



the place to be

Federal State of Berlin 2011 Cultural Funding Report



Federal State of Berlin 2011 Cultural Funding Report

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Preface

Art, culture, and the creative community are among Berlin's key resources. The large number of leading institutions, creative communities, international figures and organizations based in Berlin have made the city the "place to be" for the contemporary arts at both a national and international level. Interest in Berlin and the city's cultural policies continues to grow in Germany and abroad. The present report offers an overview of the various cultural funding programmes in Berlin to both interested visitors and citizens of this lively metropolis. This concise report offers insights into the core aspects of cultural funding in Berlin. Constant change is a defining feature of Berlin's cultural landscape, and painting a complete picture of this constantly evolving artistic and cultural metropolis with its diverse cast of organizations, communities, individuals and locations is, perhaps, an impossible undertaking. Given these circumstances, the report endeavours to provide an overview of the major frameworks rather than an exhaustive account of the countless cultural funding programmes in Berlin. Further information on institutions which receive funding through our programmes is available in the appendix to this report, and on the Cultural Affairs website as noted within the text.

Quantitative data featured in this report is based on actual figures from the period 2008-2010. Within this period, investments in Berlin's cultural landscape totalled roughly € 845 million, not including investments in construction. Investments by Berlin's Senate accounted for € 385 million of this spending, while expenditures by Berlin's boroughs in this area totalled approximately € 120 million and federal cultural initiatives roughly € 340 million. While this report refers to a wide range of actors involved in the formulation and execution of cultural policy and funding across Berlin, its central focus lies on the fields of activity, structural parameters, and areas of funding at the state level. Accordingly, its objective is not merely to inform interested parties from Berlin and further afield on the state of cultural funding in the German capital, but also to enhance the factual depth of contemporary debates on cultural policy.



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1. Cultural funding in Berlin: fields of activity

The city of Berlin has garnered a reputation both in Germany and abroad as a creative metropolis. According to current estimates, approximately 20,000 professional artists¹ live and work in the German capital. Together with the more than 160,000 employees active in the local cultural and creative economy, they have made Berlin a creative hub of global standing. The sheer diversity of cultural events hosted in Berlin, extending across myriad sectors and genres, is unique in Germany. Indeed, over two thirds of the nine million tourists visiting Berlin each year are attracted by its vibrant cultural life, which has emerged as a driving force in the city's development and a major factor in the overall quality of life in this bustling metropolis.

A range of structural factors have proven especially conducive to the growth of Berlin's thriving arts sector, including the relatively low cost of living, the city's post-industrial cityscape and an abundance of surplus space, the openness of its artistic communities, and a pervasive culture of tolerance as well as the availability of public funding for art and cultural projects. Ninety-five percent of arts-related grants awarded in Berlin are made to cultural institutions such as opera houses, theatres, orchestras, museums, memorials and libraries (see 3). Funded by the state of Berlin and often co-financed by the federal government, these "lighthouse" institutions are world-famous and attract visitors from far afield. Together they form an important element in Berlin's cultural infrastructure.

1.1. Funding for the arts and artists

The city of Berlin is widely viewed as the creative heart of contemporary Germany, a reputation that is built not only on the strength of its cultural institutions and training academies, but on the artists who have chosen to make Berlin their home. The number of artists based here is almost two and a half times the national average.

A central goal of the Senate's cultural policy initiatives is to sustain the city's capacity to attract and retain artists and creative individuals through infrastructural support, i.e. by ensuring the availability of suitable and affordable spaces for the production and presentation of artistic work (especially rehearsal spaces and studios), and by supporting artists and projects related to the arts through flexible production budgets.

A diverse range of tailored grants is provided by the state of Berlin to support the infrastructural framework which underlies Berlin's independent arts scene. In the field of the performing arts, a number of interlinking funding programmes ensure the availability of workspaces for dance and theatre work (see chapter 3). The increasing demand for rehearsal spaces for theatre and dance work has been met through the creation of new rehearsal centres. The Studio Lease Program Berlin (Berliner Atelierprogramm), which is funded by the Senate and operated in conjunction with the Professional Association of Artists (Berufsverband Bildender Künstler) together with several other partners, gives visual artists based in Berlin access to workspaces and production resources.² Yet even this pioneering funding programme has been unable to keep pace with the

The Senate supports the Studio Lease Program with a grant of € 1,127,000 annually. The Gesellschaft für StadtEntwicklung (GSE), an independent agency in the field of non-profit-making residential and commercial property management, is responsible for the management of this programme. The Studio Office of the Kulturwerk GmbH of the Professional Association of Berlin Artists (BBK) is the head office of the Studio Advisory Board and the studio service provider for artists. Approximately 800 subsidised / rent-controlled workspaces and studio apartments are available to visual artists in Berlin through this programme. The subsidy period for individual studios is limited to 8 years. Studios are allocated through a committee appointed by the Senate. Demand for studios is high: 4,357 applications were lodged with the Studio Office in 2010, and a further 48 workspaces have been created through this programme in recent years.

Studio Leasing Programme	2008	2009	2010
Number of applicants	338	246	581
Approvals absolute figure / percentage	67 20%	48 20%	62 9%
Studio occupancy rates total (new and on-going)	358	368	406
Volume of funding total in €	1,127,000	1,127,000	1,127,000
Funding level per studio user in €	3,148	3,063	2,776

rapidly growing demand for space. Additionally, over € 20 million is available through a project financing track for artistic work in all sectors and genres. Roughly 320 arts projects received grants through this track in 2009 (application volume: 1,434).³ A range of scholarships and awards also exists in practically every sector, and enabled a total of 114 (application volume: 1,270) artists to focus on the development of their professional practice or to undertake a professional residency abroad in 2009. In the field

of the performing arts these funding tracks are complemented by basic and venue grants as well as a recently established start-up programme for early career artists (Einstiegsförderung) (see 3.2).

Another funding commission, financed through German Lottery Foundation Berlin (DKLB), is equipped with an annual budget of € 250,000 for the acquisition of works by contemporary artists based in Berlin. Both the Funding for Women Artists Programme,

Operated by the German Academic Exchange Service (DAAD), the Artists in Berlin Program is one of the most internationally renowned scholarship programmes for the arts. Twenty scholarships, usually for residencies of one year in duration, are awarded to artists from around the globe each year. Many of the scholarship holders elect to stay in Germany following their residency period and go on to make valuable contributions to the cultural landscape in Germany as tutors at art universities and other institutions.

which provides support to female artists,⁴ and the Intercultural Projects Programme, which targets young and emerging artists with immigration backgrounds,⁵ are open to artists and projects from every sector and discipline. Cultural Affairs also provides € 759,000 in funding annually for the promotion of international cultural exchange. In 2010, € 153,000 of this budget was allocated to international projects; € 213,000 was distributed to visual artists (including photography and video art) from Berlin for residencies abroad, while a further € 393,000 was allocated

to the DAAD Artists in Berlin Program, which receives the bulk of its funding (€ 1.4 million) from the Federal Foreign Office.

The project financing programme receives an annual budget of € 20 million, which is derived equally from state funds and the Capital Culture Fund.⁶ Managed by Berlin's Cultural Affairs Department and funded through the office of the Federal Government Commissioner for Culture and the Media (CCM), the Capital Culture Fund has become an indispensable funding instrument for artistic projects in Berlin.

Attention has also focussed increasingly on the ability to earn a living in the arts sector and the incomes of freelance artists. Only relatively small numbers of independent artists are able to earn a living through their artistic practice, and the provision of grants through public funding programmes is clearly not a long term solution to this issue.⁷ In addition to the development of public infrastructure and the provision of support through project financing, tailored qualification programmes which enable artists to gain a foothold in the cultural and creative economy are of strategic importance. Shaping opportunities for further professional development to the needs of artists, the changing frameworks of art production, and the diversity of professional backgrounds evident among contemporary artists are all important aspects of cultural policy-making within this context⁸.

Project financing by sectors ⁹	2008	2009	2010	Average in percent
Theatre	5,990,137	4,853,974	5,906,738	27.2%
Dance	3,111,642	3,260,526	3,647,062	16.2%
Music	3,167,000	3,532,800	3,251,500	16.1%
Literature	1,143,000	1,062,000	1,100,200	5.3%
Visual arts	4,984,600	5,149,600	4,208,400	23.2%
Cross-sector projects	1,636,553	1,361,000	1,312,300	7%
Other	1,068,000	1,332,500	659,526	5%
Total funding	21,100,932	20,552,400	20,085,726	100%

¹ Every effort has been made to apply gender-inclusive language throughout this document. In those cases where a gender-specific reference was unavoidable, the translator has endeavoured to alternate between male/female forms whenever possible. With the exception of those funding programmes which specifically target female artists, funding programmes referred to in this report are open to all genders.

² See: www.bbk-kulturwerk.de/con/kulturwerk/front_content.php?idcat=49

³ For more information on individual funding programmes for the arts and culture available in Berlin, please see: <http://www.berlin.de/sen/kultur/foerderung/index.de.html>

⁴ For more information, see also: www.berlin.de/sen/kultur/foerderung/kuenstlerinnen

⁵ For more information, see also: www.berlin.de/sen/kultur/foerderung/interkulturelle-projektarbeit

⁶ See also: www.hauptstadtkulturfonds.berlin.de

⁷ Incl. Capital Cultural Fund

⁸ Institute for Strategy Development 2011: Studio Berlin II, pg. 22. Surveys conducted in the course of this study revealed that just one fifth of all artists based in Berlin are able to earn a living from their artistic practice.

⁹ For information on EU-funded qualification programmes for artists and creative workers initiated by Cultural Affairs, please see chapter 2.7

1.2. A living heritage

The rich and varied tapestry of Berlin's history has endowed the city with a wealth of traditional cultural institutions, historical buildings, and architectural ensembles. After the fall of the Berlin Wall, policy-makers faced the enormous challenge of restructuring and creating a cohesive whole from the city's fragmented cultural landscape with its remarkable concentration of celebrated cultural institutions. The city's unique blend of cultural landmarks, heritage architecture, and historical sites has made Berlin a magnet for visitors from across the European continent. Berlin is home to three UNESCO World Heritage sites, chosen for their special cultural significance, including the Prussian palaces and gardens in Potsdam and Berlin, Museum Island, and six Modernist residential developments built between 1913 and 1934. Bolstered by funding from European Union structural development funds, local and federal authorities have made considerable investments in the preservation and development of this cultural heritage in recent years.

1.3. Cultural participation

The creation of inclusive frameworks that provide broad access to the arts and culture is a central objective of cultural policy-making and reflects the necessity of ensuring that all citizens enjoy equal access to public services. The very fact that the social relevance of art and culture depends upon their reception requires public access across a broad front.

Children and young people under the age of eighteen enjoy free admission to most of the publicly funded museums in Berlin. Following the implementation of a new code of use, children and young people with school ID can also use the city's public libraries free of charge.

Social welfare beneficiaries who hold a so-called 'Berlinpass'¹⁰ (including recipients of Hartz IV and benefits provided under the Asylum Seekers Benefits Act) are able to purchase tickets for performances at a variety of concert halls and other venues in Berlin at a price of just € 3.¹¹

A range of socio-economic factors, including education, attitudes and incomes, impacts on the actual utilization of cultural institutions and services. The Senate seeks to bolster access and promote the inclusion of under-represented segments of society through the implementation of a variety of measures including scaled entrance fees and discount schemes in the institutions it supports;¹² a Proactive

Cultural Education Programme (see below); the cultural diversity campaign "be Berlin – be diverse" (see below); and incentives to provide barrier-free access to cultural institutions in Berlin.¹³

Together with the Senate Department for Economics, the municipal marketing agency visitBerlin and a range of major cultural institutions, the Cultural Affairs Department has initiated a visitor survey programme, ensuring that the city's marketing and audience development practices keep pace with changing audience profiles.¹⁴ Standardized surveys conducted on a regular basis provide important insights into the composition of visitor flows, as well as the expectations and perceptions of visitors to the city-state.

The emergence of new target groups and changing reception habits has also led to the emergence of new approaches to the delivery of culture, such as the Berlin Philharmonic Digital Concert Hall live streaming service. At the same time, these technologies are also creating new opportunities for the establishment of digital performance archives.

1.3.1. Cultural education

The vast extent and quality of Berlin's cultural landscape provides the city with a solid basis for ensuring broad participation in processes of cultural education. The Senate endeavours to extend the range of opportunities for the mediation of the arts and culture by supporting the implementation of cultural education programmes at an institutional level.¹⁵

Alongside Berlin's theatres, concert halls, and museums, which provide performances, exhibitions and side programmes for audiences of all ages, other key providers of cultural education services include the city's public libraries, music schools, community colleges and youth art schools. Funded through the budgets of the city's twelve boroughs, the music schools provide a network of music education services for children and young people across Berlin, while the community colleges deliver needs-focussed and self-directed continuing education to adults. As cultural education facilities and centres for extra-curricular learning, the boroughs' youth art schools are likewise tasked with nurturing the artistic talents of children and young people.

¹⁰ See also the following overview: www.berlin.de/sen/kultur/presse/3euro.html

¹¹ For more information on the 'Berlinpass', please see: www.berlin.de/sen/soziales/sicherung/berlinpass

¹² See also the following overview: www.berlin.de/sen/kultur/presse/3euro.html

¹³ See, for example: www.kulturprojekte-berlin.de/fileadmin/user_upload/projekte/Praeambel.pdf (check list for exhibitions)

¹⁴ ERDF project: KULMON ("Establishment and testing of a client monitoring system in Berlin's cultural institutions and companies")

¹⁵ See chapters 3.7 and 4.1 for more information



Another recent achievement is establishment of the Berlin Model for Cultural Education, which pursues the objective of anchoring cultural education programmes within the city's cultural and educational landscape. The model focusses primarily on individual projects and seeks to establish long-term cooperative ties between artists, cultural institutions, educational facilities and youth services / centres.

In 2010, cultural education work at approximately sixty Senate-funded institutions in Berlin was evaluated, revealing that – while there was an on-going need for improved integration – almost all of the participating institutions were moving to expand cultural education through the implementation of a broad spectrum of measures.¹⁶

The Berlin Project Fund for Cultural Education¹⁷, which plays an instrumental role in this context, receives an annual budget of € 2 million from the Cultural Affairs Department. The Fund endeavours to promote greater cooperation and build networks between educational and cultural institutions. Tandem projects financed through this fund bring early childcare facilities, schools and youth initiatives together with cultural institutions, artists, and representatives from the cultural and creative industries, providing opportunities for cultural mediation, education and aesthetic enrichment. The state-owned enterprise Kulturprojekte Berlin GmbH (KPB, see chapter 3.8) manages the Project Fund through its

Cultural Education Unit, providing an official point of contact and central networking hub. Kulturprojekte Berlin also administers the sponsorship programme Art and Schools – Partnerships for Berlin.

Established in 2010 with the backing of a specialised foundation for cultural continuing education and cul-

Figures and facts about the Berlin Project Fund for Cultural Education:

- 2,300 applications were submitted between 2008 and 2010
- approximately 700 projects have been implemented with grants from this programme
- 15,000 children and young people participate in related projects each year
- around half of all schools in Berlin have participated in projects since its inception
- over 40% of all school-age participants do not speak German as their mother tongue

tural consultancy (Stiftung Kulturelle Weiterbildung und Kulturberatung), the Cultural Education Database provides a dedicated networking and communication platform and is managed by an association of institutions in the field of cultural education for young people (Landesvereinigung Kulturelle Jugendbildung Berlin)¹⁸.

The Art and Schools programme currently comprises 50 long-term partnerships between schools and cultural institutions in addition to a further 120 partnerships¹⁹.

¹⁶ See also: www.berlin.de/sen/kultur/kulturelle-bildung

¹⁷ www.kulturprojekte-berlin.de/projekte/berliner-projektfonds-kulturelle-bildung/

¹⁸ www.DatenbankKulturelleBildung.de

¹⁹ For more information, please see: www.kulturprojekte-berlin.de/patenschaften



Supported by the cultural affairs departments of both the Senate and Friedrichshain-Kreuzberg, Shermin Langhoff directed the 2008 drive to re-position the Ballhaus Naunynstraße theatre as a “post-migrant theatre”. This important model project, which opened a cultural institution to the ideas and actors of Berlin’s multi-ethnic society, soon garnered a strong reputation with critics and audiences from far afield thanks to its ambitious and innovative vision of contemporary theatre.

1.3.2. Cultural diversity

Individuals with migration backgrounds make up approximately 26% of the current population of Berlin, while the proportion of children and young people with migration backgrounds²⁰ lies at over 40%.²¹

Among the more central findings of diversity research is the recognition that the task of dismantling barriers to access and participation is, at its heart, a question of sensibility and a matter of leadership. In cooperation with the Hertie Foundation, the Cultural Affairs Department has engaged a broad spectrum of actors in a conversation on cultural diversity. Initiated in 2009, this dialogue was launched at an inaugural symposium titled “be Berlin – be diverse. What do we do with our cultural diversity?”²² The campaign aims to raise awareness of cultural diversity among Berlin’s decision-makers with the objective of opening the city’s cultural institutions to the ideas and actors of a multi-ethnic society. At the request of the symposium’s participants this dialogue has been continued in a series of follow-up events.

Cultural policy-makers have identified this diversity as a rich resource and have adopted a broad cross-sector approach to its development. Annual assessments of the application, funding and board practices of the Cultural Affairs Department show that 25% of all applicants and 31% of funding recipients have migration backgrounds. Recipients of institu-

tional funding are also obliged to implement inclusive practices. However, visitor research and evaluation studies²³ conducted by Berlin’s major cultural institutions have brought to light both opportunities for improvement and the continued existence of a number of barriers; according to this research, individuals with migration backgrounds comprise just 11% of all visitors to these institutions.


The Intercultural Projects funding programme provides targeted support to young and emerging artists with migration backgrounds who explore contemporary currents in the arts in their work.

²⁰ For an official definition of the term “migration background”, see the Participation and Integration Act of Berlin (§ 2 PartIntG)

²¹ See: www.statistik-berlin-brandenburg.de/Publikationen/Stat_Berichte/2011/SB_A1-5_hj02-10_BE.pdf (Version: 31.12.2010)

²² For more information, please see the documentation of the inaugural symposium held on 09-10.11.2009: <http://www.berlin.de/sen/kultur/beberlinbediverse/>

²³ For more information on this project, see <http://partner.visitberlin.de/de/artikel/kulturmonitoring>. Data on migration backgrounds was compiled during a preliminary study conducted between January and July 2011.



2. The framework of cultural funding

2.1. The regulatory framework

The formal relationship of the state to the arts and culture is defined in Article 5 (3.1) of the Basic Law of the Federal Republic of Germany. This constitutional standard and the related legal findings of the Federal Constitutional Court are guarantors for the freedom of the arts and culture from state regulation. Together, they express the will of the modern state to maintain and foster a society distinguished by a liberal and diverse culture.²⁴ This goal is shaped by the widespread recognition of culture as a public good for the production of which the public authorities share responsibility. Within this context state funding ensures the continuity, diversity and quality of the cultural life of society. In that sense, providing support to the arts and culture is not an act of generosity bereft of economic value; it is a central task of democratic governance.

“The Federal State of Berlin shall protect and promote cultural life”²⁵ – this statement in the Constitution of Berlin defines the provision of support to the arts and culture as a responsibility of the state. As an expression of political intent, this statement does not, however, necessitate the preservation or establishment of any particular cultural institutions. Instead, it provides the Senate and borough authorities with a political mandate to develop their cultural policies in cooperation with the organisations and actors of civil society.

The specific measures through which the authorities seek to promote cultural life must reflect the principles of subsidiarity, effective spending, and economy while striking a balance between this overarching objective and the available means.²⁶

2.2. Funding principles

Within this wider political framework the federal state of Berlin and its Cultural Affairs Department have implemented a broad range of measures to foster and promote the cultural life of the city. Budgetary requirements aside, the following principles inform and shape the promotion of culture and cultural policy within the federal state of Berlin²⁷:

- Artistic freedom: artists and institutions enjoy

wide-ranging freedom of artistic expression both with regard to the contents of works and their programming, as well as the administrative operation of cultural institutions (see also chapter 2.4) Administration and controlling.

- Equality, transparency, independent appraisal: all funding decisions are made on the basis of clearly documented and coherent funding principles and criteria, which are made publicly available in a timely fashion. Applications for project financing and scholarships are appraised by advisory boards and juries of experts. The members of these panels are selected by the Cultural Affairs Department on the basis of their relevant experience and expertise, and new panels are appointed at regular intervals.
- Sustainability: funding measures should contribute to the overarching objective of preserving the quality and diversity of Berlin’s cultural landscape.

2.3. Funding tracks

Berlin’s cultural funding policy differentiates between two major funding tracks: institutional and project financing.

2.3.1. Institutional funding

The Institutional Funding track provides cultural institutions with sufficient financial resources to meet their operative expenses. Approximately 95% of all state resources designated for cultural funding in Berlin (roughly € 367 million in 2010) are allocated to long-term, institutional funding. This programme facilitates the strategic planning of the respective institutions, while also ensuring a consistently high standard of quality in Berlin’s cultural life. Institutional funding also provides for the preservation and maintenance of Berlin’s cultural heritage, and facilitates new acquisitions in this area.

The Concept Financing instrument for the performing arts is a special form of institutional funding with a limited duration of four years, ensuring that institutions can undertake long-term planning as they develop work. At the conclusion of each four-year funding period, funding for the next period is assigned by a jury (the “omnibus principle”).²⁸ In the

²⁴ the rulings of the Federal Constitutional Court (BVerfGE) 36, 321 / 331 (the Schallplattenurteil – Record Decision).

²⁵ Article 20 (2) of the Constitution of Berlin (Landesverfassung).

²⁶ § 7 Landshaushaltsordnung (LHO – Berlin Budget Act); cf. also No. 1 AV to § 7 LHO.

²⁷ For more information, see also: <http://www.berlin.de/sen/kultur/foerderung/index.de.html>

²⁸ The concept financing programme is based on the ‘omnibus principle’, according to which new grants can only be made when previous commitments are discontinued if funding levels are to remain constant (i.e. when recipients “hop off the bus”). This practice reflects the special situation in Berlin, where the arts and cultural sectors are marked by levels of change, innovation, and openness not seen elsewhere in Germany.



current period, 2011-2014, a total of 12 theatres and theatre groups have received € 4 million in funding under the concept financing programme.²⁹

2.3.2. Project financing

The Project Financing programme provides funding to clearly defined individual projects and the recipient's related expenses.³⁰ Tailored to the needs of Berlin's professional art scene, this funding instrument fosters artistic quality, cultural diversity, art mediation, and innovation.

With an annual budget of € 20 million, the programme includes a range of funding tracks for specific disciplines as well as cross-sector work.³¹ The Cultural Affairs Department has established four main funding tracks within this programme:

- production funding for individual projects (e.g. performances, exhibitions, concerts)
- funding for individuals (i.e. for individual artists) furthers the artistic development of professional artists based in Berlin (e.g. through scholarships, subsidizing the production of catalogues, travel allowances)
- structural funding strengthens infrastructure in the independent art scene (e.g. through studio grants, venue grants, and ensemble grants)
- cross-sector funding is available to both pro-

ductions and individuals (i.e. through the federal government's Fund for Cultural Education, funding available from borough-level authorities, or our Intercultural Projects and Funding for Women Artists programmes).

2.4. Administration and controlling

The modernisation of Berlin's administration has to a large extent resulted in the transformation of state-owned cultural institutions into independent business entities. While this outcome was desirable from a political perspective, it has required the establishment of effective structures of governance to ensure that public funds are administered in a manner that is both responsible and transparent. Such regulatory structures must strike a balance between providing cultural institutions with the autonomy and security necessary to long-term planning, and the requirements of the state of Berlin – as the funding provider – for transparency, effective risk management, and strategic oversight to ensure the fulfilment of its policy objectives. In accordance with this, supervisory boards have been established in many institutions to monitor management activities and overall business development. Institutions funded through the Senate's institutional funding track are also required to conduct investment controlling audits,

²⁹ See the German text dated 30 November 2007; www.berlin.de/imperia/md/content/rbm-skzl/hauptstadtvtraege/hauptstadtfinanzierungsvertrag_2007.pdf

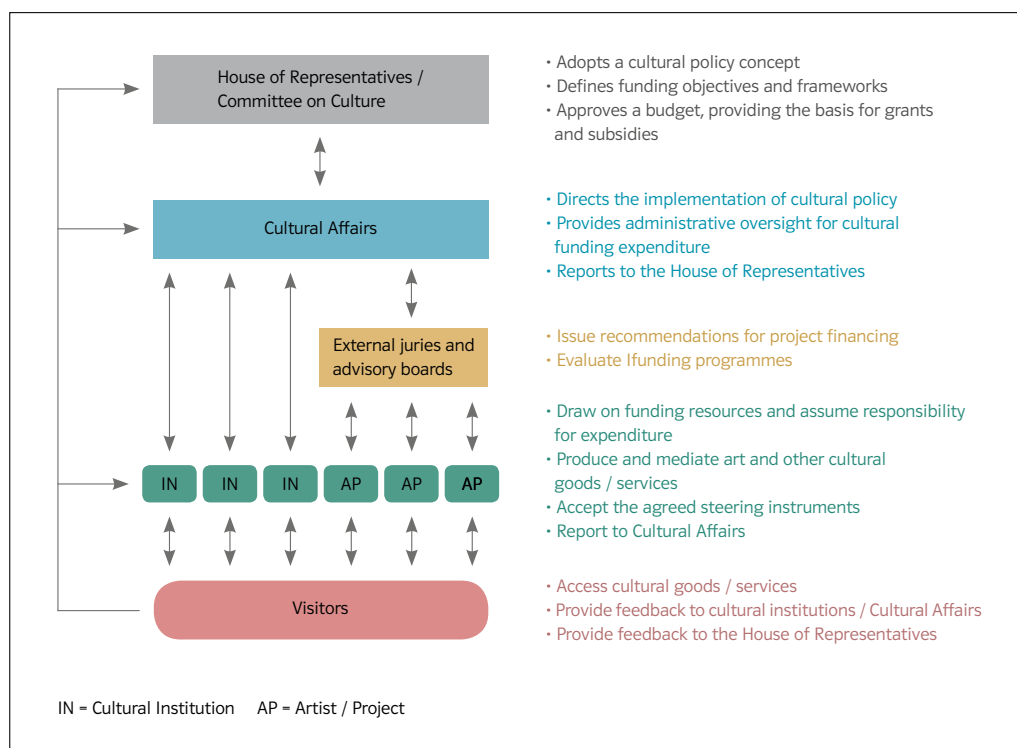
³⁰ See No. 2.1 AV to § 23 LHO (Berlin Budget Act)

³¹ Incl. funding received from the Capital Cultural Fund (approx. €10 million)

which are the subject of regular reviews by meetings of the representatives of the institutions and the administration, and are passed to the respective supervisory bodies and the House of Representatives. Annual target agreements formulated in cooperation with the directors of individual institutions often set out both quantitative and qualitative objectives. In 2010, external evaluations were added to the range of instruments employed to ensure transparency in the institutional funding track.³² Grants provided through the project financing track are made exclu-

sively on the basis of artistic merit as appraised by an independent jury. In addition to this, recipients of funding through this programme are now required to furnish proof of their expenditure. A comprehensive assessment programme provides vital information on the structural parameters (application rates, approval rates, gender patterns, nationalities) of the various programmes.

The following diagram provides an overview of the various actors and levels of governance in Berlin's cultural administration:



2.5. EU development funds

Since 2008 the Cultural Affairs Department has drawn on funds from the EU's Structural Funds with the goal of developing the German capital's potential as a centre for cultural tourism, cultural mediation, and the creative industries. A total of € 55 million has been allocated to Berlin through the European Regional Development Fund (ERDF) and the European Social Fund (ESF) for the period ending 2013.³³ The European Union's funding regulations generally stipulate a national co-financing rate of fifty percent, so project sponsors are required to solicit an equal amount of additional funding through other channels.

A range of projects seeking to tap into and develop the potential of Berlin's cultural-economic sector receive grants through the three ERDF programmes. Three programmes co-financed by the ESF deliver

Particular emphasis is placed on boosting the sustainable development of Berlin's cultural heritage for tourism and funding innovative marketing initiatives pitched to increase demand for cultural services and attractions. Innovative approaches to cultural mediation, such as the use of RFID technology (Radio Frequency Identification), are another important area of interest for Berlin's libraries and museums.

non-artistic training opportunities to cultural producers and artists and/or career development consultancy for emerging artists.

³² Cf. chapter 1.3 (Cultural Education)

³³ For more information, see also: www.berlin.de/sen/kultur/eufoerderung

2.6. Funding for special projects

In 2010, Berlin became the first federal state to fund a systematic review of the provenance of individual holdings and collections in the city's museums, libraries and archives. Currently, a total of €300,000 is allocated to provenance research projects each year. This undertaking reflects Berlin's efforts to fulfil its historical responsibilities, outlined in the Common Statement of December 1999,³⁴ to identify, document and restore to their rightful owners all cultural goods held in public institutions which were confiscated during the Nazi dictatorship.

The artistic exploration and treatment of public space has a long tradition in Berlin, and the state of Berlin has established two programmes to promote work in this area: the Kunst am Bau programme (similar to percent-for-art programmes in the U.S.) obliges public authorities to subsidise and implement contemporary art forms within the framework of infrastructure and building projects. The implementation of Kunst am Bau is financed through funds allocated to public construction and landscaping projects, and competitions are staged to select individual works for commissioning.³⁵ The Kunst im Stadtraum (Art in Urban Spaces) programme provides funding to contextual, site-specific, and thematic works in significant public spaces in Berlin. Both programmes seek to elicit new perspectives on urban topography and reveal the hidden potentials of urban spaces by moving beyond functional contexts to initiate discourse about the cultural connotations of our urban habitat.

Together these programmes provide structural support to Berlin's art scene by commissioning new works, awarding prize money and fees to participating artists and involving art consultants and other experts in the preparation, realization, and appraisal of related competitions.



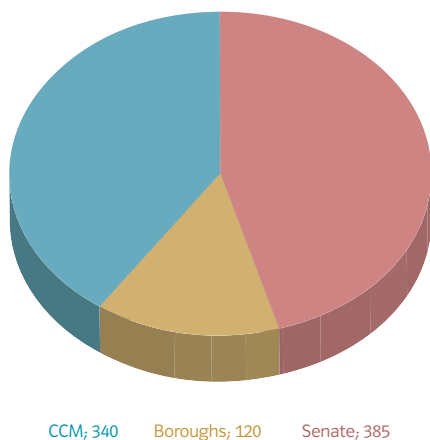
The artistic memorial to Johann Georg Elser, who attempted to assassinate Adolf Hitler, carries the debate about his actions into the public sphere. The commissioned design is the result of an art competition open to artists from across the EU, and was preceded by a wide-ranging discussion which explored the socio-political context of Elser's actions and sought to identify an appropriate form of commemoration within contemporary cultures of remembrance. This work of public art reaches out to passers-by, commemorating an act of resistance against a dictatorship while reminding us of the responsibility of the individual in the face of the crimes perpetrated by the National Socialist regime.

³⁴ Cf. the corresponding regulations in the building code (Anweisung Bau) (Abschnitt I – Allgemeines –, Nr. 7, Abs. 1-3).

³⁵ "Statement of the Federal Government, the Länder and the National Associations of Local Authorities regarding the tracing and return of Nazi-confiscated art, especially with regard to Jewish property" December 1999.

2.7. Public and private actors in cultural funding

Berlin's history and its special role as a municipality, state, metropolis and capital city are reflected in the large number of actors and agencies which deliver cultural funding here, including the Senate, federal government agencies, borough authorities, foreign cultural institutes and embassies, public and private foundations, as well as enterprises and civic organisations. In recent years the cultural and creative industries have also come to play an important role in Berlin's cultural landscape.



An overview of cultural funding in Berlin (in EUR millions, 2010) Together the Federal Government Commissioner for Culture and Media and the state of Berlin (the Senate and borough authorities) allocate over € 840 million to cultural funding annually. This figure does not include additional funding for the maintenance of built infrastructure and investments in cultural institutions.

2.7.1. Federal government

The federal government's commitment to the promotion of cultural life in Berlin is rooted in its responsibility to preserve and maintain the city's cultural and historical legacy as the former capital of the Prussian state, the Weimar Republic and the NS dictatorship, and in the decades-long division endured by Berlin during the Cold War. This commitment, reflected in the federal government's cultural policies, is enhanced by Berlin's representative function as the capital of the reunified German state.³⁶ The federal government's approach also reflects changing perspectives and expectations at an international level with regard to the cultural landscape of the German capital. The provision of all necessary funding to

cultural institutions of national significance in Berlin through the office of the Federal Government Commissioner for Culture and the Media (CCM), as well as the funding of the Capital Cultural Fund and federal contributions to the refurbishment of the State Opera building are outlined in the current Capital City Financing Agreement (Hauptstadtfinanzierungsvertrag - 2007-2017).³⁷

The range of institutions which represent the cultural perspectives and life of the Federal Republic of Germany and are funded exclusively by the federal government include the German Historical Museum Foundation, the Memorial to the Murdered Jews of Europe, the Academy of the Arts in Berlin, the Jewish Museum Berlin Foundation and the federal government's event management agency (Kulturveranstaltungen des Bundes in Berlin GmbH - KBB), which also stages the annual Berlin International Film Festival (Berlinale).

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The federal government has also entered into co-financing agreements with a number of other major institutions in Berlin. These institutions include the Prussian Cultural Heritage Foundation, the Prussian Palaces and Gardens Foundation Berlin-Brandenburg, and the musical ensembles managed by the Rundfunk Orchester und Chöre GmbH Berlin (ROC). Memorials commemorating the injustices of the National Socialist dictatorship and the SED regime in the GDR fulfil a special representational function in the German capital, and half of their funding requirements are also met through the Office of the Federal Government Commissioner for Culture and the Media (CCM).³⁸

Overall, the federal government provides more than € 340 million in funding to cultural institutions and projects in Berlin annually.³⁹ In addition to this, the Federal Foreign Office contributes a further € 1.5 million annually (2010) towards the Artists in Berlin Program operated by the German Academic Exchange Service (DAAD).⁴⁰

³⁶ Artikel 22 Abs. 1, 106 Abs. 8 GG, Berlin/Bonn Act of 26 April 1994.

³⁷ See the German text dated 30 November 2007; www.berlin.de/imperia/md/content/rbm-skzl/hauptstadtvertraege/hauptstadtfinanzierungsvertrag_2007.pdf

³⁸ Capital City Funding Agreement (in German) (Hauptstadtfinanzierungsvertrag) 30 November 2007, pg. 2

³⁹ Excl. funding provided to Deutsche Welle, see [/www.bundesregierung.de/Webs/Breg/DE/Bundesregierung/BeauftragterfuerKulturundMedien/Kulturpolitik/KunstundKulturfoerderung/Hauptstadt/hauptstadt.html](http://www.bundesregierung.de/Webs/Breg/DE/Bundesregierung/BeauftragterfuerKulturundMedien/Kulturpolitik/KunstundKulturfoerderung/Hauptstadt/hauptstadt.html) (accessed 15.8.2011).

⁴⁰ See also chapter 1.1



The creative industries play an outstanding role in Berlin. In recent years they have become a significant factor in the city's economy, an important source of employment, and a major engine of growth. Since the publication of the 2008 Creative Industries Report, the cultural and creative industries have continued to gain in economic importance and to drive change in Berlin.⁴¹ The approximately 30,000 small and micro businesses operating in this sector currently employ roughly 160,000 individuals (of which around 50% are self-employed) and generate revenues of over € 22 billion, representing one sixth of the city's total economic output.

2.7.2. Boroughs

Berlin's twelve boroughs are responsible for guiding the development of and providing support to community-based cultural facilities and services in the borough in question. The borough authorities play an important role in the area of cultural education, and their portfolio includes the funding of Berlin's public libraries, music schools, community colleges, and youth art schools. Funding provided by these administrative bodies is allocated to the cultural sector as a so-called 'voluntary measure' through the joint budget of the twelve boroughs. Given the relatively high level of autonomy afforded the boroughs by Berlin's two-tier administration, the extent, structure and focus of cultural funding varies from one borough to the next.⁴² Established in 2000 by the Cultural Affairs Department, the dedicated fund for projects in Berlin's boroughs (Bezirkskulturfond) provides an additional avenue of funding for projects of all sectors and genres. This funding instrument highlights the rich diversity of Berlin's urban cultural landscape and strengthens the city's polycentric charac-

ter. The Bezirkskulturfonds has an annual budget of € 511,000, which is distributed through local cultural advisory boards and juries.

2.7.3. Other actors

In addition to these three state actors (federal government, the Senate, and the boroughs), a number of other organisations have emerged as significant sources of funding in Berlin.

The German Lottery Foundation Berlin (DKLB) not only provides funding to charitable organisations, but also supports cultural projects and institutions in Berlin through the dispensation of grants especially for major investment projects.⁴³ A board of trustees drawn in equal parts from the Senate and the House of Representatives is responsible for the allocation of these grants. Over the last three years an average of € 17 million p.a. has been dispensed to cultural and infrastructural projects by the foundation.

Financed and administered by the sixteen federal states, the Cultural Foundation of the Federal States (Kulturstiftung der Länder) maintains its head office

⁴¹ „Kulturwirtschaft in Berlin 2008 – Entwicklungen und Potentiale“ www.berlin.de/sen/kultur/kulturwirtschaft

⁴² For more information, see also: <http://www.berlin.de/sen/kultur/kulturtour/index.html>

⁴³ For more information, please see: www.stiftung-deutsche-klassenlotterie-berlin.de

in Berlin and co-finances the acquisition of select works of art by individual institutions. The Foundation also contributes to the funding of institutions such as the Bureau for Provenance Investigation and Research at the Institute for Museum Research of the National Museums in Berlin.

Grants are also provided to select projects initiated by agencies and other cultural institutions based in Berlin through the German Federal Cultural Foundation and the German Cultural Promotion Funds – a self-governing organisation funded by the federal government and comprising the following programmes: the Arts Fund Foundation, the Performing Arts Fund, the German Literature Fund, the German Translator Fund and the Socio-Cultural Fund.

Corporate sponsoring in all its forms – from the establishment of collections, to cultural mediation / education programmes for employees, cultural sponsoring and patronage – also plays an increasingly important role.⁴⁴ This is equally true of civil society initiatives, which enable citizens to contribute to the cultural life of their city through voluntary work and donations. The number of corporate and private foundations active in the arts and cultural sectors continues to grow.⁴⁵

The crucial role played by privately operated cultural enterprises in Berlin has been dealt with elsewhere.

It goes without saying, however, that Berlin's status as a major cultural metropolis is due significantly to the city's burgeoning cultural and creative industries. Always ready to embrace change, Berlin is a city that welcomes individuals from diverse backgrounds, facilitating cross-sector dialogue and cooperation. This atmosphere of openness creates a space for the emergence of aesthetic perspectives that public funding programmes are frequently unable to nurture. Institutions such as the internationally renowned gallery for contemporary photography C/O Berlin, the highly innovative Radialsystem V creative space, Stage Entertainment's theatres, and the hugely popular GDR Museum all testify to the inherent potentials of this cultural nexus. Berlin's legendary club scene and more than 400 art galleries are more than just 'eye candy' for city marketing campaigns. Since the fall of the Berlin Wall, the community supporting this vibrant scene has pioneered urban revitalisation across the metropolis, emerging as a driving force in the redevelopment of Berlin's urban spaces and redefining its immense post-industrial wastelands through a flood of highly creative temporary usage and conversion projects.

⁴⁴ Cf. <http://www.berlin.de/imperia/md/content/buergeraktiv/ehrenamtsbericht.pdf>

⁴⁵ An overview of the various foundations based or active in Berlin is available here: www.berlin.de/sen/justiz/struktur/a2_stiftung_idx.html



3. Areas of funding



The following overview of the federal state of Berlin's activities in the field of cultural funding is structured according to the various sectors of artistic practice and service delivery. The eight sub-chapters provide a general outline of the state's funding activities in these areas and detail the major trends in recent years. This information is supplemented by a range of tables outlining the volume of state and federal funding as well as data on individual funding programmes, supply developments, and usage statistics.⁴⁶

3.1. Theatre

History has been written time and again on Berlin's theatrical stages and the capital is a key centre for creative innovation in the German theatre scene. Berlin's theatre landscape extends across a wide range of forms of aesthetic and artistic expression, countless genres, and diverse approaches to performance.⁴⁷ The state of Berlin provides institutional funding to a total of 27 theatres (2010).⁴⁸ Institutions benefiting from these grants include the four artistic ensembles administered by the Berlin Opera Foundation (the Comic Opera, State Opera, German Opera, and Berlin State Ballet). The Foundation also operates a number of central operatic workshops, which provide their services to various theatres. The state of Berlin also provides funding to a large number of internationally renowned theatrical ensembles including the Deutsches Theater, the Volksbühne, the Berliner Ensemble, the Schaubühne and Hebbel am Ufer (HAU), along with theatres for younger audiences such as the Theater an der Parkaue and the GRIPS ensemble. A further twelve theatrical institutions and ensembles in Berlin receive funding through the administration's concept financing programme, which enables ensembles to develop artistic work over a four-year period.⁴⁹

Berlin's reputation as a centre for theatrical performance is built substantially on the strength of the city's highly professional and innovative independent arts scene. The capacity of this scene to explore contemporary issues and new forms of presentation has enabled it to attract audiences of younger urbanites to theatres. The independent scene has also succee-



ded in attracting many international artists to Berlin, who perform alongside their German colleagues. At present over 300 ensembles are based in Berlin, and these cultural ambassadors for the German capital are frequently invited to perform on stage at prestigious national and international festivals.

The Cultural Affairs Department has sought to implement a transparent and open funding regime for independent theatre and dance ensembles with the aim of furthering the development of this sector. A range of funding categories and respective funding periods has been established to this end, along with clearly defined procedures for the awarding of grants

⁴⁶ Figures provided here on funding levels are based on statistics contained in the annual report "Finanzielle Entwicklung der landeseigenen Theater und Orchesterbetriebe" (31.12.2009 and 31.12.2010), as well as data from the CiK financial controlling system for subsidised cultural institutions and statistical overviews of approved applications for project financing and scholarships. In the absence of actual figures for specific items at the time of publication, the authors have drawn on figures detailed in the budget. The scope of this inaugural Cultural Funding Report is largely restricted to the period 2008 - 2010.

⁴⁷ The following website provides a good overview of Berlin's vibrant theatre scene: www.berlin-buehnen.de

⁴⁸ See appendix

⁴⁹ See: www.berlin.de/imperia/md/content/sen/kultur/kulturfoerderung/theater/gutachten_konzeptfoerderung_2011_bis_2014.pdf

⁵⁰ See also: www.berlin.de/sen/kultur/foerderung/theater-tanz/konzept

⁵¹ For more information on basic support, start-up, individual project and venue grants, see also: www.berlin.de/sen/kultur/foerderung/theater-tanz/projekt

through the evaluation of applications by panels of experts. The funding regime has been designed with the intention of striking a balance between the desire to maintain established and successful ensembles, while also ensuring sufficient flexibility to react to new trends in theatre and dance scenes with new emphases and by transcending the boundaries between individual genres.

Approximately € 9 million are allocated to independent theatre and dance ensembles from the Senate's annual budget at present, of which € 4.7 million are assigned to the four-year concept financing programme. ⁵⁰€ 4.6 million are assigned to grants for individual projects, a new start-up programme for

early career artists, two-year basic support grants, and one- and two-year venue grants.⁵¹

The inspiring architecture of Berlin's venues and temporary stages has also contributed to the city's growth as a meeting place and platform for the independent arts scene. The city's extensive presentation infrastructure is complemented by strong demand for rehearsal and pre-/post-production facilities. The Senate has sought to meet this demand through the creation of a new central rehearsal facility by re-opening the Theaterhaus Mitte complex. This facility is especially popular with low-budget productions and provides excellent opportunities for networking.

Förderung Theater	2008	2009	2010
Project financing in Berlin incl. Capital Cultural Fund	5,990,137	4,853,974	5,906,738
Institutional funding in Berlin	199,991,000	204,854,000	210,284,000
Berlin Opera Foundation	110,735,000	116,041,000	115,974,000
Major theatrical ensembles	69,987,000	69,362,000	75,983,000
Children's / youth theatre	8,558,000	8,465,000	8,569,000
Concept financing for private theatres	4,592,000	4,839,000	3,301,000
Friedrichstadtpalast	6,119,000	6,147,000	6,457,000
Total funding	205,981,137	209,707,974	216,190,738
Proportion of project financing	2.9%	2.4%	2.8%
Proportion of institutional funding	97.1%	97.6%	97.2%

Trends in average per visitor subsidies at Berlin theatres in €	2008	2009	2010
Opera houses	160	170	196
Major theatrical ensembles	99	99	96
Children's / youth theatre	53	53	46
Private theatres receiving concept financing	43	55	45

Visitor numbers for theatres in Berlin	2008	2009	2010
Berlin Opera Foundation	724,715	666,366	633,450
Major theatrical ensembles	792,549	827,204	982,380
Children's / youth theatre	170,237	166,981	196,254
Concept financing for private theatres	197,339	177,396	108,506
Friedrichstadtpalast	376,996	439,481	458,228
Total	2,261,836	2,277,428	2,378,818

Funding for individual projects in the performing arts	2008	2009	2010
Number of applicants	183	163	165
Total financial requirement in €	5.6 Mio.	5.3 Mio.	5.4 Mio.
Approvals in absolute figures / percentage	17 9.3%	17 10%	26 16%
Total funding in €	455,750	398,850	687,890
Average level of funding granted in €	26,809	23,462	26,457

Only approximately one in six applications for individual project financing can be approved in the field of the performing arts.



3.2. Dance

The establishment of the Berlin Opera Foundation was accompanied by the creation of Germany's largest ballet company with the incorporation, in 2004, of three previously existing companies into a single entity: the Berlin State Ballet (Staatsballett Berlin). Under the direction of Vladimir Malakhov, the Berlin State Ballet has cemented Berlin's reputation as the capital of dance. The classical ballet repertoire and works from the modern period form the focus of the company's performance practice in Berlin.

Berlin's contemporary dance scene is another driving force in the city's growing popularity as a dance metropolis. Along with the now internationally renowned Sasha Waltz & Guests Company, artists such as choreographer Constanza Macras and her Dorky Park ensemble have propelled Berlin to the forefront of contemporary dance. The last years have seen the emergence of a vibrant and internationally outstanding contemporary dance scene here in Berlin.⁵² Roughly 1,000 professional dancers and choreographers have chosen to make Berlin their home, and an average of 130 dance events are staged here each month. Choreographers and companies based in Berlin have taken their productions to national and international stages with great success and perform regularly at some of the world's leading festivals.

Berlin also hosts one of the most important international dance festivals worldwide with the annual Tanz im August - International Dance Festival Berlin. With the establishment of a dedicated communication office for Berlin's dance community (Tanzbüro Berlin), the Cultural Affairs Department has created a structural networking hub and boosted cooperation between dance proponents in Berlin.

Initiatives launched by various groups and individual artists in Berlin have also led to the creation of a number of new performance venues and work spaces. Over € 4.3 million in public funding was allocated to this work, which included the refurbishment and creation of 14 dance studios, an information library, conference rooms and offices.

In 2006 the Inter-University Centre for Dance Berlin (HZT) was established. This development led to the establishment of one Bachelor's and two Master's programmes for contemporary dance in cooperation with the University of the Arts and the Ernst Busch Academy of Dramatic Art. Complementing the work of the State Ballet School Berlin, which provides training in classical dance, the establishment of these programmes represents an important step in the development of professional training opportunities for contemporary dance in Berlin.⁵³

⁵² For an overview of Berlin's dance scene, please see: www.tanzraumberlin.de

⁵³ For more details on the funding of dance, see also: www.berlin.de/sen/kultur/foerderung/theater-tanz

Funding for dance	2008	2009	2010
Project financing in Berlin incl. Capital Cultural Fund	3,111,642	3,260,526	3,652,062
Institutional funding in Berlin	7,845,000	7,845,000	8,475,000
Total funding (Berlin)	10,956,642	11,105,526	12,127,062
Proportion of project financing	28.1%	29.4%	30.1%
Proportion of institutional funding	71.9%	70.6%	69.9%

Dance scholarships	2008	2009	2010
Number of applicants	49	68	43
Approvals in absolute figures / percentage	5 10%	8 12%	8 19%
Total funding in €	10,000	20,000	20,000
Average level of funding granted in €	2,000	2,500	2,500

The level of funding available for dance scholarships has doubled in recent years.

3.3. Literature

Berlin is the literary capital of modern Germany and an important centre for literary agencies and publishers. An astonishing number of authors have chosen to make Berlin their home, and the capital's literati have played a leading role in the evolution of contemporary German literature, picking up a range of prestigious prizes in recent years.

Major literary events staged in Berlin include the Berlin International Literature Festival, Poesiefestival Berlin, and Berliner Märchentagen (a poetry and fairy-tale festival respectively), attracting audiences from across Germany and indeed further afield. The range of literary institutions supported by the federal state of Berlin includes Literaturhaus Berlin, Literary Colloquium Berlin, the Literature Forum at the Brecht House, Literaturwerkstatt Berlin and LesArt, Europe's only literary centre devoted to children and younger readers. Their efforts are supplemented by literary events staged by a variety of other institutions.

Numerous privately operated literary hubs have also emerged, including bookstores, stages for public readings, and literary cafés. With over 300 bookstores across the city, the people of Berlin enjoy access to a uniquely diverse spectrum of literature. As distribution partners for the roughly 400 publishing houses based here, these bookstores also serve as public forums for readings and book presentations.

Funding for literature and literary culture in Berlin is concentrated on several key areas: literary infrastructure, the promotion of reading culture, literature mediation, and grants for authors and translators.⁵⁵

Berlin's scholarship programmes have an excellent reputation in the German literary scene and have succeeded in bringing some of the most talented emerging authors to the city.⁵⁶

Funding for literature	2008	2009	2010
Project financing in Berlin incl. Capital Cultural Fund	1,143,000	1,062,000	1,100,200
Institutional funding in Berlin	2,052,000	2,080,000	2,214,000
Total funding (Berlin)	3,195,000	3,142,000	3,314,200
Proportion of project financing	35.8%	33.8%	33.2%
Proportion of institutional funding	64.2%	66.2%	66.8%

Literary scholarships	2008	2009	2010
Number of applicants	449	389	348
Approvals absolute figure / percentage	12 2.7%	12 3.1%	14 4%
Total funding in €	144,000	144,000	156,000
Average level of funding granted in €	12,000	12,000	11,143

Approximately one in twenty-five applications for a literary scholarship can be approved at present.

⁵⁴ Berlin State Ballet, Sasha Waltz & Guests, Contemporary Dance Berlin

⁵⁵ For more information, see also: www.berlin.de/sen/kultur/foerderung/literatur

⁵⁶ The website www.webseitewww.literaturport.de provides detailed information about the regional literary scene.

3.4. Museums and the visual arts

Berlin has changed radically over the last decades in a series of upheavals which have made it the city of choice for a generation of innovative contemporary artists. At present there are approximately 470 galleries in Berlin, representing around 7,000 visual artists. The development of such high-profile events as Art Berlin Contemporary (abc) and the Gallery Weekend has secured Berlin a prominent place on the international stage and attracted numerous artists from abroad. Together with the city's over 200 museums and other exhibition spaces, they create a rich contemporary cultural landscape and cement Berlin's landmark status.

In an effort to maintain and strengthen this position, the federal state of Berlin has established a sophisticated infrastructure, which includes scholarships and project financing grants for visual artists, sometimes with exhibition co-financing. Funded by the state of Berlin together with the federal government and the federal states, a cohort of museums managed by the National Museums in Berlin (including Museum Island in Berlin/Mitte, the Gemäldegalerie (Old Master's Collection), and the New National Gallery) under the auspices of the Prussian Cultural Heritage Foundation take centre-stage among Berlin's museums alongside the state museums (including the Berlin City Museum, the German Museum of Technology, and the Brücke Museum) and institutions operated by the city's boroughs (regional museums and municipal galleries).⁵⁷

These are complemented by a range of institutions managed by the Prussian Palaces and Gardens Foundation Berlin-Brandenburg, which receives its funding from the states of Berlin and Brandenburg together with the federal government. World-renowned institutions such as the Berlinische Galerie, the Hamburger Bahnhof Museum for Contemporary Art, the KW Institute for Contemporary Art and Berlin's two art societies (the NBK and the NGBK) contribute to Berlin's vibrant and prolific art scene along with a host of art spaces featuring highly sophisticated programmes.

The Cultural Affairs Department also provides funding as well as consultancy and marketing services to a growing number of private museums operating in the city, generating significant interest from cultural institutions, festivals and exhibition projects from both Germany and abroad which are keen to establish branches and presentation platforms here in Berlin.⁵⁸

Funding for museums and the visual arts	2008	2009	2010
Project financing in Berlin incl. Capital Cultural Fund	4,984,600	5,149,600	4,208,400
Institutional funding in Berlin	36,340,025	39,607,949	48,40,364
Museums of art and exhibition spaces	6,139,976	6,833,900	8,627,865
Civic and historical museums	8,652,049	8,841,049	9,908,299
National Museums in Berlin (Prussian Cultural Heritage Foundation)	6,607,000	6,607,000	7,164,200
Special museums	14,941,000	17,326,000	22,705,000
Total funding (Berlin)	41,324,625	44,757,549	52,613,764
Proportion of project financing	12.1%	11.5%	8%
Proportion of institutional funding	87.9%	88.5%	92%

Visitor numbers museums	2008	2009	2010
Museums of art and exhibition spaces	569,204	602,103	703,704
Civic and historical museums	1,177,073	706,332	1,052,797
National Museums in Berlin (Prussian Cultural Heritage Foundation)	4,528,647	4,004,862	4,810,000
Special museums	745,086	825,733	872,487
Berlin Total	13,395,634	13,335,263	14,971,312

⁵⁷ For more information please see the National Museums in Berlin homepage: <http://www.smb.museum/smb/home/index.php>

⁵⁸ For an overview of Berlin's museums, please see: www.museumportal-berlin.de

⁵⁹ For an overview of the memorials, documentation centres and other sites of remembrance in Berlin, please see: www.orte-der-erinnerung.de

⁶⁰ www.berlin.de/sen/kultur/kulturpolitik/mauer/gesamt-konzept.html

⁶¹ See: www.mauerguide.com

⁶² <http://itunes.apple.com/de/app/die-berliner-mauer/id453037843?mt=8>



3.5. Memorials and sites of remembrance

Berlin is widely viewed as the “Rome of contemporary history”. The fateful legacy of the 20th century – the “century of extremes” – is a tangible presence here, setting Berlin apart from other metropolitan centres. The former capital of the German Empire was the site of command centres from which the German war efforts in two world wars were planned. The state of Berlin and the federal government acknowledge their responsibility to commemorate the victims of the National Socialist regime and to preserve the historical sites of their persecution, thereby ensuring that this legacy is never forgotten. Following the completion of the Memorial to the Murdered Jews of Europe at the Brandenburg Gate, the last years have seen the construction of a new building to house the Topography of Terror Foundation in Berlin’s historical administrative centre, and the completion or renewal of a number of other memorials and exhibitions.⁵⁹

The Allied victory and the resulting division of both the German state and the wider world into spheres of influence controlled by distinct political blocs was epitomised by the building of the Berlin Wall. The fall of the Berlin Wall in 1989 and the collapse of the SED dictatorship, together with the dramatic events in Eastern and Central Europe, have become global symbols of the power of non-violent resistance. The Berlin Wall memo-

rial concept, formulated by the Berlin Senate in 2006, to commemorate the injustices of the SED dictatorship has been substantially implemented. The central element of this concept, the Berlin Wall⁶⁰ Memorial on Bernauer Straße, was opened on the 50th anniversary of the construction of the Wall and includes an open-air exhibition in the former ‘death strip’ along with a series of other commemorative stations. The 20th anniversary of the fall of the Berlin Wall was marked by the reconstruction of the East Side Gallery with works from over 100 artists and the creation of numerous other exhibition sites. A walkway – the Berlin Wall Trail – has been established, which traces the course of the Berlin Wall around West Berlin, complete with signage, trail markers, and information boards with texts and photographs. Contemporary forms of cultural mediation have also been implemented, including a new multilingual website, a multimedia guide⁶¹ to the Wall, and a Berlin Wall smartphone app.⁶²

In the summer of 2011, work also commenced on the construction of a permanent exhibition and visitor facilities (including a reception area, seminar rooms and catering facilities) at the Berlin Hohenschönhausen Memorial – the former central remand prison of the GDR’s Ministry for State Security.

Funding for memorials	2008	2009	2010
Memorials, sites of remembrance and documentation centres for the history of the National Socialist dictatorship	3,316,000	4,565,100	3,793,043
Memorials, sites of remembrance and documentation centres for the history of the SED dictatorship	1,251,000	5,843,000 ⁶³	1,788,000
Total	3,848,000	8,804,000	6,447,000

Visitor numbers for memorials in Berlin	2008	2009	2010
Memorials, sites of remembrance and documentation centres for the history of the National Socialist dictatorship	763,242	711,057	755,976
Memorials, sites of remembrance and documentation centres for the history of the SED dictatorship	248,793 ⁶⁴	695,917	650,688
Total	990,964	1,406,974	1,406,664

3.6. Music

Berlin is a magnet for professional musicians of all genres. While a number of major orchestras and institutions have stamped their mark on Berlin, the city is also home to a host of chamber music ensembles. A range of widely regarded directors have flocked to Berlin, ensuring high standards of musicianship and the continual development of the city's ensembles. Funding is currently provided to seven world-class ensembles including the renowned Berlin Philharmonic Orchestra, the Konzerthausorchester,⁶⁵ the Deutsche Symphonie-Orchester Berlin and the Berlin Radio Symphony Orchestra as well as the orchestras of Berlin's three opera houses, which complement their operatic work with ensemble performances. Concerts by Berlin's seven orchestras drew audiences totalling over 500,000 visitors in 2010. Many of these performances were staged in two of the city's great architectural gems: the distinctive concert hall of the Berlin Philharmonic and the Concert House at Gendarmenmarkt.

Berlin's vibrant choral community performs to a high standard, and the RIAS-Kammerchor and Rundfunkchor Berlin are both world leaders in their field. The city's 1,200 choirs boast around 40,000 members, making for a lively and remarkably active amateur scene.

Berlin has also made a name for itself in the field of Early Music, and is home to a number of leading ensembles including the Academy for Early Music, Berlin. In the field of contemporary classical music, the



creativity and innovative audacity of the metropolitan New Music community have taken this art form to new heights. Berlin occupies a unique position in the German musical landscape in terms of the sheer number and diversity of its ensembles. In 2009 a funding programme for ensembles was established to improve the working conditions of professional musicians.

Berlin is home to countless numbers of musicians and groups of varying levels of professional practice and every genre and style imaginable. Artists from around the world come here to develop their talent

⁶³ This includes a non-recurring item: purchasing grant for the acquisition of land formerly occupied by the Berlin Wall to extend the Berlin Wall Memorial

⁶⁴ The memorial managed by the Berlin Wall Foundation did not open until 2009

⁶⁵ The Deutsche Symphonie-Orchester Berlin, the Berlin Radio Symphony Orchestra, the RIAS-Kammerchor and the Rundfunkchor Berlin are managed by the Rundfunk und Chöre GmbH (ROC), which is jointly sponsored by four organizations: Deutschlandradio (40%), the federal government (30%), the state of Berlin (20%) and Rundfunk Berlin-Brandenburg (5%).

and grow their careers, attracted by the city's reputation as a hothouse of creativity. The broad spectrum of venues in Berlin, including private clubs as well as public venues, open-air stages and large-scale arenas, is appealing to musicians and audiences alike. A range of smaller festivals and concert series in the fields of pop, jazz and world music receive public grants and provide local musicians in particular with forums to present their work. Four user-operated centres received subsidies from public funds to finance refurbishment and extension work. Music 'Made in Berlin' is booming and infrastructural programmes for the establishment of affordable rehearsal rooms and recording studios are struggling to keep pace with the growing demand for these facilities. Last but not least, a dedicated tour funding programme enables early career musicians to gain professional experience and improve their visibility.⁶⁶

Funding for music	2008	2009	2010
Project financing in Berlin incl. Capital Cultural Fund	3,167,000	3,532,800	3,251,500
Institutional funding in Berlin	31,738,000	30,595,000	35,815,000
Total funding (Berlin)	34,905,000	34,127,800	39,066,500
Proportion of project financing	9%	10.4%	8.3%
Proportion of institutional funding	91%	89.6%	91.7%

Visitor numbers for concert halls and orchestras	2008	2009	2010
	706,438	697,880	712,790

Funding for individual projects: popular music, world music, jazz	2008	2009	2010
Number of applicants	166	131	160
Application volume in €	1.5 Mio.	1.2 Mio.	1.0 Mio.
Approvals in absolute figures / percentage	37 22.3%	37 28.2%	44 27.5%
Total funding in €	254,534	239,372	225,883
Average level of funding granted in €	6,879	6,469	5,133

Funding for individual projects: New Music ⁶⁷	2008	2009	2010
Number of applicants	58	66	69
Application volume in €	1.5 Mio.	2.1 Mio.	1.5 Mio.
Approvals in absolute figures / percentage	29 50%	33 50%	31 45%
Total funding in €	170,000	168,440	169,000
Average level of funding granted in €	5,862	5,104	5,452

Recording studio sessions (popular and world music)	2008	2009	2010
Number of applications	54	15	33
Approvals in absolute figures / percentage	13 24.1%	14 93.3%	13 39.4%

⁶⁶ For more information, see also: <http://www.berlin.de/sen/kultur/foerderung/musik/index.html>

⁶⁷ These figures refer to state funding distributed in the form of project funding grants through the Initiative Neue Musik e.V. (Initiative for New Music)



3.7. Libraries and archives

The state of Berlin possesses an extensive range of library facilities. Literature management services provided by Berlin's public libraries, along with their links to the state's schools, early childcare facilities and other educational institutions, make the public library system an important supplier of cultural education services. With over nine million visitors annually, public libraries are Berlin's most frequented cultural institutions. Financed through the Cultural Affairs Department, the Central and Regional Library Berlin (Zentral- und Landesbibliothek - ZLB) holds

3.4 million items and attracts an average of 5,000 guests per day, making it the largest public library in Germany. The more than 75 additional library facilities funded by the city's twelve boroughs provide comprehensive access to library services across the city. The statistics speak for themselves; with over 7.5 million visitors per year and 430,000 enrolments in literacy and language support programmes delivered on site, the public library system is a vital element in the cultural life of Berlin.⁶⁸

A new central library and a number of community libraries were built in recent years with the support

Libraries and archives	2008	2009	2010
Foundation for the Central and Regional Library of Berlin	20.834.000	20.838.000	23.119.000
State Archive	4.842.157	7.746.700	6.476.400
Total	25.321.157	28.584.700	29.595.400

Association of Public Libraries in Berlin (VÖBB) - key data	2008	2009	2010
Centres	75	75	77
Mobile libraries	7	7	10
Holdings	6,243,329	6,219,836	6,322,649

Association of Public Libraries in Berlin (VÖBB) - User data	2008	2009	2010
Registered users	406,774	414,945	416,100
New users	77,371	78,090	64,187
Lending	22,828,825	23,130,039	23,115,388
Lending per user	56	56	56
Visits to website	13,726,934	14,676,332	14,479,041

The website of the Association of Public Libraries in Berlin (www.voebb.de) receives an average of approximately 40,000 hits per day.

The number of permanent and mobile library facilities managed by the Association of Public Libraries in Berlin grew in 2010

⁶⁸ For further information, please see the Association of Public Libraries in Berlin (VÖBB): www.voebb.de

of EU structural funding programmes. The Central and Regional Library of Berlin currently provides its services at several locations across the city, and the Senate plans to alleviate this situation by constructing a new facility, which will fulfil the high standards of a contemporary metropolitan library, at the site of the now closed Tempelhof Airport.

The Berlin State Archive (Landesarchiv) is the federal state's central provider of archival services. The Archive is responsible for the collection and preservation of written documents and records from Berlin's public authorities and institutions as well as other

important sources relating to the history of Berlin, and provides public access to these collections. The Archive also seeks to improve public awareness of the city's history through the publication of specialist literature and by hosting various exhibitions and events. The Berlin State Archive is also tasked with maintaining the city's official chronicle.

The Archive has made substantial investments in the modernization of its facilities in recent years, including the establishment of the technical infrastructure necessary to maintain an e-archive. In 2011, historical film documents held by the State Archive were added to the register of the UNESCO's Memory of the World Programme for the first time ever.

3.8. Cross-sector institutions and programmes

In addition to the specific disciplinary programmes outlined above, the state of Berlin also provides funding to institutions which work across multiple disciplines and/or genres. A range of cross-sector project financing programmes are available in Berlin, including the federal government's Capital Cultural Fund, the Berlin Project Fund for Cultural Education, borough-level cultural funding (Bezirkskulturfonds), the Intercultural Projects Programme, the Female Artists Programme and the Intercultural Exchange Fund.

Cross-sector institutions funded by the Senate include the Kulturbrauerei and its associated initiatives (concert agencies, Sonnenuhr e.V. and the Ramba-Zamba integrative theatre). The programme at the UfaFabrik international cultural centre features a variety of musical styles, as well as theatre, cabaret, circus and literary events. Grants made by the state of Berlin to the Babylon Cinema in Berlin-Mitte ensure the on-going operation of this municipal urban cinema with its historical organ for silent film screenings. As a key service provider for the Cultural Affairs Department, Kulturprojekte Berlin GmbH (KPB) manages the organisation and realization of complex cultural events and projects hosted by the City of Berlin across a broad spectrum, including Berlin's hugely popular international export hit: Museum Night. KPB is also responsible for the administration and technical management of various festivals staged in Berlin. The organisation's cultural education unit has a strong focus on the mediation of art and culture, and creates connections between actors, agencies, initiatives and projects in this area. The Art and Schools partnership programme and the Berlin Project Fund for Cultural Education, which is open to applicants from all sectors and genres (see chapter 1.3.1 and 4.1), are central instruments in this undertaking.



Cross-sector funding	2008	2009	2010
Project financing Berlin incl. Capital Cultural Fund	1,636,553	1,361,000	1,312,300
Institutional funding Berlin	7,915,000	9,220,000	7,990,000
Total funding (Berlin)	9,551,553	10,581,000	9,302,300
Proportion of project financing	17.1%	12.9%	14.1%
Proportion of institutional funding	82.9%	87.1%	85.9%



4. Other areas of funding



4.1. Cultural education

The Senate Department for Education, Youth and Science is responsible for ensuring the implementation of cultural education programmes in early childhood facilities, schools, and extra-curricular educational institutions in Berlin. A joint concept for cultural education (see chapter 1.3.1) provides the regulatory framework for cooperation between the educational, youth affairs, and cultural administrative departments, the boroughs, and the KPB (GmbH). An inter-departmental working group has been commissioned with the implementation of this concept, and reports to the House of Representatives regularly.

Founded in 1999, TUSCH⁶⁹ is a three-year interdisciplinary cooperation project that creates partnerships between theatres and schools, and currently involves 40 cooperation teams. Since 2005 the initiative TanzZeit (DanceTime)⁷⁰ has brought dancers and choreographers into schools each week to work with classes: 33 schools and 27 dance professionals participated in this initiative in 2010. The ErzählZeit (StoryTime)⁷¹ initiative will also be financed through the education budget from 2012 onwards.

Among its objectives are the appointment of “Cultural Commissioners” to Berlin’s schools, which will act as points of contact for the initiation and coordination of cooperative projects. Other joint undertakings with Berlin’s twelve boroughs include the on-going expansion of a network of youth art schools and increasing cooperation between educational and cultural institutions across the region. The Senate is also financing a pilot project through the Berlin Project Fund for Cultural Education, which will see Berlin’s youth centres take on a new role as youth cultural centres. Funding has also been provided to support the establishment of a Competency Centre for Early Childhood Education. This model project will seek to develop suitable educational formats for the qualification of early childcare workers.

A network of community colleges, funded by the authorities of Berlin’s twelve boroughs, provides a wide range of further options in the area of culture education. The borough authorities also provide funding to Berlin’s music schools, which offer individual and group tuition to children, young people and adults in vocal and instrumental performance in almost every musical genre. The schools also provide tuition to music groups (e.g. orchestras, instrumental ensembles, choirs, jazz combos and rock bands) as well as special courses for early childhood music education,

tuition for the especially gifted, and preparatory courses for examination candidates. Berlin’s twelve music schools deliver their services at 247 sites across the city – primarily in schools – and are regularly accessed by over 44,000 school pupils each year (2009).



Berlin University of the Arts is among the largest universities of its kind in Europe. Image: Matthias Heyde

4.2. Training in the arts

The four colleges and universities of the arts funded by the federal state of Berlin deliver a broad palette of degree and further educational programmes to approximately 5000 students. Berlin University of the Arts (UdK Berlin), one of the largest art academies in Europe, is the only university in Berlin to provide degree programmes in all of the artistic disciplines and their related academic fields through its four faculties. The three smaller, specialised colleges – Academy of Music Hanns Eisler (HfM), Berlin Weißensee School of Art (KHB) and the Ernst Busch Academy of Dramatic Arts (HfS) – have all developed unique profiles, and competition between the city’s institutions of higher learning is both lively and fruitful. Berlin’s art universities are linked by strong cooperative ties, as demonstrated by the establishment of

⁶⁹ See: www.tusch-berlin.de

⁷⁰ See: www.tanzzeit-schule.de

⁷¹ See: www.erzaehlzeit.de

a number of inter-university centres, including the Jazz Institute Berlin, based at the UdK/HfM; the Inter-University Centre for Dance Berlin, based at the UdK/HfS; and the Central Institute of Further Education (ZIW) at the UdK, which delivers a joint further education programme.

The Career & Transfer Service Center, established in 2001, provides comprehensive career transition services to graduates of the four universities. The recently established inter-university centres are excellent examples of the focus on practical education implemented at Berlin's art universities. Empirical research has shown that self-marketing skills are crucial to the development of a successful career in the arts.⁷² A survey conducted by Tanzbüro Berlin in 2009/2010 revealed a clear need for further education in the areas of marketing and tour management among dance-makers in Berlin. In response to this demand, the Senate has introduced a range of professional development programmes for academic and non-academic members of the arts community (see chapter 1.1).

4.3. Media and film funding

The portfolio of the Senate Chancellery of the state of Berlin includes the management of media and broadcasting affairs, in particular the coordination of public funding for film, television and new media as well as the formulation of broadcasting and media legislation. The implementation of Berlin and Brandenburg's joint film funding policy is implemented through a number of interstate institutions, joint film funding programmes and regional guidelines. Medienboard Berlin-Brandenburg GmbH provides support and funding to film projects at all stages of production and encourages the development of innovative audio-visual content in the Berlin and Brandenburg region, as well as providing other business development services. This initiative unites artistic, economic and technical expertise within a single organization with the objective of fostering the development of media and film business infrastructure in the region. The Medienboard provides funding to film and television productions, pioneering projects in the field of digital content, and location development and marketing projects. In the summer of 2010, the Medienboard also initiated a special funding programme to facilitate the adoption of digital projection technology in cinemas in the Berlin-Brandenburg region. MEDIA Antenne provides consultancy services to film and media content producers from the capital region on funding available through the EU. While the federal states of Berlin and Branden-

burg provide the bulk of available funding, contributions are also made by the television stations ProSieben/Sat.1, RTL, ZDF, RBB and ARD Degeto.

The Berlin-Brandenburg region is also home to a wide array of training and career development facilities. Together with Germany's largest film academy, the Film and Television University „Konrad Wolf“ (HFF) in Potsdam, the German Film and Television Academy (DFFB), the University of the Arts in Berlin (UdK) and numerous other institutions deliver over fifty high-quality degree programmes in the fields of media and communications to 22,000 students in the Berlin region.

Key data on media funding	2008	2009	2010
Total funding in €	25.6 Mio.	24.2 Mio.	23.9 Mio.
Film funding	3.7 Mio.	4.7 Mio.	4.6 Mio.
Media development project financing	213	222	228
Total film projects	71	80	73
Location marketing measures	29.3 Mio.	28.9 Mio.	28.5 Mio.

⁷² Institute for Strategy Development 2011: Studio Berlin II, pg. 20.

4.4. Cultural tourism and the cultural and creative industries

The task of supporting Berlin's cultural and creative economy falls within the remit of the Senate Department for Economics. Ensuring the long-term success and growth of this business sector requires close cooperation between the creative industries, the publicly funded cultural sector, and conventional areas of business activity. The Senate Department for Economics has established a steering committee to coordinate its efforts together with the Cultural Affairs Department and representatives of the cultural and creative industries. Financial resources for the

In 2011, the Departments for Culture and Economics, in cooperation with the Chamber of Commerce & Industry (IHK) and Medienboard Berlin-Brandenburg, conducted the first survey of business confidence in the region's cultural and creative economy. The outcome of this survey - the Cultural and Creative Index (Kultur- und Kreativindex) - lays the groundwork for an early warning system that will enable industry members and state actors to track trends in individual branches and identify areas requiring structural adjustment and improvement.

development and funding of projects in the creative sector have been made available through the state-wide initiative Project Future.⁷³

In 2007, the Senate Department for Economics also launched a creative-sector financing package in cooperation with the Investitionsbank Berlin (IBB).

⁷⁴Two other funding instruments directed towards the creative sector were also established in 2008: the Creative Coaching Centre⁷⁵ and a specialized investment capital fund. This dedicated fund for smaller and medium-sized businesses (KMU-Fonds) provides creative enterprises with fast and uncomplicated access to credit. Initiatives to strengthen networks within the cultural and creative economy can apply for funding through the GRW cluster promotion programme, which provides up to € 500,000 over a three-year period. The Foreign Trade Initiative (Außenwirtschaftsförderprogramm) supports efforts to promote Berlin's cultural and creative economy through joint booths and presentations at trade fairs in Germany and abroad. A range of competitions and awards has also been established to promote the development of promising ideas and innovative business models

including, for example, the Serious Games Awards for excellence in the field of educational games, which was launched in 2009. Finally, the Senate Department for Economics has initiated a number of new high-profile platforms for individual sectors of

Following its launch in 2008, the DMY International Design Festival⁷⁶ has evolved into an outstanding platform for both young and established designers. With satellite events across the entire city, not to mention its special exhibitions and its open studios, the festival offers an excellent overview of the design scene in Berlin. Organised by Kulturprojekte Berlin GmbH and sponsored by a broad group of partners, the 2010 Berlin Music Week⁷⁷ unites business platforms, live entertainment, organizers and industry networks in an international gathering with an extensive programme and numerous opportunities to exchange ideas.

the creative industries, with renowned events such as the Berlinale Film Festival and the Berlin Fashion Week being joined by the DMY International Design Festival and Berlin Music Week in recent years.

Ensuring access to professional development programmes that will help members of the creative industries build their business know-how is a common

Launched by the Departments for Culture and Economics in cooperation with Kulturprojekte Berlin GmbH, the www.creative-city-berlin.de website provides a dedicated online portal for artists and people working in the cultural and creative industries. The website provides users with a presentation platform and up to date information on funding programmes, networks, events and much more.

concern of the Departments for Culture and Economics. New initiatives in this area will draw on the findings of a study of the further educational needs of the creative industry compiled by the Central Institute of Further Education (ZIW) at Berlin University of the Arts (UdK) in 2011.⁷⁸

Initiatives by the Senate Department for Economics to promote tourism also play an important part in strengthening Berlin's position as a cultural metropolis. With over 8.3 million arrivals and 20 million commercial overnight stays in 2010, Berlin is the third most popular tourist destination in Europe after London and Paris. Berlin's vibrant arts and cultural sectors - a distinctive and heady cocktail of mainstream and fringe cultures - play a major role in driving tourist flows to the German capital. In light of these circumstances, the Senate's⁷⁹ current tourism

⁷³ See also: www.berlin.de/projektzukunft

⁷⁴ See: www.ibb.de/desktopdefault.aspx/tabid-424/

⁷⁵ See: www.tcc-berlin.de/kcc.phtml

⁷⁶ Siehe www.tcc-berlin.de/kcc.phtml

⁷⁷ See: <http://www.berlin-music-week.de/>

⁷⁸ Central Institute of Further Education (ZIW) at Berlin University of the Arts 2011: Systematische Berufsfeldforschung und Weiterbildungsbedarf in den Creative Industries Berlin.

⁷⁹ See the Senate's 2011 report (in German) on the development of tourism in Berlin, pg 4.; <http://www.berlin.de/imperia/md/content/sen-wirtschaft/tourismuskonzept2011.pdf?start&ts=1301582288&file=tourismuskonzept2011.pdf>



Since 1993, the state of Berlin has joined in celebrating the annual European Heritage Days Festival / Tage des offenen Denkmals on the second weekend of September and the UNESCO World Heritage Day on the first Sunday in June. Prior to this the Berlin Monument Authority had staged the Berlin Heritage Days in cooperation with a range of partners since 1987. This year also saw the inaugural presentation of the Ferdinand von Quast Medal - named after the first Prussian State Conservator - which is awarded to individuals and property owners for excellence in the field of heritage conservation. The Berlin Heritage Salon, hosted jointly by the Senate Chancellery and the Senate Department for Urban Development and the Environment, has provided a popular forum for the discussion of matters relating to heritage conservation for a number of years.

promotion strategy includes a range of initiatives aimed at building marketing, market research, and networking capacities in the cultural tourism sector. Initiatives to identify and tap into target audiences are also likely to lead to benefits for cultural institutions and enable them to grow their audiences.

4.5. Heritage conservation and preservation

Berlin's memorials, monuments, parks, gardens, historical buildings and architectural ensembles enrich the lives of the city's inhabitants - as embodiments of cultural identity they have the potential to drive sustainable development in the German capital.

Heritage conservation and preservation are among the core responsibilities of Germany's federal states; in Berlin these responsibilities are detailed in the Heritage Preservation Act of Berlin (DSchG Bln). The Senate Department for Urban Development and the Environment bears responsibility for heritage conservation and the preservation of the city's UNESCO World Heritage sites as well as policy issues and the development of targeted concepts. The Senate is supported in these efforts by the State Heritage Council, which has an advisory role. Further support is provided by the twelve borough authorities and the Prussian Palaces and Gardens Foundation Berlin-Brandenburg. The Berlin Monument Authority is the central heritage conservation authority for the research, preservation and registration of sites of architectural, historical and scenic value in Berlin. Applications for grants and tax rebates can be lodged with the Authority by owners of listed proper-

ties. Heritage conservation and preservation are important factors in the regional economy and attract increasing numbers of tourists to Berlin along with creative minds and businesses, as well as fuelling the heritage industry and associated trades throughout the region.

The bulk of Berlin's monuments and heritage inventory dates from the 19th and 20th centuries. The processes of industrialisation and urbanisation, along with the rise of Berlin from the summer residence of the Prussian kings to the capital of the German Empire, have all left their mark on its urban landscape. In order to secure the future of Berlin's immense inventory of industrial heritage architecture the Berlin Monument Authority has joined forces with private sector partners to develop sustainable concepts for the redevelopment and conversion of these buildings that will allow them to fulfil new functions while maintaining their heritage character. Berlin is also home to a host of pre-industrial structures and sites, landscape monuments, gardens, parks, cemeteries and archaeological sites, including sites dating to the mediaeval period in Berlin's historical centre. The range of heritage sites maintained in the German capital is impressive by international standards and includes three very different UNESCO World Heritage sites. Together with the Monument Map, a constantly updated Monument Index maintained by the Berlin Monument Authority provides the public with a comprehensive overview of Berlin's heritage inventory and access to detailed information.

Appendix

Institutions supported by the Senate Chancellery – Cultural Affairs:

3.1 Theatre

Ballhaus Naunynstraße (kulturSPRÜNGE e.V.) www.ballhausnaunynstrasse.de
Berliner Ensemble GmbH www.berliner-ensemble.de
Deutsches Theater www.deutschestheater.de
Friedrichstadtpalast Betriebsgesellschaft mbH www.show-palace.eu
GRIPS-Theater GmbH www.grips-theater.de
Hebbel-Theater Berlin GmbH www.hebbel-am-ufer.de
Kleines Theater am Südwestkorso GmbH <http://kleines-theater.de>
Maxim Gorki Theater www.gorki.de
Neuköllner Oper e.V. www.neukoellneroper.de
Nico and the Navigators GbR www.navigators.de
Neue Theater-Betriebs GmbH (Renaissance Theater) www.renaissance-theater.de
Rimini Protokoll www.rimini-protokoll.de
Schaubühne am Lehniner Platz Theaterbetriebs GmbH www.schaubuehne.de
Sophiensaele GmbH www.sophiensaele.com
Stiftung Oper in Berlin (Berlin Opera Foundation) www.oper-in-berlin.de
Deutsche Oper Berlin www.deutscheoperberlin.de
Deutsche Staatsoper Berlin www.staatsoper-berlin.de
Komische Oper Berlin www.komische-oper-berlin.de
Staatsballett Berlin www.staatsballett-berlin.de
theater 89 gGmbH www.theater89.de
Theater an der Parkaue www.parkaue.de
Theaterdiscounter <http://theaterdiscounter.de>
Theater im Palais GmbH www.theater-im-palais.de
Theater Strahl e.V. www.theater-strahl.de
Vaganten Bühne gemeinnütziges Theater GmbH www.vaganten.de
Volksbühne www.volksbuehne-berlin.de

3.2 Dance

Constanza Macras/Dorky Park GmbH www.dorkypark.org
Sasha Waltz and Guests GmbH www.sashawaltz.de
Berlin State Ballet (see 3.1) www.staatsballett-berlin.de
Contemporary Dance Berlin (ZTB) e.V. www.ztberlin.de

3.3 Literature

Gesellschaft für Sinn und Form e.V. (Literary Forum at the Brecht House) www.lfbrecht.de
Gemeinschaft zur Förderung von Kinder- und Jugendliteratur e.V. (LesArt) www.lesart.org
Literarisches Colloquium Berlin e.V. www.lcb.de
Literaturbrücke Berlin e.V. (literaturWERKstatt) www.literaturwerkstatt.org
Literaturhaus Berlin e.V. www.literaturhaus-berlin.de

3.4 Museums and the visual arts

Aktives Museum Faschismus und Widerstand e.V. www.aktives-museum.de
Bauhaus-Archiv e.V. www.bauhaus.de
Bernhard Heiliger Foundation www.bernhard-heiliger-stiftung.de
Brücke Museum www.bruecke-museum.de
Deutscher Künstlerbund (Association of German Artists) e.V. www.kuenstlerbund.de
Deutscher Werkbund e.V. www.werkbund-berlin.de

Georg-Kolbe-Stiftung www.georg-kolbe-museum.de
Jugend im Museum e.V. www.jugend-im-museum.de
Kulturwerk des Berufsverbandes Bildender Künstler Berlins GmbH www.bbk-kulturwerk.de
Kunstarchiv Beeskow (Art Archive Beeskow) www.kunstarchiv-beeskow.de
KUNST-WERKE BERLIN e.V. (KW Institute for Contemporary Art) www.kw-berlin.de
Künstlerhaus Bethanien GmbH www.bethanien.de
Stiftung Berlinische Galerie www.berlinischegalerie.de
Stiftung Bröhan-Museum www.broehan-museum.de
Stiftung Deutsches Technikmuseum www.sdtb.de
Stiftung Domäne Dahlem www.domaene-dahlem.de
Prussian Palaces and Gardens Foundation Berlin-Brandenburg www.spsg.de
Prussian Cultural Heritage Foundation <http://hv.spk-berlin.de>
Stiftung Stadtmuseum Berlin www.stadtmuseum.de
Verein der Freunde eines Schwulen Museums in Berlin e.V. www.schwulesmuseum.de
Werkbund Archiv e.V. www.museumderdinge.de

3.5 Memorials and sites of remembrance

Nazi Forced Labor Documentation Center Berlin-Schöneeweide www.topographie.de/dz-ns-zwangsarbeit
German Resistance Memorial Center www.gdw-berlin.de
House of the Wannsee Conference („Erinnern für die Zukunft“ e.V.) www.ghwk.de
Berlin Wall Foundation www.stiftung-berliner-mauer.de (Berlin Wall Memorial www.berliner-mauer-gedenkstaette.de and Marienfelde Refugee Centre Museum www.notaufnahmelager-berlin.de)
Berlin Hohenschönhausen Memorial Foundation www.stiftung-hsh.de
Topography of Terror Foundation www.topographie.de

3.6 Music

Chorverband Berlin e.V. www.chorverband-berlin.de
Ensemble Oriol e.V. www.ensemble-oriol.de
Konzerthaus Berlin (mit Konzerthausorchester) www.konzerthaus.de
Landesmusikrat Berlin e.V. www.landesmusikrat-berlin.de
Orchester-Akademie e.V. www.berliner-philharmoniker.de/berliner-philharmoniker/orchester-akademie-ev
Rundfunk-Orchester und -Chöre GmbH www.roc-berlin.de
Berlin Philharmonic Foundation www.berliner-philharmoniker.de

3.7 Libraries and archives

Berliner Blindenhörbücherei gGmbH www.berliner-hoerbuecherei.de
Berlin State Archives www.landesarchiv-berlin.de
Stiftung Zentral- und Landesbibliothek Berlin www.zlb.de

3.8 Cross-sectoral institutions and programmes

ConSense - Gesellschaft zur Förderung von Kultur mbH (Kulturbrauerei) www.kesselhaus-berlin.de
Deutscher Akademischer Austauschdienst (DAAD) e.V. – German Academic Exchange Service (DAAD) www.berliner-kuenstlerprogramm.de
Kulturprojekte Berlin GmbH www.kulturprojekte-berlin.de
Neue Babylon Berlin GmbH www.babylonberlin.de
Sonnenuhr e.V. www.theater-rambazamba.org
ufaFabrik Berlin e.V. www.ufafabrik.de

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