooperation with 45 schools in Estonia, India, Latvia, Lithuania and the Czech Republic and was run for the second time in 2022. More than 850 students of the German language took part in it. At a closing digital event in November, the students selected their favourites themselves.

The Goethe-Institut sees itself as an important partner in the transformation to a sustainable future: with 158 institutes in 98 countries and our international partner network, we are moving forward on a wide range of questions and approaches relating to sustainability. We facilitate interaction between people from different backgrounds and cultures. In close cooperation with the social and cultural scenes on the ground, we support the development of local and global solutions. In all cases, we are guided by the Sustainable Development Goals (SDGs) of the United Nations.

Our activities include study programmes on sustainability which link people across continents, creative formats such as youth competitions and art projects that focus on the climate, equal opportunities and diversity.

In doing so, we not only address the issue of sustainability, we also align our own actions with it. Our aim is to become climate-neutral as an institution in Germany by 2030 and to reduce our international CO₂ footprint by at least a third in comparison to 2019 – with a focus on the areas of international mobility, events and building management. As an overall institution, in 2022 we put together our first Sustainability Report in accordance with the German Sustainability Code (DNK) and measured ourselves

against the performance indicators of the Global Reporting Initiative. You will find the report with the quality seal on the website of the German Sustainability Code and the Global Reporting Initiative. We review developments and the goals achieved at regular intervals. At the same time, we want to improve on all levels every year: ecologically, socially and economically. ●

goethe.de/nachhaltigkeitsbericht



Daniela Gollob is Officer for Sustainability at the headquarters of the Goethe-Institut in Munich.



SDGs 4, 5, 8, 10, 11, 12, 13, 16, 17



"Guan Eden" is a project of the Goethe-Institut in Iraq, funded by the Federal Foreign Office. It enabled artists, experts from the field of education and activists in the area of environmental protection to develop creative environmental campaigns together which provided information about the environment in a child-appropriate way at government primary schools in Iraq.

PRACTICAL ACTION FOR THE ENVIRONMENT

At times of global climate crisis, worldwide social change is required. What sustainability means for us.



PETRA HANNUS,
GOETHE-INSTITUT IN FINLAND

“By various means, the Goethe-Institut in Finland is committed to reducing the harmful effects of its work on the environment and raising ecological awareness in connection with its working practices, both internally and externally. As an organisation, we are concentrating on becoming more sustainable, developing sustainable projects and sharpening awareness – in our interaction with our partners and target audiences. We are continually integrating ecological practices into our work, such as vegan catering, waste management and digital sustainability. The Goethe-Institut in Finland now gets its electricity from renewable wind energy. In addition, we are providing internal support for the development of a strong awareness of sustainability and, for example, drawing up sustainable criteria for procurement of services. We are also initiating and supporting artistic formats and projects that deal with ecological, social and economic sustainability. For us, responsible treatment of the environment means taking concrete action in our own operations and in the context of our projects and partnerships. As confirmation of this commitment, we were awarded the EcoCompass certificate in 2022.”



MAREN NIEMEYER,
DIRECTOR OF THE GOETHE-INSTITUT IN UZBEKISTAN

“Uzbekistan, which is being hit particularly hard by climate change, is home to the dried-up Aral Sea, a memorial to one of the worst environmental catastrophes caused by human beings. The Goethe-Institut in Tashkent therefore found willing ears not only in the political sphere and among sponsors, but also in the long-suffering population, when it launched an extraordinary environmental project together with the local NGO Hashar Week: in the park in front of the Goethe-Institut building and immediately next to an underground station, a green pop-up environmental lounge will be drawing in passers-by in future. The offer includes versatile suggestions for the sustainable design of everyday life, from waste collection and separation to a book exchange library, e-bike rental and urban gardening. At the wooden information point, which produces its own energy, locals can enjoy a cup of tea and discover in workshops and talks how we can all do a little more to stop climate change.”



RAINER POLLACK,
COMMERCIAL DIRECTOR

“There are numerous sustainability activities all over the world that respond to local challenges. We would like to develop these and set a global course for a sustainable organisation at all levels. The first official Sustainability Report that meets the standard of the German Sustainability Code (DNK) provides the basis for this. In this way, we can measure our work against the international indicators of the Global Reporting Initiative and set ourselves concrete and measurable goals for a more sustainable organisation up to 2030. Take the example of climate: we will be reducing our CO₂ footprint globally by at least a third in comparison to 2019. In this context, we are focusing initially on the areas of mobility, events and premises, which account for the biggest proportion. It will be an exciting challenge to find solutions together with colleagues from various countries. We have collected data about business trips by plane, energy consumption and energy sources from all over the world and identified the initial steps to take. This year we are collecting information about the CO₂ footprint of a large event in relation to travel, catering and locations. We review development and the extent to which we have attained our targets every year. The latter is only possible if we all work together. We are therefore strengthening the central positions of responsibility and the commitment of employees all over the world – in the form of exchange programmes, for example, and interdepartmental networks. By 2023 we will also have defined measurable targets for other areas such as diversity. The key is to make sustainable action a matter of course and to organise our work accordingly.”



JULES-FERRY KOTCHÉ,
GOETHE-INSTITUT IN CAMEROON

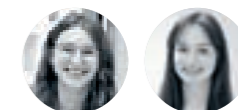
“Public waste management is dysfunctional here. This is offset by a large, informal sector which collects and treats waste. Private business are increasingly forcing their way into this sector. Separation of waste therefore does not take place in households or companies per se. The Goethe-Institut in Cameroon has therefore introduced some small-scale measures of its own: reduction in the use of plastic bottles in favour of bottles with a return deposit, proper disposal of electrical and IT scrap, etc. In the course of conversion work at the institute, we are also discussing the use of solar energy on our roof.”



RAMI SBEIH,
CO-FOUNDER OF THE STARTUP PLASTC LAB IN LEBANON

I am incredibly grateful for the opportunity to participate in the Fantasmeem program. It was an amazing personal experience that broadened my horizons, especially since I come from a scientific background rather than a design-related one. The program has been immensely beneficial for my startup “Plastc Lab”, which focuses on transforming plastic waste into innovative construction and design materials. Through the program, we have forged new collaborations and partnerships with designers working in various sectors and gained a deeper understanding of the concept of circular economy, which is crucial for our initiative. I would like to extend my sincere thanks to the Fantasmeem team and to the Goethe Institut for their support and guidance throughout the program.

“**FANTASMEEM**” is a programme initiated by the Goethe-Institut to support creative businesses. The programme is part of an initiative of the German Federal Ministry for Economic Collaboration and Development (BMZ) to support the creative economy in Lebanon, Jordan, Iraq, Senegal, Kenya and South Africa. goethe.de/fantasmeem



The interviews were conducted by Katharina Kindsmüller and Svenja Schindler, trainees in the Communication Department.



EUROPE ON THE MOVE

How culture gets from A to B. With "Culture Moves Europe", the European Commission is launching a major mobility project for artists and cultural workers in Europe. It is being implemented by the Goethe-Institut.

"Culture Moves Europe" is the new, full-scale mobility scheme funded by the "Creative Europe" programme of the European Union and implemented by the Goethe-Institut. Mariya Gabriel, European Commissioner for Innovation, Research, Culture, Education and Youth, officially launched the scheme during a hybrid event in Brussels on the 10th of October 2022.

With a budget of €21 million from 2022 to 2025, Culture Moves Europe is the largest project run under the "Creative Europe" programme to date. It offers mobility grants to artists, cultural professionals and host organisations in all 40 "Creative Europe" countries and covers the sectors of architecture, cultural heritage, design and fashion design, literary translation, music, performing arts and visual arts. The scheme follows the successful i-Portunus pilot project that took place between 2018 and 2022.

"Culture Moves Europe" is composed of two action lines: "Individual Mobility" and "Residency". Through the Individual Mobility Action, 6.000 artists and cultural professionals will be supported to carry out a project in another "Creative Europe" country. In addition, 1.000 grants will be distributed through the Residency Action, which will enable cultural centres to host residencies for international creatives.

Johannes Ebert, Secretary General of the Goethe-Institut, underlines the importance of "Culture Moves Europe" especially in

challenging times: "With 'Culture Moves Europe', the European Commission is launching a major mobility scheme for cultural professionals in Europe. I see it as a great honour that the Goethe-Institut is entrusted with its implementation: After all, comparable programs have contributed significantly to developing a sense of community in Europe since the Second World War. Today, in the face of resurging nationalism, this has again become central. The fact that the EU is increasingly focusing on artists strengthens open exchange and debate and ultimately promotes freedom. This is also what the Goethe-Institut stands for, and this is why we are happy to contribute to the success of the project with our network throughout Europe."

Accessibility and inclusivity are core values in the implementation of Culture Moves Europe: The scheme aims to actively work towards gender and geographical balance amongst its grantees. It addresses artists previously underrepresented in cultural mobility schemes, including from remote and rural areas, Overseas Countries and Territories and Outermost regions of the European Union. Special support is granted to persons living with disabilities and those taking care of children, as well as for visa fees. Moreover, particular attention is given to emerging creators.

"Culture Moves Europe" is equally committed to sustainability and environmental responsibility. Air travel is not supported below a

Aurélien Oudot, member of the acrobatic and circus group BackPocket during a performance at the introductory event for "Culture Moves Europe".





FIRST COMMENTS ON CULTURE MOVES EUROPE

“All the research, artistic experiences and sharing with the artists here will carry me into a new period of creation in the times to come. The richness of this adventure will have great consequences on the development of my work. I hope to work again with several artists I met there.”

JEAN-FRANÇOIS BIZIEAU, PERFORMING ARTS

- Country of origin: France
- Country of destination: Iceland

During his stay at the Fresh Winds International Art Biennale Iceland, Jean-François Bizieau was able to conduct choreographic research which led to the creation of three new performances – some of them with several other international musicians, dancers, and visual artists. His work explored the power of nature, including through outdoor performances reflecting on the unique conditions offered by the Icelandic winter.

“The ‘Culture Moves Europe’ project is the best opportunity to have a focused time in a creative environment and thus be completely back to the art field again.”

AKIKO TAKAHASHI, DESIGN AND FASHION DESIGN

- Country of origin: Germany
- Country of destination: Austria

During her project, Akiko Takashi wrote a programme that learns and produces knitting patterns with beautiful randomness. In the future, it could offer fashion artists an opportunity to both explore thousands of existing designs and produce new patterns that have never been seen in man-made knitting before. In a fashion industry where most items are only worn a few times, these unique designs can help people express themselves, be proud of themselves, and the item has a higher chance to be used in the long-term.

“I got to see all the places Clift describes in her book and that was huge inspiration for my translation into Spanish... I loved to be able to imbibe myself in the life of the island and fully understand all the nuances of Clift’s memoir and reflecting them in my translation.”

PATRICIA ANTON DE VEZ, LITERARY TRANSLATION

- Country of origin: Spain
- Country of destination: Greece

Patricia Anton de Vez explored the surroundings of Greek island Hydra, where Charmian Clift used to live, an Australian writer who was very prominent in Greece in the 1950s and 1960s. The mobility provided Patricia with a direct insight into the area and its people, which helped her with the translation of the second memoir of Charmian Clift, “Mermaid Singing”.

“Collaborating with different audiences was an enriching experience because it helped me to see my project from a new perspective. I was a bit stuck before but now I feel inspired to use this experience as an occasion to create new content and reflections”

MARTINA DAL BROLLO, BILDENDE KUNST

- Country of origin: Netherlands
- Country of destination: Spain

This project aims to connect different audiences and trigger people’s attention on plastic pollution through an artistic perspective and participatory action. The project consists of 2 phases: first, a shared experience of collecting stories and garbage in the environment and a creative moment of “transformation” using a self-built mobile studio is created. Then, an interactive installation is presented at the end of the journey.

CULTURE MOVES EUROPE

6,000 artists and cultural professionals

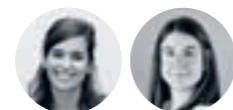
21 million budget

1,000 grants for residencies

40 “Creative Europe” countries

distance of 600km and where possible, green travel solutions are very much encouraged e.g. through financial top-ups. Next to the general relevance and degree of preparation of applicants’ projects, sustainability also plays an important role in the evaluation of applications. With its heightened attention to sustainability and inclusivity as well as its focus on emerging artists, Culture Moves Europe promises to take a lead in forging innovative ways forward for the cultural mobility sector. ●

goethe.de/culturemoveseurope



Jennifer Waag is the Team Leader and Magdalena Rausch is the Communication and Outreach Officer for the project “Culture Moves Europe”.



CREATIVE CITIES

How to turn cities into ideal ecosystems for creativity and culture. In sustainable urban development, the aim is to address the needs, wishes and visions of the local population. But whenever a large number of people are involved and affected, things soon get complicated. So it helps when – as here for Augsburg – live graphical documentation is provided to maintain an overview.

“Alongside the Spanish city of Logroño, the Goethe-Institut has chosen us as a pilot city for the European programme ‘Cities Ahead’.
Together our aim is to develop Augsburg into an ideal ecosystem for culture and creativity and exploit the existing cultural potential even better for urban development.
I am now looking forward to plenty of interesting place-making approaches for Augsburg. I would like to thank the Goethe-Institut very much for the opportunity to become part of this network.”

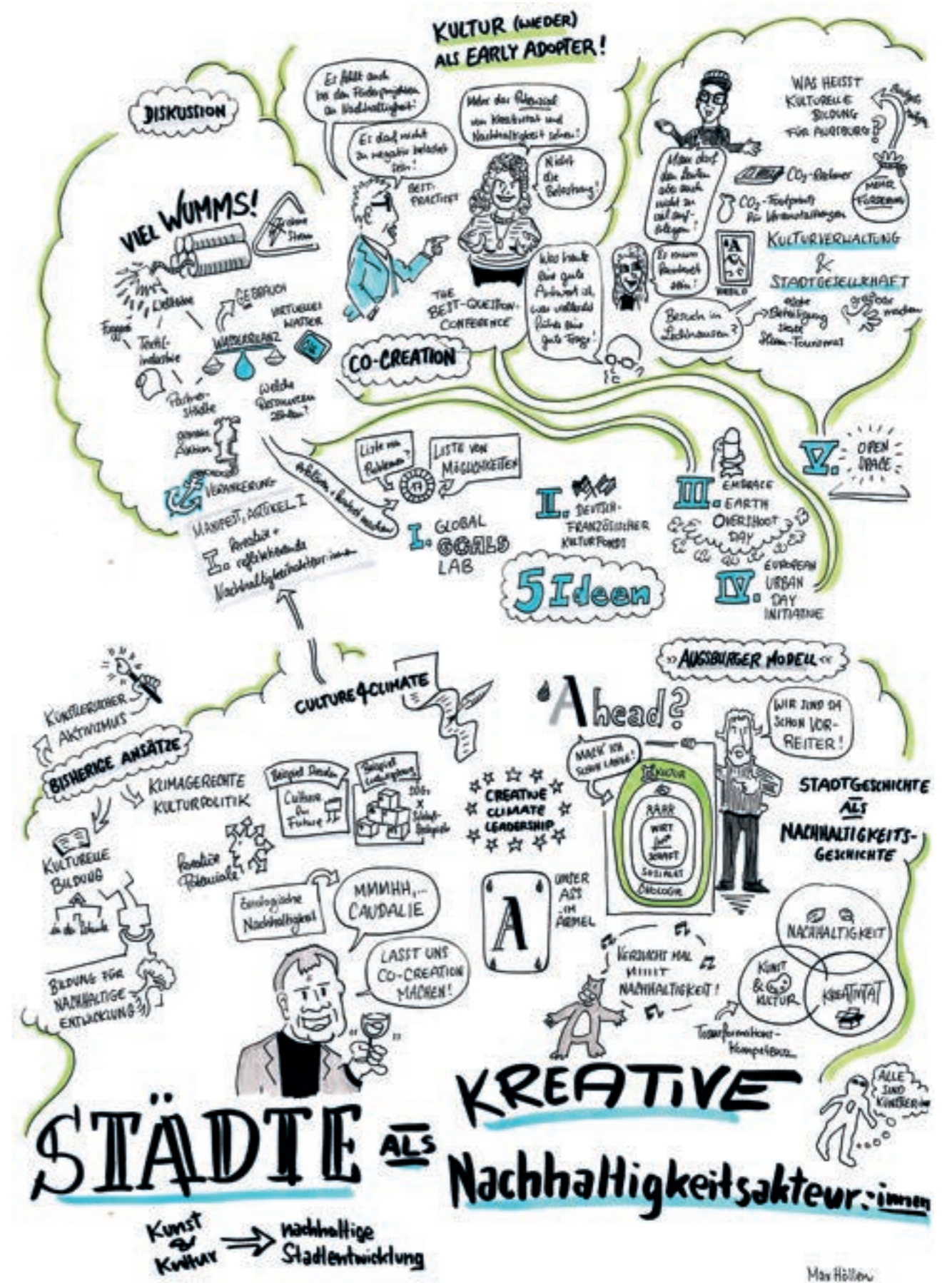


Jürgen K. Enninger, Head of the Department of Culture, World Heritage and Sport of the City of Augsburg

“CITIES AHEAD” is a European programme initiated by the Goethe-Institut for qualification, advice and networking of European cities. It supports communes that want to use the potential of the cultural and creative sector as effectively as possible and strive for international visibility in their cultural urban development. Part of “Cities Ahead” is an open call for bids for international projects in cities. Among other things, “The Mobile Library Of Women’s Local Knowledge” of the catalystas collective in Logroño – a project which gives women a platform to collect

and share their ideas and knowledge about the city – has been selected. goethe.de/citiesahead

“Cities Ahead” was introduced in 2023 in Augsburg and Logroño initially and is to be extended to other cities in the coming years. 60 applications were submitted by artists from 16 countries for the project in Logroño. Three art collectives were selected.



Max Höllen is an innovation and culture manager and graphic recorder. He is rooted in the comic scene and is working on the interface between art, culture, innovation and entrepreneurship.

Illustration: Cities Ahead Academy Augsburg – workshop on “Creative potential of art and culture for sustainable urban development”, experts: Dr. Ralf Weiß; Graphic Recording © Max Höllen

TECHNOLOGY

— AND ME?



Sounding Qubits: Bei der Aufführung und Buchvorstellung von Professor Eduardo Miranda am Goethe-Institut in London wurde demonstriert, wie sich Fortschritte in der Computertechnologie auf die Komposition, Instrumentation, den Vertrieb und Konsum von Musik ausgewirkt haben.

What is a quantum computer? How will quantum technologies impact our everyday lives? As part of the 'Living in a Quantum State' project, the Goethe-Institut engaged audiences around the world in debates and asking important ethical and ecological questions about quantum computing.

Events in Dublin, London, Berlin and Beijing highlighted the demand for interdisciplinary conversations on this topic and showcased the appetite for new explorative work at the intersection of art, quantum technology and science. The events brought global audiences on a rollercoaster journey through qubits, quantum computer music, slime and much more.

QUANTUM COMPUTERS: WHY DO WE NEED THEM?

Quantum computers differ from traditional computers due to their reliance on the properties of quantum physics to enable more compact data storage and a much faster execution of certain calculations. Examples of potential applications are widespread and include the cracking of security codes, coordinating autonomous cars, developing new pharmaceuticals, and optimizing brain scans.

As of 2023, 17 countries around the world have launched national quantum strategies and the private sector has reported billion-euro investments. Countries are scrambling to decipher the impact quantum computers may have on cyber- and in some instances, national security. As we are years, or possibly decades, away from a fully functional quantum computer, now is the time to foster discussion around potential uses and risks associated with quantum technologies.

UNDERSTANDING AND QUESTIONING QUANTUM TECHNOLOGIES

Through collaborations with Goethe-Instituts from around the world we have fostered a multifaceted dialogue about this important topic.

In London, Brazilian professor, composer, and computer scientist Eduardo Reck Miranda (University of Plymouth, UK) connected, in real time, to a quantum computer via the cloud and used it for a musical live performance using qubits. Brian Eno was one of the many guests in attendance. "I'm fascinated to know how it works" said the legendary musician and innovative music producer.

As part of 're:publica' festival in Berlin, renowned artist Libby Heaney showcased the installation 'Evolution of Ent-QX'. In a panel discussion Heaney elaborated on the dominant narratives around quantum computing which are mostly led by economic interest. She also outlined how this may generate further inequalities between the global north and global south in years



The project "Living in a Quantum State" was also made accessible to young people via a three-day quantum holiday camp, organised in collaboration with the German organisation Junge Tüftler*innen. At the Goethe-Institut London, participants learned about complex issues through experiments and games. Students also learned relevant German terms.

to come and stressed the importance of a more open, inclusive dialogue in the context of this new technology.

Musician and astrophysicist Fehdah (Emma Garnett) addressed the potential of interdisciplinary approaches to quantum technologies at the Goethe-Institut Irland. "The biggest takeaway from my degree was being able to take on lots of possible solutions to a problem and figuring out which one the best one is. Because when you are writing music your creativity will only get you so far."

Through a collaboration with the German organisation 'Junge Tüftler*innen', the Goethe-Institut in London hosted a mid-term camp for teenagers. Through age-appropriate workshops and a variety of experiments and games, the group of young people were able to comprehend complex facts on superposition, quantum entanglement and quantum cryptography, as well as quantum computing - while learning German at the same time.

The event series was accompanied by several articles, a podcast and a glossary, all published under a Creative Commons Licence on the goethe.de/quantum website. Video recordings from all events to date can also be viewed here, free of charge.

NEXT STEPS: HOW CAN ENCOUNTERS BETWEEN SCIENTISTS AND ARTISTS CHALLENGE THE STATUS QUO?

Twelve months spent researching the intersection of quantum computing and the arts has led us to believe that we now need more artist-led dialogue around emerging technologies. Through

a new global artist-in-residence programme called "Studio Quantum", the Goethe-Institut will work directly with artists, research labs, scientists, industry, and cultural partners to examine new techniques and methods of artistic production enabled by quantum technologies. Artists will be invited to explore quantum technologies as a subject matter and/or create work using quantum computers. Two pilot residencies are set to launch in Dublin, Ireland and Lagos, Nigeria in late 2023, with additional locations (both in Germany and internationally) being added in late 2023 and 2024. An events series will run parallel to the residency programme, creating opportunities to continue the debate around the potential uses of quantum technologies. ●

goethe.de/quantum



Anna Job is the Project Manager of "Living in a Quantum State". Gosia Cabaj is Head of Information for the region Northwestern Europe.



AND WHY ALL OF THIS?

WHY DO YOU THINK IT'S IMPORTANT TO EXPLORE QUANTUM TECHNOLOGIES THROUGH THE LENS OF ART?

"Quantum technologies are promising entirely new modes of information processing: Which, in fact, makes the topic very well suited to get a broader audiences excited and more involved in sciences and convince them of its importance and impact."

Dr. Jens Eisert, Professor of Quantum Physics at Freie-Universität Berlin, Germany)

"Quantum tech is the future but hardly anyone is talking about it. We have around 3-5 years before the first generation of error-corrected quantum computers exist. Now is the time to sit up, take notice and join the debate around quantum before its systems become fixed by big tech and therefore difficult to change."

Dr Libby Heaney, Visual Artist and PhD Quantum Physicist

"Musicians have been using computers to make music since the 1950s. Today, computers are essential for the music industry and will certainly continue to be so. It is, therefore, very likely that quantum computers will impact music in the future."

Eduardo R. Miranda, Composer and Professor in Computer Music

HOW IMPORTANT WILL QUANTUM TECHNOLOGIES IN EUROPE BE IN THE FUTURE? WHY IS IT IMPORTANT TO FOSTER A PUBLIC DIALOGUE ABOUT QUANTUM TECHNOLOGIES?

"The development of quantum technologies is primarily being financed through public funding. Accordingly, there should also be a public dialogue about why this spending is important and right."

Dr. Tatjana Wilk, General Manager of the Munich Center for Quantum Science and Technology (MCQST), Germany



WHY IS IT SO IMPORTANT TO INVOLVE YOUNG PEOPLE IN EDUCATIONAL INITIATIVES AND OUTREACH IN THE FIELD OF QUANTUM PHYSICS?

"While not everyone has to become a quantum physicist, it is important to have a basic understanding of quantum concepts in order to participate in ongoing discussions on the topic and make informed decisions. This is a crucial factor that enables our democratic participation and lets us help shape the world of tomorrow with our ideas and visions."

*Franz Sitzmann, Project Leader and Mentor, Junge Tüftler*innen, Germany*

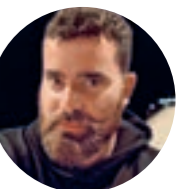
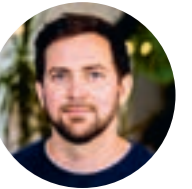
"With the race to be the first to build a quantum device capable of outperform classical computers, the speed of development might create some field tunnel vision. A multidisciplinary approach to quantum technology, whether it is with artist in residence programs, or by giving access to these machines to people outside the field or students for activities like hackathons, allows to press the pause button, and see what could be possible to do with the technology."

Dr. Florian Carle, Manager, Yale Quantum Institute, Yale University, USA

WHAT CAN SCIENTISTS LEARN FROM ARTISTS ABOUT QUANTUM TECHNOLOGIES?

"Both art and science are creative processes. Quantum mechanics in particular is a way to understand real world events through abstraction. Art is also a mode of understanding through abstraction. A major difference is that art is not constrained by rules like physics. Ultimately in physics we are constrained by physical law which is testable by experiment. Art does not have these boundaries. However, I think the dialogue is healthy - it may well help quantum physics to think outside their paradigms and stimulate different approaches to thinking about a problem."

Dr. John Goold, Associate Professor, Physics, Trinity College Dublin, Ireland



THE HEARTBEAT OF SOCIETY

Just think of everything that is possible in the world if we stand together. In 2022 Mohamed Abla, Tali Nates, Nimi Ravindran and Shiva Pathak were awarded the Goethe Medal. The most important prize in the foreign cultural policy of the Federal Republic of Germany is traditionally awarded in Weimar on Goethe's birthday.



“I came to Weimar for the first time about three years ago to visit what was then the new Bauhaus museum. I had no idea and never imagined that my next visit would be for such a happy occasion. It is an honour for me to have my name connected with that of the great Goethe. Goethe has been my companion for some time, I learned to love Germany from him, and he also taught me to love nature. His poems taught me tolerance, his ideas a love of knowledge.”

Mohamed Abla



“International cultural exchange is politically relevant, but not through measurable targets and instrumental narrowness or by casually exporting values and trying to teach others how things are done,” said Carola Lentz, President of the Goethe-Institut, in her introductory speech at the award ceremony for the Goethe Medal. “It requires and encourages freedom! The open interaction it needs is, however, fragile. It brings plenty of risks with it.” Federal Minister for Foreign Affairs Annalena Baerbock emphasised: “Free art and media are the heartbeat of a free and pluralistic society. That is why today we are honouring four cultural figures who have committed themselves precisely to that objective in their own countries – among other things, through commemorative work looking at the Holocaust, through commitment to the protection of other artists and through their work in campaigning for the rights of the queer community.” The creative artist Mohamed Abla from Egypt, the historian Tali Nates from South Africa and Nimi Ravindran and Shiva Pathak from the Sandbox Collective in India were awarded the honour of the Federal Republic of Germany in Weimar.

Mohamed Abla has been campaigning for understanding and freedom of expression on the Egyptian cultural scene for decades. The writer and scholar of Islam Stefan Weidner described his work in the eulogy as “arising from the continuous dialogue with the circumstances, over time, work which searches for answers, creates resonance and, precisely in its refractions, is a

Left: The award winners for the Goethe Medal 2022 after the ceremony: Nimi Ravindran, Shiva Pathak, Mohamed Abla and Tali Nates together with Federal Minister for Foreign Affairs Annalena Baerbock, Carola Lentz, President of the Goethe-Institut, Johannes Ebert, General Secretary of the Goethe-Institut and Rainer Pollack, Commercial Director of the Goethe-Institut.

mirror, not a megaphone into which an inflated ego shouts, seeking solely to rejoice in its own view of the world.”

At the Johannesburg Holocaust & Genocide Centre, Tali Nates has created a central point of remembrance that explores the roots of the Holocaust and the genocide in Rwanda. The conflict researcher and political scientist Annette Weber emphasised the following aspects of her work in her eulogy: “In her academic, personal and curatorial work on the Holocaust and genocide in the 20th century, Tali Nates brings a central perspective that conceives of this as more than just German and European history and identifies the global resonance of the Shoah.”

Nimi Ravindran and Shiva Pathak from the Sandbox Collective engage critically with concepts of identity and inclusivity and campaign for a free, empathetic society. The communication consultant and presenter Prasanna Oommen explained how the theatre collective works in her eulogy: “The element that links all of their activities is their attitude. They have decided not to surrender the narration of contemporary artistic production in India to those who spread an increasingly nationalistic and hetero-normative attitude.”

According to Annalena Baerbock, the Goethe Medal is about celebrating “everything that is possible in the world if we stand together”. The award winners are an impressive example of this. ●



Dr. Alexander Behrmann is Print and Online Publications Officer and Deputy Head of the Communications Division.



“What we need today is unconditional and transnational solidarity, we need to start looking beyond geographical, political and economic borders, arts cannot function as isolated islands anymore, our work is to build bridges and as long as even one of us is not free, none of us is free. As an organisation that works largely with women and gender and sexual minorities, we want to be able to demand a more equal, kind and compassionate world, because we believe it is our right to build the world, we want to live in rather than the world that we are forced to live in.”

Nimi Ravindran and Shiva Pathak (Sandbox Collective)

The framework programme for the award of the **GOETHE MEDAL** was organised by the Goethe-Institut in cooperation with Weimar Arts Festival, the EIGENHEIM Weimar gallery and the Buchenwald and Mittelbau-Dora Memorial Foundation, with the kind support of the Klassik Foundation Weimar.

The Goethe-Institut has awarded the Goethe Medal once a year since 1955 as an official honour of the Federal Republic of Germany. The Goethe Medal is awarded to individuals from all over the world who have done outstanding work to promote the German language and international cultural exchange. The Goethe Medal is the most important award in the foreign cultural policy of the Federal Republic of Germany. Those honoured, of whom there are over 300, include: Daniel Barenboim, David Cornwell alias John le Carré, Ágnes Heller, Jorge Semprún, Robert Wilson, Neil MacGregor, Helen Wolff, Yuri Andrukhovych, Irina Scherbakova, Shirin Neshat, Ariane Mnouchkine, Yōko Tawada, Doğan Akhanlı, Zukiswa Wanner and Princess Marilyn Douala Manga Bell. goethe.de/goethe-medaille

“When I dreamed in 2008 about creating a space where we can learn about history and from history, I could not imagine standing in Weimar today, being recognised for what was created in South Africa. Working with passionate and dedicated people, we created the Johannesburg Holocaust & Genocide Centre, a place of memory, education, dialogue and lessons for humanity, where we explore the history of genocides in the 20th century with a focus on the Holocaust and the 1994 Genocide in Rwanda and make connections to past and contemporary human rights violations in South Africa. In our Centre one is encouraged to engage with history, art, music, poetry and film. It is a cultural hub for exhibitions, films, concerts, events and more.” Tali Nates



AWARDS: WINNERS OF THE KLAUS VON BISMARCK AWARD

Every year, the Klaus von Bismarck Award is given to outstanding employees of the Goethe-Institut who promote its mission and purpose through their professional and personal commitment. In 2022 the award went to Kyiv and Brussels.



Annette Huerre has now been working for thirteen years as Administrative Director of the Goethe-Institut Belgium in Brussels. In this role, she has supported the institute through many change processes, including several relocations, and, for example, has worked with her colleagues to implement the New York Process in a flexible and creative way. The Brussels regional institute manages a very large number of EU-financed projects and programmes. The turnover of project staff is high. Annette Huerre plays a key part in creating a strong and flexible team.



Olena Riumshyna has been working for the Goethe-Institut since 2001 and is Administrative Director at the Goethe-Institut Ukraine. She kept the administration running from an air-raid shelter in Kyiv and has managed to ensure that the Goethe-Institut continued operating, even in such exceptional circumstances. She was also a point of contact for her distraught colleagues and conveyed a sense of calm and security, despite the enormous threat. Having fled Ukraine with her family, she is currently working at headquarters in Munich.

THE KLAUS VON BISMARCK AWARD is given in recognition of local employees who “have promoted the purposes of the Goethe-Institut through their outstanding professional work over many years or have served it particularly well in unusual situations.” The award was set up in 1991 by the then President of the Goethe-Institut, Klaus von Bismarck. Since then, the board has honoured two employees from the worldwide network of the Goethe-Institut every year.

ON THE MOVE WITH THE GOETHE-INSTITUT

Numerous artists, academics, creative professionals and politicians from Germany travel all over the world with the Goethe-Institut every year. They convey a contemporary image of Germany abroad and get new ideas for their own work.

VISUAL ARTS

Floating Berlin
Francis Kéré
Henrike Naumann
Bonaventure Ndikung
Olaf Nicolai
Raumlabor/Axel Timm
Bénédicte Savoy
Thomas Struth
Wolfgang Tillmans
Peter Welz

EDUCATION AND DISCOURSES

Dr. Antje Contius
Jochen Eisenbrandt
Initiative Barrierefrei Feiern
Prof. Peter Lemke
Prof. Thomas Lutz
Luka Murovec
Katja Petrowskaja
Prof. Hartmut Rosa
Ulrich Schrauth
Dr. Reiner Stach

FILM, TELEVISION, RADIO

Ute Adamczewski
Anne Zohra Berrached
Aysun Bademsoy
Andreas Dresen
Nicolette Krebitz
Helke Misselwitz
Edgar Reitz
Franziska Stünkel
Wieland Speck
Monika Treut

INFORMATION AND LIBRARY

Nathan-Ross Adams
Christoph Benz Müller
Gry Hasselbalch
Pelonomi Moiloa
Paola Ricaurte Quijano
Mpho Raborife
Marcelo Torres
Alex Tsado
Ute Schmidt
Dorothea Winter

LITERATURE AND TRANSLATION FUNDING

Sibylle Berg
Aslı Erdoğan
Tomer Gardi
Judith Hermann
Harald Jähner
Anja Kampmann
Esther Kinsky
Reinhard Kleist
Ingo Schulze
Peter Stamm
Birgit Weihe

MUSIC

Aly Keita & The Magic Balafon
Arcis Saxophone Quartet
Ensemble Sjaella
Limpe Fuchs
Raphaëla Gromes & Julian Riem
LBT (Leo Betzl Trio)
Erik Leuthäuser
Hochzeitskapelle
Malstrom
Angelika Niescier
Hille Perl
STEGREIF.orchester
Youth Symphony Orchestra of Ukraine

LANGUAGE

Prof. Claus Altmayer
Luise Amtsberg
Samy Deluxe
Dr. Andreas Görgen
Olga Grjasnowa
Prof. Manuel J. Hartung
Katja Keul
Navid Kermani
Meryem Korun
Prof. em. Michael K. Legutke
Aydan Özoğuz
Prof. Sami K. Solanki
Tonbandgerät
Marina Weisband
Stephan Weitzel
Takis Würger
Hengameh Yaghoobifarah

THEATRE AND DANCE

deufert&plischke
German Theatre Hamburg
Munich Kammerspiele
Anna Konjetzky/Sahra Huby
Constanza Macras/Dorky Park
Munich Residenztheater
Richard Siegal
Sasha Waltz & Guests
Thalia Theater Hamburg
Thomas Ostermeier

IN THE SPOTLIGHT

Meetings between people create trust. They make it possible to develop common positions or reflect different attitudes to build mutual understanding and trust. Sometimes we also come across individuals whom you might know.



- 1 Federal Minister for Foreign Affairs **Annalena Baerbock** with Carola Lentz, President of the Goethe-Institut, at the award ceremony for the Goethe Medal in Weimar.
- 2 Actor **Peter Kurth** in San Francisco at the 26th Berlin & Beyond Film Festival, the largest festival of contemporary German film in the USA.
- 3 The band **MEUTE** in Australia at the open-air festival WOMADelaide.
- 4 Basketball superstar **Dirk Nowitzki** in discussion with author Thomas Pletzinger, photographer Tobias Zielony and editor Tom Mayer on the book "The Great Nowitzki" at the Goethe-Institut in New York.
- 5 The two musicians **Brian Eno** (left) and **Peter Gabriel** attended an event organised by the Goethe-Institut in London on the topic of quantum computer music.
- 6 Author and publisher **Morgan Jerkins** (left) and journalist, author and podcaster **Alice Hasters** during the podium discussion "Black Feminism" at the Goethe-Institut in New York.
- 7 Author **Leif Randt** reading at the 68th book fair in Porto Alegre from his book "Allegro Pastell", which appeared in Brazil in 2021 with the Bestiário publishing house, supported by the translation funding programme of the Goethe-Institut.
- 8 Minister of State **Katja Keul** with Johannes Ebert, General Secretary of the Goethe-Institut, at the headquarters of the Goethe-Institut in Munich.
- 9 Federal President **Frank-Walter Steinmeier** on a visit to the Goethe-Institut in Mexico on the occasion of a discussion on the topic of "Violent disappearance" with relatives of missing persons and representatives of the national search commission.
- 10 The Ukrainian writer, poet and translator **Serhiy Zhadan** reads from his book "Antenne" at the opening of the festival "Goethe-Institut in Exile" in Berlin.

GERMANY



12
institutes



56,404
language course participations



87,852
exam participations



67
cultural events



3,897,458
visits to country portals

What is currently motivating people locally?

In 2022 our colleagues at the institutes inside Germany were very heavily affected by the suffering experienced by Ukrainians seeking refuge in Germany.

What projects did the Goethe-Institut launch in 2022?

In 2022 the institutes in Germany supported Ukrainians who had fled the Russian invasion and come to Germany. With German online group courses, it was possible to prepare 570 young people from Ukraine to join a normal school class in the academic year 2022/23. The teaching was provided by German teachers from Ukraine, who were able to create a learning environment in which the participants felt confident and at ease. A programme for welcoming teaching staff prepared teachers of all subjects from Ukraine to support the integration of Ukrainian students into their everyday school AND learning lives in German schools. The FEELS induction courses reached a large number of people throughout Germany and prepared them for their voluntary support work, with a focus on the German language. It was again possible to extend the work of the Centres for International Cultural Education at the institutes in Bonn, Dresden, Hamburg, Mannheim and Schwäbisch Hall. Together with partners from a broad range of stakeholders in German society and from the rest of the world, over 40 projects were completed to emphasise the need to take a stand against right-wing extremism and promote an open society in Germany.

What are the biggest challenges?

The task of welcoming back students who had become accustomed to online learning to the classroom in person, which was initially perceived as a challenge, soon turned into the positive pleasure of seeing the buildings come back to life.

What moments were particularly memorable?

The exhibition project "Vom Kommen, Gehen und Bleiben" (Coming, Going and Staying) organised by the Goethe-Institut in Mannheim put the people behind the term "guest workers" at its centre. Through portraits, personal reports and documents, the exhibition told the stories of people who often live in two worlds.

What is being planned for 2023/2024?

Within the framework of an "AMIF Sub-project Germany", the pre-integration projects of the Goethe-Instituts abroad will be interlinked with the Goethe-Instituts in Germany, which will make integration in Germany easier. AMIF stands for the Asylum, Migration and Integration Fund, a finance instrument of the European Union. The plan is for citizens of third countries who were looked after by the Goethe-Instituts abroad until their departure for Germany to be received by integration coaches when they arrive and supported in making use of the publicly funded integration measures. Once again in 2023, the Centres for International Cultural Education will be pursuing an extensive programme, which places the focus on positive approaches to promoting diversity and multiculturalism and fighting racism.



Constanze Michel has been Regional Director Germany since 2018. Before that, she was Director of Language Courses and Examinations from 2011 to 2016.



top: The music project 1001 TAKT and the Goethe-Institut in Bonn brought the participative exhibition "Mirath:Music" to Germany for the first time in 2022. The exhibition focuses on the musical heritage of West Asia and North Africa and was accompanied by a musical-cultural supporting programme with a total of nine special events. The photo shows the Palestinian musician Zaid Jamal Hilal with the "1001 Takt" ensemble.

bottom: The "RESPEKT" project, which was launched in 2011, has also been running in schools in Dresden since 2021/22. Through reading and drawing comics, a discussion of prejudices, discrimination, racism and current social issues such as tolerance and respect is encouraged. From November 2022 to April 2023, the results that the students came up with were presented in a general exhibition at the Goethe-Institut in Dresden.

CENTRAL EASTERN EUROPE



9
institutes



9,463
language course participations



14,034
exam participations



1,468
cultural events



41,815
library visits



2,033,658
visits to country portals



Having spent time in Zagreb, Johannesburg, Munich, Toronto, Brussels and Sydney, Sonja Griegoschewski has been Regional Director Central Eastern Europe since November 2021.

What is currently motivating people locally?

The Russian invasion of Ukraine, as the memories of Soviet occupation are still fresh. The Central Eastern Europe region borders directly on Belarus, Russia and Ukraine. Along with Germany, Poland and the Czech Republic have taken in the most Ukrainian refugees. The consternation and fears of the people in the region are therefore understandable. At the same time, the four Visegrád countries taken together have become the most important trading partners of Germany. However, the population of this economic powerhouse is suffering under high inflation and rising energy prices.

What projects did the Goethe-Institut launch in 2022?

Because of the budget cuts, many programmes could only be implemented to a limited extent, if at all. The region participated with local partners in support services for cultural professionals from Ukraine, with special funding from the Federal Foreign Office. In Białystok on the Polish border with Belarus, we staged the exhibition “When The Sun Is Low – The Shadows Are Long” with Belarusian artists, which was subsequently shown at the Gallery for Contemporary Art in Leipzig.

What are the biggest challenges?

As a result of the war and crisis situation, the region has become more important and expectations of Germany are high. Latvia, for example, required as many as 300 additional teachers of German at short notice because of the cancellation of teaching of Russian in schools, all of whom had to receive appropriate training. In Hungary, we are cooperating with cultural initiatives such as the East Europe Biennial Alliance, the scope for which has become increasingly narrow as a result of political pressure. In this context, long-term partnerships of the Goethe-Institut that are built on trust are invaluable. Following pandemic-related closures, classroom teaching in person was able to resume in all the institutes. Despite good increases, including through online German courses, it was not possible to match the numbers of people learning German in 2019.

What moments were particularly memorable?

The countless Ukrainian refugees who came over the border to Poland after the start of the Russian invasion. They included many colleagues from the Goethe-Institut in Kyiv and their children, many cultural partners and German teachers. Our team in Warsaw in particular showed great personal dedication in providing help quickly and without any bureaucratic fuss.

What is being planned for 2023/24?

The EU “CycleUp!” project will be linking the areas of art, sustainability and cycling over the next four years. In addition, the EU “Perspectives” project is being launched with the development of a Central-Eastern European editorial network to strengthen society at large and independent journalism, with partners from the Czech Republic, Slovakia, Poland, Hungary and Lithuania. A full programme of events is being run in Prague to mark the 100th anniversary of Franz Kafka’s death, including an attempt to cast a new light on his topicality and relevance with a Kafka game.



top: After the manipulation of the presidential elections in Belarus in 2020, more than 40,000 Belarusians left for Lithuania. With the exhibition “За Свабоду” (“For Freedom”), the photographic artist Christina Stohn, who lives in Freiburg, gave an insight into the living conditions and collective identities of exiles from Belarus in the period from September to November 2022.

bottom: At the opening of the Goethe-Institut in Krakow in June 2022, the multi-award-winning choreographer Ben J. Riepe from Düsseldorf brought the new premises to life with artistic interventions.

NORTHERN AFRICA / MIDDLE EAST



16
institutes



20,241
language course participations



89,482
exam participations



1,560
cultural events



103,479
library visits



3,360,208
visits to country portals



Susanne Höhn has been Regional Director North Africa / Middle East since 2019. Prior to that, she was Regional Director Southwestern Europe from 2014.

What is currently motivating people locally?

The economic and political volatility is leading to uncertainty and instability. Many countries in the region are battling with a downward economic spiral. Galloping currency devaluation, dramatic inflation rates and even food shortages in some areas make for bleak prospects for the future.

What projects did the Goethe-Institut launch in 2022?

Climate change and sustainability, gender, media skills and the intellectual cultural heritage are our focal points. Networking of creative people is a high priority for us. Eleven choreographers and dancers from the region developed their performances during periods in residence in Cairo and Berlin and then presented them at the HAU Hebbel am Ufer. In Morocco, the "NADAR'ART Festival Danse et Arts visuels" opened up interdisciplinary perspectives on the artistic connection between dance and visual art. In the "Atlas of Mediterranean Liquidity", a digital platform was created around the element of water in the context of climate change, on which various geographical and local views of the Mediterranean region, artistic approaches and academic research interact.

What are the biggest challenges?

Illiberal contexts restrict our opportunities to some extent. But we still encourage our partners to implement new ideas and attempt to provide the protected spaces they need to do so. The social realities in the region partly run in parallel to those in Europe and the rest of the Western world. Another, very practical challenge is the search for sufficient teachers of German. In the context of the German Immigration Act for Skilled Workers and the desire of many well-qualified young people to leave their countries, this will keep us in suspense.

What moments were particularly memorable?

The award of the Goethe Medal to the Egyptian painter Mohamed Abla in Weimar was a very moving moment, as was the meeting of the Yemeni partners in the "Yemen Creative Hubs" project in Amman. The resilience and creativity of those partners, despite eight years of war, are impressive. The symbolic laying of the foundation stone for the Franco-German Cultural Institute in Erbil to mark the 60th anniversary of the signing of the Élysée Treaty on 22 January 2023 was of great political significance, too.

What is being planned for 2023/2024?

The project "Mawasim" (Seasons) looks at traditions and new ideas in food preparation and storage. Artistic interaction between Europe and the Arab world is the subject of the project "Halaqat" (Multiple Connections). In view of the very young population, training and career development are particularly important. Alongside cultural management in Egypt and Tunisia, we are developing the area of film in the Emirates and Saudi Arabia. Finally, the project "Hakawati" (Storytellers) brings together traditional storytellers and experts for digital narration.



top: The "NADAR'ART" Festival Danse et Arts visuels opened up interdisciplinary perspectives on the artistic connection between dance and visual art in June 2022. German and Moroccan artists from the fields of dance, choreography, visual and street art worked together on this.

bottom: The project "Un|Controlled Gestures, 2nd Edition" explored the power of body language and of imagining new futures, and invited artists from the Arab-speaking countries to develop choreography around the topic of deceleration. In December 2022, they presented their results in Berlin. The Egyptian artist Nermin Habib (seen here in the photo) performed her solo "Reclaiming".

NORTH AMERICA



11
institutes



9,078
language course participations



17,099
exam participations



1,834
cultural events



6,031
library visits



1,447,389
visits to country portals



Klaus Krischok has been responsible for the North America region since February 2023. Prior to that, he was Regional Director Sub-Saharan Africa from 2019. The report on 2022 was written by his predecessor, Dr. Andreas Ströhl.

What is currently motivating people locally?

In large parts of North America, 2022 saw a cautious return to normality after President Biden declared the end of a pandemic which, for ideological reasons, caused more deaths in the USA – one of the countries with the best health care in the world – than in any other country on earth. Although the numbers of people becoming infected was hardly declining at all, the course of the disease was fatal in far fewer cases than at the beginning of the pandemic because of previous infections and immunisation. Gradually attention began to turn to other issues, such as high inflation, the increase in climate-related natural disasters and day-to-day racism and violence.

What projects did the Goethe-Institut launch in 2022?

A few large-scale regional projects that have run over several years came to their conclusion in 2022, including “Stillstand” (Standstill) and “Gestaltung der Vergangenheit” (Shaping the Past), which is continuing in “Monuments of the Future”. The latter is rethinking the future of commemorative spaces. In view of the tight budgetary situation, however, it was difficult to launch new projects.

What are the biggest challenges?

From mid-2022, when funding cuts were imposed at short notice, the Goethe-Instituts in North America were hardly in a position to organise any events. In this respect, the biggest challenge was that the project work had to be shut down almost entirely – and at a time when public (cultural) life was just taking off again.

What moments were particularly memorable?

It is perhaps only natural under these conditions that there are a lot of smaller events in the cultural program that remain in the memory: jazz concerts with local groups, discussion events, film screenings. As far as language work is concerned, it was possible to develop SPARK (Structured Program for the Acquisition of German in the U.S. – Resources and Know-How), a large-scale initiative for anchoring German as a foreign language in the afternoon timetables of schools in the USA. The expansion of the Transatlantic Outreach Program and its focus on the US federalstate of Georgia, through which social studies teachers in particular are able to update their image of Germany, ran very successfully with the aid of the Halle Foundation, which is based there.

What is being planned for 2023/2024?

The years 2023/2024 will be marked primarily by structural upheavals in North America. How can we succeed in remaining effective with fewer (financial) resources in a region that is one of the focal points of German foreign policy? Years of high cost increases with (largely) stagnating funding will hardly allow for efficiency gains. We therefore want to – and will have to – set up our structures differently, and our activities will increasingly have to move into small, neighbourhood programmes.



top: At the opening event for the exhibition “Encuentros” in the Project Space of the Goethe-Institut in Los Angeles in September 2022, the writer and urban planner Jenise Miller read from her volume of poetry “The Blvd”. The exhibition was created as part of the initiative “Neighborhood Interpretive Center”.

bottom: How can creative professionals, artists and cultural establishments develop strategies to network with one another effectively and with local communities? This issue was debated by Thomas Mann Fellow Swenja Zaremba with project partners from the “Neighborhood Interpretive Center” in the discussion “How to: Community Engagement?” in December 2022, also in the Project Space of the Goethe-Institut in Los Angeles.

NORTHWESTERN EUROPE



9
institutes



4,859
language course participations



10,808
exam participations



1,238
cultural events



14,995
library visits



1,013,995
visits to country portals



Dr. Katharina von Ruckteschell-Katte has been Regional Director Northwestern Europe since 2018. Before that, she worked in the same role in South American and Sub-Saharan Africa.

What is currently motivating people locally?

The invasion of Ukraine by Russia and the consequences for security in Europe – especially for neighbouring countries – is still preoccupying the region. This has been exacerbated by the financial and social impacts of the energy crisis, the climate crisis and – in the United Kingdom in particular – by Brexit. These are all issues impacting our work to a considerable degree.

What projects did the Goethe-Institut launch in 2022?

The Goethe-Instituts in London, Amsterdam and Lagos, together with the British Council and the Research Center for Material Culture (RCMC), launched the research and art project “Practicing Freedom” about decolonisation and the restitution of collections. In Helsinki, with the support of the Allianz Cultural Foundation, we made a significant contribution to making children’s books more diverse through the “DRIN” project. The project “Living in a Quantum State” asked important ethical and environmental questions about quantum computing and its future. In collaboration with the Louisiana Museum of Modern Art, the Goethe-Institut Copenhagen created Humlebæk, a comprehensive supporting programme for an exhibition on New Objectivity.

What are the biggest challenges?

It is still challenging to cover complex topics such as new technologies, decolonisation, the climate crisis, and Europe with limited resources. Especially in such difficult times, it is important to be playing an active part in the discussion. The consequence of the cuts was that we not only found ourselves forced to cancel projects, but we also had to give up some long-term partnerships.

What moments were particularly memorable?

Above all, it is the physical encounters that remain in the memory: the summer afternoon at re:publica in Berlin, for example, when two colleagues were making slime for the installation by the quantum computing artist Libby Heaney. Two Goethe-Instituts celebrated their 60th anniversary: Oslo and London. The anniversary speech by our robot GLION at the celebrations in London remains unforgettable. In Iceland, we organised a varied cultural programme in the Nordic House as part of “Goethe Morph” Iceland”.

What is being planned for 2023/2024?

The topic of colonial legacy and restitution will be pursued further with “Lives of Objects”. Periods in residence for artists, including one in London for a deaf artist and her family, will also enrich our institutes. The Goethe-Institut in Dublin is planning a series of periods in residence relating to the interface of art, quantum computing companies, research bodies and local cultural institutions. The institutes in Oslo, Stockholm and Helsinki are devoting themselves to the topic of “Nordic colonialism and the cultural heritage of the Sami”. In Rotterdam, the project “Petromelancholia” is reflecting a current issue. “GIMAGINE” at the Goethe-Institut in London is part of a new initiative funded by the UK Ministry of Education to promote foreign language teaching in state schools in England. The Goethe-Institut has joined a consortium with University College London and the British Council for this.



top: “DRIN – Visions for children’s books” brings international authors, illustrators, librarians and publishing houses together. It explores the question as to whether current children’s literature in Germany, Finland and other (Northern) European countries reflects our ever more diverse societies or whether it makes a growing section of their young population invisible.

bottom: For the project “Goethe Morph” Iceland”, the Goethe-Institut together with the Nordic House Reykjavik invited artists, cultural professionals and activists to engage with alternative visions of the future and new forms of co-existence. In September 2022, the results were presented digitally, locally in Reykjavik and in schools.

EAST ASIA



9
institutes



12,891
language course participations



36,899
exam participations



782
cultural events



67,659
library visits



1,629,739
visits to country portals

What is currently motivating people locally?

The uncontrolled opening up of China after the pandemic placed a dramatic full stop at the end of 2022 after almost three years of isolation, while a noticeable revival in interaction began in the other countries of the region as early as summer 2022. But the outlook for the younger generation in East Asia in particular remains difficult, not least because of concerns about the demographic trend. In all countries apart from Mongolia, the population is shrinking. The effects of the war against Ukraine are increasing the complexity of relationships shaped by economic dependence and historical mistrust. The role of China, which is positioning itself as a friend of Russia in the growing confrontation with the USA – a close partner of Japan, Korea and Taiwan – is increasing the tensions.

What projects did the Goethe-Institut launch in 2022?

In “unrest 62/22”, the Goethe-Institut in Tokyo took a lively look back at its 60-year history: experiences are brought together to allow conclusions to be drawn about life in Japan and Germany – in literature, performance, music and philosophy. The Goethe-Institut Shanghai initiated and coordinated a festival of inclusive arts. Under the slogan “Diverse As We Are” and with the support of EUNIC, it was possible to lay down an important marker with our Chinese partners, despite the difficult conditions. In “Game Atlas”, the Goethe-Institut in Hong Kong opened up new perspectives on the opportunities for electronic gaming culture to tell complex stories about what seems to be in the past.

What are the biggest challenges?

The links between Germany and East Asia are diverse and it is a matter of maintaining the connections to set a course for future partnerships in culture, education and the sciences. Restoring interest in German in the education systems of most countries is a strategic task that we are tackling with renewed energy. The increasing restrictions in China, with interventions by the authorities in our work, remain a challenge. Nuanced mediation, promotion of genuine cultural and educational exchange and preservation of artistic freedoms are particularly essential in this context.

What moments were particularly memorable?

After two-and-a-half years, the first artists-in-residence were able to return to the Villa Kamogawa in Kyoto in autumn 2022. Federal President Steinmeier visited the Goethe-Institut in Tokyo and gathered information in Seoul about the opportunities for cooperation in the area of film at a meeting organised by us. In Ulan Bator, the Music Laboratory set up by the Goethe-Institut became independent after several years of support – a great example of sustainable, long-term cultural development work.

What is being planned for 2023/2024?

The Goethe-Instituts in Hong Kong and Taipei celebrate their 60th anniversary in 2023 – in Hong Kong, the exhibition “Der weibliche Blick” (The Female View) places the focus on the world views of female artists; in Taipei, the award of the Goethe Medal to the theatre director Keng Yi-Wei is another reason to celebrate. The performance project “Spaziergänge in der Stadt” (Walks in the City) finally brings artists from the whole of East Asia and Germany back together, not just online but also in person.



Dr. Clemens Treter has been Regional Director East Asia since autumn 2022. Previously he worked for over six years for the Goethe-Institut in China.



top: In September 2022, the inclusive arts festival “Diverse As We Are” was held in Shanghai. It was organised by over 40 cultural institutions and partners, including the Goethe-Institut. It was the first international event of its sort in China. The photo shows the video screening of “Deaf Culture/Hearing Culture” at the “Arts and Signs” exhibition, which was part of the festival.

bottom: The installation “H.M Home” by the media artist B. Bat-Erdene at the Ulaanbaatar International Media Art Festival 2022 in the Bogd Khan Museum in Ulan Bator.

EASTERN EUROPE / CENTRAL ASIA



8 institutes



33,311 language course participations



51,075 exam participations



1,678 cultural events



82,880 library visits



3,220,087 visits to country portals

What is currently motivating people locally?

The war and the defence of their own identity determines the lives of Ukrainians, both inside Ukraine and abroad. Desperation and horror are juxtaposed with the desire for rapid reconstruction and a return to normal life in a free, secure country. With the Russian attack on Ukraine, the repressions inside Russia also increased and laws controlling freedom of expression were tightened – with the consequence that independent cultural figures, critical media and social initiatives have largely disappeared from public life. The instability of the political situation in the region is also affecting the lives of people in Central Asia. Many Uzbeks, for example, have lost their jobs in Russia and youth unemployment in particular is on the rise in Uzbekistan. In Georgia, the situation is equally uncertain; discussions about joining the EU seem to have run aground, which is unsettling the population.

What projects did the Goethe-Institut launch in 2022?

The Goethe-Institut has made a significant contribution to the resilience of the Ukrainian cultural and educational landscape, on the one hand via agile adaptation of comprehensive protective and support measures under the EU project “House of Europe”, on the other through a large-scale support package with special funding from the Federal Foreign Office. As a result, over 70 cultural institutions in Ukraine were able to continue their work, it was possible to protect cultural artifacts from destruction, schools could continue their teaching online and refugee families were provided with Ukrainian literature for children and young people. With the support of the Goethe-Institut, a female Central Asian artists’ collective was able to appear for the first time at documenta in Kassel. The exhibition “Nebel des Krieges” (Fog of War) in Baku, Tbilisi and Almaty showed the perspective of artists from Germany, Azerbaijan, Kazakhstan, Georgia and Ukraine on the war.

What are the biggest challenges?

Organising a visible cultural programme with a small budget in a repressive context in such a way that the target audiences are not put at risk and yet can benefit from the cultural dialogue is more than difficult. The same can be said of holding together the cultural professionals in exile and the stakeholders who have remained in their own countries.

What moments were particularly memorable?

Many of our cultural partners from Ukraine came specially to Berlin for a few days to organise a high-quality cultural programme for the “Goethe-Institut in Exile”. Many of them were meeting up again for the first time in months, a period full of terrible experiences. During the Frankfurt Book Fair, too, many partners from Ukraine came together again, and created some emotional moments.

What consequences is the war having on work in Russia?

The Goethe-Institut in Moscow is no longer a regional institute. In view of the political situation and comprehensible criticism on the part of our employees in the region, we have decided to relocate our regional headquarters to Munich from January 2023. Although the Goethe-Instituts in Russia remain open to maintain the communication channels with partners and language courses and examinations are still taking place, cooperation with government bodies has been suspended.



Dr. Heike Uhlig has been Regional Director Eastern Europe und Central Asia since 2019. She was previously Head of the Language Department at headquarters in Munich.



top: The exhibition “Nebel des Krieges” (Fog of War) brings together artists from the region of East Europe and Central Asia and from Germany and Nigeria. It allows completely subjective interpretations of the tragedy of war. The exhibition was on show in Tbilisi, Baku and Almaty and was curated by Alfons Hug, Director of the Goethe Centre in Baku.

bottom: Together with the theatre group Tech-Degh and numerous local and international partners, the Goethe Centre in Yerevan organised the “Kond Festival “ in 2022. Various artists depicted the past, present and future of the old Kond quarter of Yerevan. The project was funded by the programme for development of collaboration with societies in the Eastern Partnership.

SUB-SAHARAN AFRICA



15
institutes



11,790
language course participations



72,554
exam participations



1,593
cultural events



44,427
library visits



1,298,888
visits to country portals

What is currently motivating people locally?

Africa demonstrated its resilience during the coronavirus crisis. However, people are suffering at the moment – especially in the education and cultural sector – under high inflation, political crises and growing supply problems. The frequently invoked African potential in the cultural and creative sector certainly exists, but still does not come to the surface at national, regional or even global level to the extent that reflects the existing talent.

What projects did the Goethe-Institut launch in 2022?

With the help of European funding, we were able to continue working with the Music Africa Foundation in 2022 in promoting and shaping cultural initiatives in the countries in the Southern African Development Community – and thus extend its radius as far as Lesotho and Malawi. Through the Kultur- und Kreativwirtschaft (Creative Industries) global project, talents and initiatives are receiving training, networking help and support in Senegal, Kenya and South Africa through the Goethe-Institut and the German Association for International Cooperation (GIZ) on behalf of the Federal Ministry of Economic Cooperation and Development (BMZ). In 2023 one focus will be on initiatives that have been set up by and for women. A “Museum Lab” was held for the first time on the African continent in Cape Town at the initiative of the Federal Foreign Office and with numerous German partners; it brought together 50 European and African stakeholders and encouraged a change of perspective and cooperation. With the textbook project “Und jetzt wir!” (And Now Us), the Goethe-Institut and the Foreign Office want to ensure that German as a foreign language remains anchored in the education sectors of West Africa in particular and that the current upswing continues.

What are the biggest challenges?

We are also focussing clearly on internal African networking of artists and creative professionals, which has become more difficult in times of ongoing crises. Local cultural offerings are very popular, precisely because the Goethe-Instituts are often an integral part of the cultural scenes. The solid growth in participants in language courses is also pleasing and has led to a clear increase in the area of examinations.

What moments were particularly memorable?

We are delighted that another impressive woman from Africa has received the Goethe Medal: Tali Nates from the Johannesburg Holocaust and Genocide Centre. In the context of “Power Talks”, the Goethe-Institut put its own working methods up for discussion and received praise, but also some critical suggestions for its approach to “decolonial work”.

What is being planned for 2023/2024?

We are currently refocusing a few services and are aiming them more clearly at female target audiences, including through the continuation of our project “House of African Feminisms”. With “Sustainable Together”, we are also supporting initiatives campaigning on social and ecological issues. In addition, we are providing the opportunity for African museum experts to enter into productive exchange with colleagues from South America and India through the “Museum Futures Africa” project.



Andreas Ströhl has been responsible for the Sub-Saharan Africa region since February 2023, having been Regional Director North America from 2016 to 2023. The report on 2022 was written by his predecessor, Klaus Krischok.



top: The photo shows three young women on the “Drone Divas” drone training programme as part of the project “Cav’ Townships”, which has set itself the aim of making the most of the large potential of the creative industries in South Africa and thereby helping to reduce the high levels of youth unemployment. It is aimed at young people aged 18 to 35 and was organised by the Goethe-Institut in partnership with the AB4IR Hub.

bottom: After the revolution in Sudan in 2019, it was possible to redefine the position of dance as a form of expression in the public domain. The Goethe-Institut set up the dance project “Harakaat” (Arabic for “Movement”) for that purpose in Sudan in 2021. The concluding dance performance in the project consisted of a mixture of traditional and modern choreographies around the subjects of identity, contemporaneity and the future.

SOUTH AMERICA



13
institutes



16,141
language course participations



20,619
exam participations



1,214
cultural events



23,406
library visits



1,767,040
visits to country portals

What is currently motivating people locally?

Hardly surprisingly, the numerous upheavals and political challenges in all the countries of the sub-continent are the centre of discussion. Russia's invasion of Ukraine plays a part in this, but in the Southern hemisphere the view of this conflict tends to be shaped by individual experiences. The consequences of the climate crisis, economic upheavals, high inflation rates and last but not least dealing with the fallout from the pandemic are issues that are still preoccupying the societies of South America.

What projects did the Goethe-Institut launch in 2022?

In South America, too, feminist foreign policy is on the rise: 2022 saw the launch of a training programme for women in developing film scripts. The project "ARTEscénicas + digitalidad" in collaboration with the Academy for Theatre and Digitality in Dortmund also began last year. In language work, our priority was providing linguistic support for migrants. In Buenos Aires, an important project in the area of digital information was completed successfully in the form of *SheroesInGames - Mädchen designen digitale Spiele - Netzwerke, Training, Strategien* (*SheroesInGames - Girls Design Digital Games - Networks, Training, Strategy*), which was funded by the Federal Foreign Office.

What are the biggest challenges?

To be frank: the significant budget cuts in 2022 led to a serious cutback in our activities. That is also continuing into 2023. The fact that a consistently reliable partner of cultural and educational stakeholders in South America can only take part in important cooperation projects to a very small extent at the moment is not just a problem of mediation.

What moments were particularly memorable?

After the pandemic, it was finally possible to open up all the institutes again. Meeting students, seeing people browsing and playing games in the libraries, welcoming visitors back to events - that was certainly a special and positive experience. Another unforgettable moment was when, in June 2022, after the long planned but (because of the pandemic) repeatedly postponed international conference on the future of the museum in Rio de Janeiro was able to take place.

What is being planned for 2023/2024?

Despite all the budgetary restrictions, we have a lot planned in our main business areas. In language work, we are reaching thousands who, for training and career reasons, are making their way to Germany, and we are also using European funding programmes in this context. In Córdoba in Argentina, we will be opening the Franco-German Cultural Institute following the conversion work. And with two further editions of the Humboldt Magazine, we will be addressing a large readership with an interest in German-Latin American issues.



Dr. Matthias Makowski has been Regional Director South America since 2019. He was previously Regional Director Southeastern Europe from 2012 and before that Head of the Language Department at headquarters in Munich.



top: In the context of the programme "ARTEscénicas + digitalidad", Juan David Balcázar Bedoya, a system engineer and graphic designer and co-founder of the company 3DVinci Studios, the Colombian artist and researcher Liz Callejas and the dancer Rebecca Zaa visited Chile (left to right). There they developed the research and creative project "Reconocer", which, among other things, combines virtual reality and dance.

bottom: The renovated premises of the Goethe-Institut in Colombia were unveiled at an evening reception. Two artistic interventions represented the direction of the topics covered in recent years: the queer voguing collective House of Tumpamaras from Bogotá and the Afro-Colombian artist Jean Lucumi, who lives in Cali.

SOUTH ASIA



11
institutes



18,286
language course participations



132,394
exam participations



1,879
cultural events



51,214
library visits



3,059,389
visits to country portals

What is currently motivating people locally?

The people in South Asia are in the process of overcoming the effects of the pandemic, while at the same time everyday life is being shaped by the growing population and traffic density, the huge expansion of all areas of infrastructure, high industrialisation pressure and the extreme impacts of climate change. In India, which is hosting the G20 summit in 2023, the new geo-strategic importance of the country in international power structures is also preoccupying people. In all countries in the region, an increase in political repression and a restriction of cultural free spaces have been evident, as a result people and organisation with a social orientation have increasingly come under pressure.

What projects did the Goethe-Institut launch in 2022?

The region has increasingly concerned itself with projects on sustainability and diversity. For example, the exhibition “Critical Zones. Observatories for Earthly Politics” created by the ZKM | Centre for Art and Media was adapted for South Asia. The exhibition is an invitation to engage with the critical situation of the earth. Each station in South Asia examines issues that are relevant for the location in question. At its first stations in Colombo, Mumbai, Pune and Kolkata, the exhibition attracted thousands of visitors and provided an opportunity to exchange views on these extremely urgent topics.

What are the biggest challenges?

German as a foreign language is in high demand here but there is a striking shortage of German teachers. In the context of recruiting skilled personnel, it is a matter of developing strategies to match supply and demand more effectively. Most participants in German language teaching prefer returning to courses that they can attend in person; here the challenge is to make our online service more attractive.

What moments were particularly memorable?

The big conferences of German teachers and the youth camps were very special moments for personal meetings and interaction after the long period of the pandemic. The world premiere of the “Unendliche Bibliothek” (Endless Library) in India made it possible to experience knowledge systems from various cultural traditions in a virtual reality installation. At the height of the economic crisis in Sri Lanka, the photo project “Capturing the Current” had its finger on the pulse of the times in making an important contribution to capturing the precarious conditions and the situation in the country in documentary form.

What is being planned for 2023/2024?

Topics such as sustainability, social conflicts and decolonial and feminist discourses will continue to remain in focus and attract artistic treatment. Maintaining and developing the Simurgh Centre, a meeting place created by the Goethe-Institut for the Afghan exile community in New Delhi, remains a priority. Construction work at the institutes in Dhaka, Karachi and Mumbai will continue to require plenty of attention.



Dr. Marla Stukenberg has been Regional Director since December 2022. From 2016, she was responsible for the East Asia region.



top: From 27 to 29 January 2023, the **conference of German teachers** from the West of India was held in Pune. Teachers of German from schools, universities, colleges, Goethe-Instituts and other institutions came together to refresh their teaching methodology and knowledge of the country.

bottom: The exhibition **“Critical Zones. In Search of Common Ground”** in Mumbai was created according to a concept of Bruno Latour and Peter Weibel and invited visitors to discover unknown relationships and unexpected partners in discussions – and possibly to reposition themselves within the overall framework of the “critical zone”.

SOUTHEAST ASIA / AUSTRALIA / NEW ZEALAND



12
institutes



23,136
language course participations



65,101
exam participations



2,666
cultural events



96,938
library visits



3,034,915
visits to country portals

What is currently motivating people locally?

The societies of our host countries are returning to normality after the pandemic more slowly than expected. In large parts of the region, there is still a lot of ground to make up in the education systems and there is uncertainty about the impact of global crisis scenarios on people's own living conditions. Rising prices, inflation and a trend in real earnings that cannot keep pace across the board are playing as big a part in this context as the effects of climate change. Russia's invasion of Ukraine remains far less prominent in the general perception than in Europe and the Western world; but possible consequences of this conflict for Chinese expansion options in the Asia-Pacific region are being discussed with a certain amount of concern.

What projects did the Goethe-Institut launch in 2022?

Because of the cuts, we had to cancel numerous planned projects and withdraw promises of cooperation, as is the case again in 2023. The few regional projects that could be delivered included the network project "Nusasonic", which brought together experimental musicians from Southeast Asia, the very popular "Science Film Festival" and a cooperative project with South Asian performers in the area of contemporary dance.

What are the biggest challenges?

Having recorded pleasing growth in face-to-face courses, our aim remains to increase our reach with our digital language courses to a significant extent. In view of the growing demand in the area of linguistic training and courses about German history and culture for skilled workers, there is an urgent need to get German onto the curricula of vocational colleges and polytechnics. In this connection, the ongoing challenge remains to train sufficient German teachers for this task in future, in particular when the local education systems cannot meet the demand.

What moments were particularly memorable?

Among many impressions, the anniversary celebrations – to mark 60 years as in Malaysia and Indonesia recently or 50 years in Australia – bring together positive feedback, personal memories and appreciation for the open, values-based cultural and political presence of the Goethe-Institut with its focus on stimulating dialogue. Although the celebrations turned out to be on a much smaller scale than planned at all the locations because of the funding cuts, they were greeted with great appreciation by partners, guests and learners. The lack of understanding on the part of many cultural stakeholders and institutions in the region for the course of the debate about documenta 15 also remains in the memory, however.

What is being planned for 2023/2024?

In view of the uncertainty about the budgetary situation, many project plans for cultural perspectives on key issues such as climate change, post-colonialism and diversity remain on ice for the time being. The establishment and development of a skilled worker competence centre in Bandung will provide services for the institutes, but also for German partner organisations.



Dr. Stefan Dreyer has been Regional Director Southeast Asia/Australia/New Zealand since 2019. Before that, he was responsible for the Strategy and Evaluation Department at headquarters in Munich.



top: "Nusasonic", a project which has run over several years and focuses on the diversity of experimental sound and musical practices in Southeast Asia, included a festival over a number of days in Ho Chi Minh City in October 2022. Here, artists involved in the project met with local Vietnamese and other musicians from the region.

bottom: The free "Kinderuniversität" (Children's University) education project has also been running in Indonesia since October 2022. At the big opening event, the young learners of German had the opportunity to carry out some exciting experiments as they got to know the three faculties of the Children's University: People, Environment and Technology. The introductory event was held at the Goethe-Institut in Jakarta and was attended by 120 primary school students from eight schools.

SOUTHEASTERN EUROPE



12
institutes



37,169
language course participations



120,874
exam participations



2,427
cultural events



74,437
library visits



4,803,212
visits to country portals

What is currently motivating people locally?

The Russian invasion of Ukraine is having a social and economic impact on the countries of Southeastern Europe: those most directly affected are the neighbouring states of Romania and the Republic of Moldova, whose citizens feel under imminent threat. In some post-socialist Balkan states, the relationship with Russia requires clarification. People in Albania, North Macedonia and Bosnia and Herzegovina fear another postponement of their negotiations to join the European Union. The regular collapse of the Bulgarian governments and also the terrible earthquake in Turkey and Syria and the railway accident in Greece have shaken people's confidence in the state.

What projects did the Goethe-Institut launch in 2022?

Interaction on current topics brought writers for the stage from Southeastern Europe and Germany together in the "New Stages Southeast" project. Following local workshops in Greece, Bosnia and Herzegovina, Bulgaria, Croatia, Romania, the Republic of Moldova, Serbia and Cyprus on the role of the theatre in society at large, texts and plays were composed that will be presented at the Oberhausen Theatre Festival in 2023. The international and highly respected conference "New Old Property" at the Goethe-Institut in Athens focused on aspects of ownership and explored questions about the extent to which the principle of ownership is responsible at least in part for a whole series of global crises, including climate change. The conference was accompanied by an exhibition by the Berlin artist Andreas Siekmann. In summer, the Goethe-Institut in Cyprus took on a scholarship programme for future academics among the population of northern Cyprus, which is being funded by the EU and will run over several years. It allows individual study projects to be pursued and opens up European perspectives. 160 to 170 scholarships a year will be granted. In this way, the Goethe-Institut, which is located in the international buffer zone, is setting a prime example of fulfilling its bridge-building and mediation function between the two parts of the island. The author Maria Stefanopoulou invited us to engage in a reflection on the changing relationships between Germany and Greece to mark the 70th anniversary of the Goethe-Institut in Athens. In parallel, our reorganised archive not only sketched out a picture of recent decades in the Berlin exhibition "Fundort Omirou" (Omiron Site), but also linked history with global questions about the future. "Leave no one behind" is the motto of the inclusive library concept at the Goethe-Institut in Sofia. Since last year, there has been an additional workplace for people with visual impairment – one of the few and most modern in the whole of Bulgaria.

What moments were particularly memorable?

The two big catastrophes – the Russian attack on Ukraine and the earthquake in Turkey and Syria – have led to overwhelming solidarity in a region marked by conflicts between neighbours.

What is being planned for 2023/2024?

The region will increasingly be running sustainable projects for young people and children who are having to reorganise and rebuild their lives after the earthquake in Turkey and Syria.



Angela Kaya has been Regional Director Southeastern Europe since 2019. Prior to that, she was Regional Director Northwestern Europe from 2013.



top: On a wall in the courtyard of the Goethe-Institut in Sofia, the Bulgarian artist Stanislav Belovski has created a symbol for peace.

bottom: The "Digital Children's University" is a free educational project of the Goethe-Institut. To mark the International Day of Children's Rights, the Goethe-Institut in Sarajevo organised an open day at the Digital Children's University. Children who were thirsty for knowledge were able to take part in lectures and workshops and carry out experiments.

SOUTHWESTERN EUROPE



21
institutes



11,660
language course participations



58,478
exam participations



2,040
cultural events



62,275
library visits



2,138,630
visits to country portals



Dr. Elke Kaschl Mohni has been Regional Director Southwestern Europe since 2019 and works as an EU Representative in Brussels. She was previously in charge of the North Africa/Middle East region from 2016.

What is currently motivating people locally?

Price increases, questions about social justice, worries about the future, the battle to protect the climate, fear of social disintegration, the unsolved problem of European refugee policy. Many of the topics that are dominating the debates in Germany are also preoccupying people in the countries of Southwestern Europe. The Ukraine war has been a shock, but is not regarded here as a caesura or even as a “turning point” to the same extent as in Germany.

What projects did the Goethe-Institut launch in 2022?

A particular highpoint of 2022: EU Culture Commissioner Mariya Gabriel and Johannes Ebert, General Secretary of the Goethe-Institut celebrated the launch of “Culture Moves Europe”, the first Europe-wide mobility program for cultural and creative professionals, on 10 October. On behalf of the European Commission, the Goethe-Institut in Brussels is running the first round of this programme up to mid 2025, with the aim of supporting 6,000 artists and 1,000 periods in residence in the 40 countries of the “Creative Europe” programme. “Culture Moves Europe” aims to support inclusive, sustainable and green mobility.

What are the biggest challenges?

In the second half of 2022, many events had to be cancelled and in 2023 we are continuing to feel significant financial pressure. We are very grateful to our partners, with whose support we are still able to get some wonderful things off the ground. New alliances and forms of collaboration are also opening up new ways of working effectively in line with German foreign cultural and educational policy.

What moments were particularly memorable?

Immediately after the Russian attack, over 30 cultural institutes organised a reading of texts from contemporary Ukrainian literature at the Goethe-Institut in Paris, giving powerful expression to the cross-border, unifying power of culture in the face of war and destruction, with Federal Commissioner for Culture Claudia Roth in attendance. Another special moment was the presentation of the programme for Spain as the guest country at the Frankfurt Book Fair in 2022 at the Goethe-Institut in Madrid with the Spanish Culture Minister Miquel Iceta, the President of the Frankfurt Book Fair Juergen Boos and the author Irene Vallejo. The discussion session “What role do cultural institutions have?” on the occasion of the 60th anniversary of the Goethe-Institut in Lisbon, at which representatives of newly established national institutions and of recent, precarious initiatives debated the issues and inspired one another, is also a memory that will last. On 8 October 2022 at the Goethe-Institut in Rome, over 2,000 visitors celebrated the start of “Deutsche Woche” (German Week), a festival of friendly encounters between Germany and Italy.

What is being planned for 2023/2024?

The future of democracy, the Culture/Digital Technology innovation lab, a reflection on digital human rights, artificial intelligence and ChatGPT, the 2024 Olympics in Paris, new forms of protest and revolution in Portugal 50 years after the Carnation Revolution and 100 years of radio are just some of the topics that will keep us busy over the next two years.



top: In the garden of the Goethe-Institut in Lisbon, a discussion session was held to mark the 60th anniversary of the institute. Partners, neighbours and friends of the Goethe-Institut were invited to talk about the cultural spaces of the future.

bottom: The Goethe-Institut in Brussels, the Bozar Cultural Centre and the curator and theatre director Nedjma Hadj Benchelabi set up a six-week residency programme for performing artists from the Arab world, in collaboration with the Théâtre Marni, La Bellone and in partnership with Studio 8 in Jordan: the “Halaqat” Residency Programme. Shown here is the grant-holder Marah Haj Hussein during her dance performance “No Title”, staged as part of the event “Politics of Spaces and Bodies” in the Théâtre Marni in Brussels.

LOCATIONS OF GOETHE-INSTITUTS WORLDWIDE



- BELGIUM**
Brussels ●
- BULGARIA**
Sofia
- BOSNIA AND HERZEGOVINA**
Sarajevo
- DENMARK**
Copenhagen
- GERMANY**
Berlin
Bonn
Bremen
Dresden
Düsseldorf
Frankfurt/Main
Freiburg
Göttingen
Hamburg
- Mannheim
Munich ●
- Schwäbisch Hall
- ESTONIA**
Tallinn
- FINLAND**
Helsinki
- FRANCE**
Bordeaux
- Lille
Lyon
Marseille
Nancy
Paris
Strasbourg
Toulouse
- GREECE**
Athens ●
- Thessaloniki
- UNITED KINGDOM**
Glasgow
London ●
- IRELAND**
Dublin
- ITALY**
Genoa
Milan
- Naples
Palermo
Rome
Trieste
Turin
- CROATIA**
Zagreb
- LATVIA**
Riga

- LITHUANIA**
Vilnius
- LUXEMBURG**
Luxemburg*
- NETHERLANDS**
Amsterdam
Rotterdam
- NORTH MACEDONIA**
Skopje
- NORWAY**
Oslo
- POLAND**
Krakow
Warsaw
- PORTUGAL**
Lisbon
Porto

- ROMANIA**
Bucharest
- SWEDEN**
Stockholm
- SERBIA**
Belgrade
- SLOVAKIA**
Bratislava
- SLOVENIA**
Ljubljana
- SPAIN**
Barcelona
Madrid
- CZECH REPUBLIC**
Prague ●

- TURKEY**
Ankara
Istanbul
Izmir
- HUNGARY**
Budapest
- CYPRUS**
Nicosia

- Regional institute
- Goethe-Institut
- Liaison office
- ◻ Franco-German Cultural Institute
- ◐ Pierre Werner European Institute
- ** in abeyance
- *** German Language Institute of the German Embassy in Teheran (DSIT)

In addition, the following field offices are part of the Goethe-Institut:

- Busan (2014), Daegu (2012), Daejeon (1988), Gwangju (2014), institute responsible: Seoul
- Dubai (2007), institute responsible: Abu Dhabi

and the language course and examination centres:

- Muscat (2007), institute responsible: Abu Dhabi

As of 31.3.2023

REGIONAL STRUCTURE

The Goethe-Institut has a presence in 98 countries worldwide with 158 institutes. In total, the Goethe-Institut network comprises around 1,100 points of contact. These also include examination cooperation partners, teaching resource centres, German reading rooms and information centres, Goethe centres, German-foreign cultural associations, language centres, residences and project spaces.

CONTACT POINTS FOR THE GOETHE-INSTITUT

518 **examination cooperation partners**
independent organisation of Goethe-Institut examinations

115 **teaching resource centres**
materials and information for teachers of German

122 **reading rooms, partner libraries, dialogue points, information and teaching centres**
information about language, culture and Germany

34 **Goethe centres**
language and cultural work in accordance with the principles and quality standards of the Goethe-Institut

121 **German-foreign cultural associations**
language courses and cultural programmes

62 **language learning centres**
German courses following the model of the Goethe-Institut.

GERMANY

Berlin (1960)
Dr. Manuela Beck

Bonn (1985)
Dr. Juana von Stein

Bremen (1981)
Gesine von Ribbeck

Dresden (1996)
Tanja Krüger

Düsseldorf (1984)
Dr. Dorothea Klenke-Gerdes

Frankfurt/Main (1983)
Uwe Mohr

Freiburg (1971)
Kay Hug

Göttingen (1972)
Sabine Quenot-Mertes

Hamburg (2002)
Jan Helfer

Mannheim (1980)
Susan Zerwinsky

Munich [R] (1981)
Constanze Michel

Schwäbisch Hall (1965)
Svenja Hecklau-Brümmer

CENTRAL EASTERN EUROPE

Bratislava (1993)
Markus Huber

Budapest (1988)
Dr. Evelin Hust

Krakow (1992)
Dr. Claus Heimes

Ljubljana (2004)
Dr. Alix Landgrebe

Prague
Sonja Griegoschewski

Riga (1993)
Arendt Röskens

Tallinn (1999)
Conrad Doberauer

Vilnius (1998)
Anna Maria Strauß

Warsaw (1990)
Julia Hanske

NORTH AFRICA / MIDDLE EAST

Abu Dhabi (2006)
N. N.

Alexandria (1959)
Sabine Erlenwein

Algiers [VB] (1963)
Klaus Brodersen

Amman (1961)
Laura Hartz

Beirut (1955)
Anne Eberhard

Casablanca (1960)
Dr. Susanne Baumgart

Damascus** (1955)
–

Erbil [VB] (2010)
Anais Boelicke

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In addition, the following field offices are part of the Goethe-Institut:

· Busan (2014), Daegu (2012), Daejeon (1988), Gwangju (2014), *institute responsible: Seoul*
· Dubai (2007), *institute responsible: Abu Dhabi*

and the language course and examination centres:

· Muscat (2007), *institute responsible: Abu Dhabi*

Legend

Institute location (year of establishment)
Head of Institut
[R] Regional institute
[VB] Liaison office
* Pierre Werner European Institute
** in abeyance

As of 31.3.2023

LANGUAGE

WE PROMOTE
GERMAN WORLDWIDE.

264,000

participants were welcomed by the institutes to their language courses worldwide. That is a year-on-year increase of 10%. Digital and blended learning courses accounted for 40% of the registrations.

11,000

teachers of German as a foreign language took part in our certification programmes for German teachers at the Goethe-Instituts abroad and in Germany.

12

million

visits to the digital learning platform were recorded. The Moodle platform is the most frequently visited website of the Goethe-Institut and offers German courses, exam preparation, continuing education courses and youth camps.

700

PASCH schools are supported by the Goethe-Institut out of a total of 2,000 schools in the Federal Foreign Office initiative "Schools: Partners for the Future". 260,000 students were therefore able to benefit from what we offer.

777,000

German exams were taken in total at the Goethe-Instituts and cooperation partners. That is an increase of around 20% compared to the previous year. The most exams were taken in India, Greece and Italy.

658,000

members use the exercises on the platform "Deutsch für dich" (German for you). It is the largest free learning platform for German as a foreign language in the world.

CULTURE

WE PROMOTE
INTERNATIONAL
CULTURAL EXCHANGE.

616

creative professionals took part in the residence programmes worldwide, 80 of them in the largest residences: Tarabya Cultural Academy, Villa Kamogawa, Vila Sul and bangaloREsidency.

125

projects have been supported through the International Co-production Fund since it was established in 2017, 6 of them in 2022.

3,100

cooperation agreements were set up with cultural professionals, organisations, companies and social institutions worldwide.

273

translations of books into 40 languages were funded. The most common translations were into Spanish, English and Greek. In 2021, support was provided for 345 book translations.

2.1

million

visitors came to physical and hybrid exhibitions. In the previous year, an audience of 5.1 million people was brought in.

22,000

cultural events run by the Goethe-Instituts reached 8 million people worldwide. Around a third of those took place in digital or hybrid form.

GERMANY

WE PROVIDE
INFORMATION
ABOUT GERMANY.

157,000

followers subscribed to the new TikTok channel Goetheinstitut.Deutsch and 24 million video views were recorded.

5.3 million

fans and followers have subscribed to the Goethe-Institut on Facebook and Twitter worldwide.

513

multipliers, specialists and journalists took part in around 70 digital and physical information trips for foreign guests.

396,000

loans were issued via the "Onleihe" online library portal. The portal is used particularly heavily in France, Turkey and Poland. Loans of around 1,100 media items are issued via the portal every day.

920,000

hits were recorded on the website "Mein Weg nach Deutschland" (My Route to Germany), which offers information about working and living in Germany in 30 languages. That is an increase of around 17% compared to the previous year.

89 million

hits were recorded on goethe.de. That corresponds to a year-on-year increase of almost 40%.

ANNUAL FINANCIAL STATEMENT 2022

A. THE ASSOCIATION – CONSOLIDATED FINANCIAL STATEMENT*

Profit and loss account from 1 January to 31 December 2022

	ACTUAL 2022	ACTUAL 2021	CHANGE
	KEUR	KEUR	KEUR
Sales revenue	119,655	101,546	18,109
Revenue from grants	279,327	299,557	-20,230
Income from the release of special items	16,166	16,578	-412
Other operating income	14,326	7,607	6,719
Changes in inventories	1,468	-565	2,033
Total revenue	430,942	424,723	6,219
Cost of materials	-32,572	-26,585	-5,987
Employee benefit expense	-209,938	-196,197	-13,741
Amortization of intangible assets and depreciation of property, plant and equipment	-10,738	-12,534	1,796
Other operating expenses	-172,734	-183,874	11,140
Total expenses	-425,982	-419,190	-6,792
Financial result	-1,439	-1,483	44
Taxes on income	-679	-394	-285
Result after taxes	2,842	3,656	-814
Other taxes	-841	-1,088	247
Annual result	2,001	2,568	-567

Due to regrouping within the account structure the presentation of the result may differ from former publications.

The consolidated financial statement of the Goethe-Institut e. V. is a consolidation of the two Segments 'Equity Capital' and 'Public Funds'. Thus the statement is not purely an additive contemplation, which is particularly evident in the sales proceeds from language work

* Based on the auditor's report for the fiscal year and in accordance with the HGB. Figures are subject to the auditor's certificate

B. OWN CAPITAL – EQUITY CAPITAL*

Profit and loss account from 1 January to 31 December 2022

	ACTUAL 2022	ACTUAL 2021	CHANGE
	KEUR	KEUR	KEUR
Sales revenue	50,051	39,690	10,361
Revenue from grants	2,239	748	1,491
Other operating income	6,370	6,041	329
Changes in inventories	1,468	-565	2,033
Total income	60,128	45,914	14,214
Cost of materials	-7,932	-3,238	-4,694
Employee benefit expense	-25,179	-21,403	-3,776
Amortization of intangible assets and depreciation of property, plant and equipment	-666	-698	32
Other operating expenses	-23,713	-17,981	-5,732
Total expenses	-57,490	-43,320	-14,170
Financial result	-524	17	-541
Taxes on income	-110	-41	-69
Result after taxes	2,004	2,570	-566
Other taxes	-3	-2	-1
Annual result	2,001	2,568	-567

Income from sales revenue and equity capital has increased 2022 by KEUR 14.214 from KEUR 45.914 to KEUR 60.128. Total expenses increased by KEUR 14.170 from KEUR 43.320 to KEUR 57.490. The equity capital sector closes the financial year after taxes with a net result of KEUR 2.001.

* Based on the auditor's report for the fiscal year and in accordance with the HGB. Figures are subject to the auditor's certificate

C. PUBLIC FUNDS*

Profit and loss account for the period 1 January to 31 December 2022

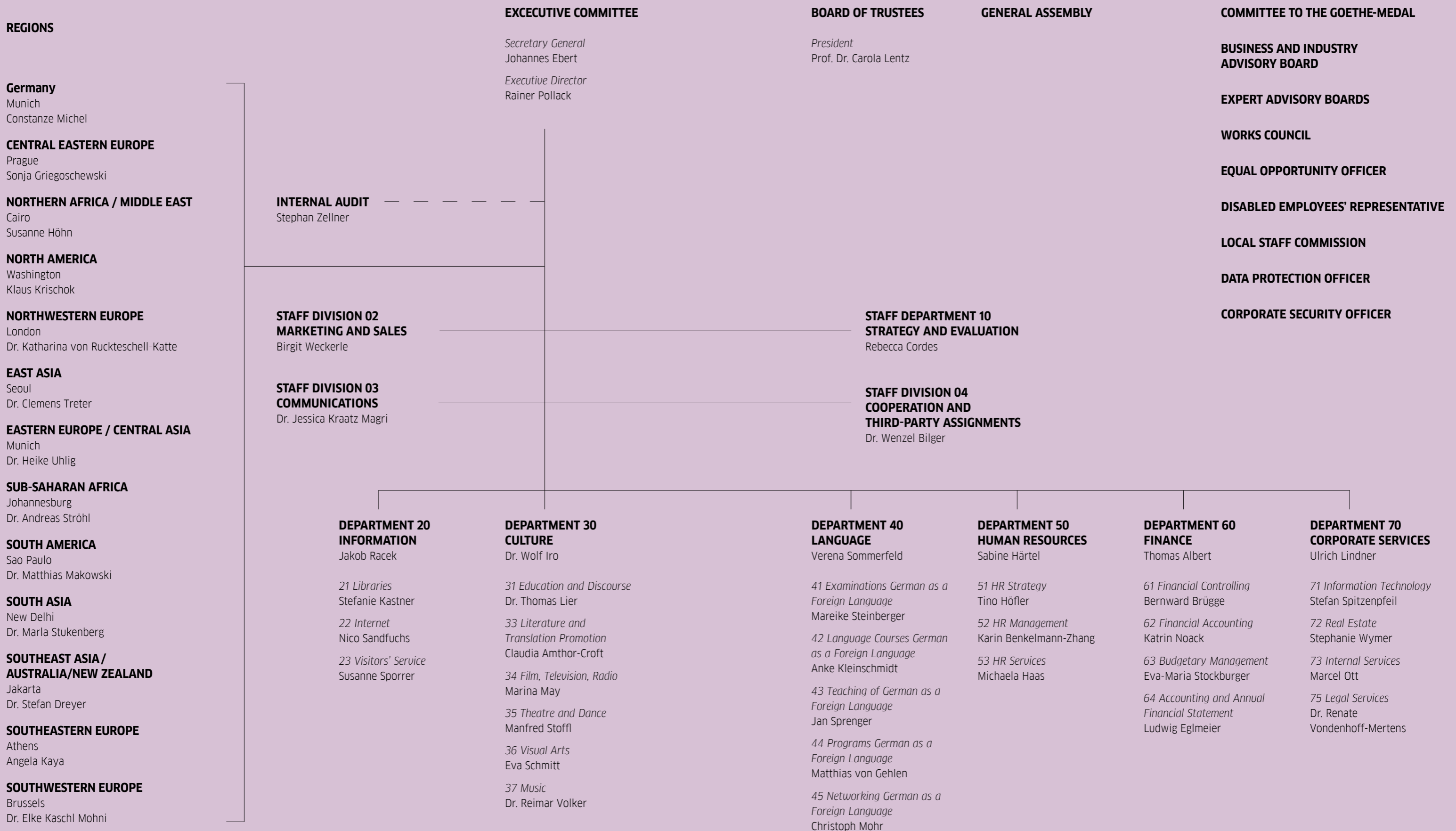
	ACTUAL 2022	ACTUAL 2021	CHANGE
	KEUR	KEUR	KEUR
Sales revenue	87,400	76,752	10,648
Grants from the German Federal Foreign Office	256,447	281,600	-25,153
Third party donations	20,685	17,258	3,427
Income from the release of special items	16,166	16,578	-412
Other operating income	15,746	8,699	7,047
Total income	396,444	400,887	-4,443
Cost of materials	-32,007	-30,671	-1,336
Employee benefit expense	-184,759	-174,794	-9,965
Amortization of intangible assets and depreciation of property, plant and equipment	-10,072	-11,836	1,764
Other operating expenses	-167,440	-180,649	13,209
Total expenses	-394,278	-397,950	3,672
Financial result	-760	-1,500	740
Taxes on income	-569	-352	-217
Result after taxes	837	1,085	-248
Other taxes	-837	-1,085	248
Annual result	0	0	0

The total budget of the public funds segment was KEUR 396.444 in the reporting year. The total revenue is essentially characterised by revenue from language courses, Grants from the German Federal Foreign Office and project funding by the Federal Foreign Office. The Goethe-Institut achieved earnings of KEUR 87.400 through its own activities as well as income from third party donations and sponsorship in the amount of KEUR 20.685. In order to present the grant on an accrual basis, passive special items are included in the Balance sheet formed. For the reporting period special items in the amount of KEUR 16.166 were released to offset non-cash expenses in the earnings. Total revenues are offset before interest and taxes by total expenditure of KEUR 394.278. The financial result is a result of interest on current accounts and the addition of accrued interest liabilities. KEUR 837 had to be paid as other taxes. The Public Funds segment closes due to shortfall financing the fiscal year after taxes with the annual result of KEUR 0.

* Based on the auditor's report for the fiscal year and in accordance with the HGB. Figures are subject to the auditor's certificate

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As of 31.3.2023



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“I hope that the work of the Goethe-Institut will continue as before, that it will continue to address topics that are truly relevant, such as climate justice, and that [...] voices that are otherwise rarely heard will continue to have a platform. Thank you for giving us this opportunity.”

Diogo Silva, co-founder of the largest Portuguese climate movement Climáximo, of the Art for Change Collective and of Movimento Transformers

“I was able to embark on a new career path in modern German history. Without the wonderful support, the brilliant teaching and the remarkable cultural opportunities offered by the Goethe-Institut, that would not have been remotely possible.”

Ian Kershaw, British historian

“In collaboration with Germany and the Goethe-Institut, we not only reached the theatres, but also the communities and rural areas, and above all, we supported Chilean cultural professionals in this dialogue in which only art makes it possible to overcome the boundaries of language, space and geography.”

Carmen Romero, founder of the Fundación Teatro a Mil and of the Santiago a Mil theatre festival in Chile

“The discussions with the audience after my lectures on ‘loss and modernism’ in New York (...) were characterised by intense interest in the topic and gave me plenty of ideas.”

Andreas Reckwitz, Thomas Mann Fellow on his visit to the Goethe-Institut in New York

“Equality is at the centre of real collaboration, with each partner having a seat at the table, each one playing their part and working towards a common goal. This real collaboration is what the Beursschouwburg looks for in a partnership and has found in the Goethe-Institut.”

Melat Gebeyaw Nigussie, Director of the Beursschouwburg Art, Culture and Event Centre in Brussels

“The Goethe-Institut does phenomenal work throughout the world. This is ‘soft power’, before Joe Nye ever dreamed up the term. It succeeds in presenting Germany and everything that is good about it (and its language) in an undemonstrative way which is mercifully free of bombast.”

John Kampfner, British journalist and author

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with the world.**

**For diversity,
understanding
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