Federal State of Berlin 2011 Cultural Funding Report
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.

Klaus Wowereit
Governor Mayor of Berlin

André Schmitz
Permanent Secretary for Cultural Affairs
# Table of contents

## Preface

## 1. Cultural funding in Berlin: fields of activity

1.1. Funding for the arts and artists

1.2. A living heritage

1.3. Cultural participation

1.3.1. Cultural education

1.3.2. Cultural diversity

## 2. The framework of cultural funding

2.1. The regulatory framework

2.2. Funding principles

2.3. Funding tracks

2.3.1. Institutional funding

2.3.2. Project financing

2.4. Administration and controlling

2.5. EU development funds

2.6. Funding for special projects

2.7. Public and private actors in cultural funding

2.7.1. Federal government

2.7.2. Boroughs

2.7.3. Other actors

## 3. Areas of funding

3.1. Theatre

3.2. Dance

3.3. Literature

3.4. Museums and the visual arts

3.5. Memorials and sites of remembrance

3.6. Music

3.7. Libraries and archives

3.8. Cross-sector institutions and programmes

## 4. Other areas of funding

4.1. Cultural education

4.2. Training in the arts

4.3. Media and film funding

4.4. Cultural tourism and the cultural and creative industries

4.5. Heritage conservation and preservation

## Appendix

**Publishing details**

**Image credits**
1. Cultural funding in Berlin: fields of activity
Cultural funding in Berlin: fields of activity

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 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.

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

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.
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, which provides support to female artists, and the Intercultural Projects Programme, which targets young and emerging artists with immigration backgrounds, 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. 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. 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 context.

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.

### Project financing by sectors

<table>
<thead>
<tr>
<th>Sector</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>Average in percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre</td>
<td>5,990,137</td>
<td>4,853,974</td>
<td>5,906,738</td>
<td>27.2%</td>
</tr>
<tr>
<td>Dance</td>
<td>3,111,642</td>
<td>3,260,526</td>
<td>3,647,062</td>
<td>16.2%</td>
</tr>
<tr>
<td>Music</td>
<td>3,167,000</td>
<td>3,532,800</td>
<td>3,251,500</td>
<td>16.1%</td>
</tr>
<tr>
<td>Literature</td>
<td>1,143,000</td>
<td>1,062,000</td>
<td>1,100,200</td>
<td>5.3%</td>
</tr>
<tr>
<td>Visual arts</td>
<td>4,984,600</td>
<td>5,149,600</td>
<td>4,208,400</td>
<td>23.2%</td>
</tr>
<tr>
<td>Cross-sector projects</td>
<td>1,636,553</td>
<td>1,361,000</td>
<td>1,312,300</td>
<td>7%</td>
</tr>
<tr>
<td>Other</td>
<td>1,068,000</td>
<td>1,332,500</td>
<td>659,526</td>
<td>2%</td>
</tr>
<tr>
<td>Total funding</td>
<td>21,100,932</td>
<td>20,552,400</td>
<td>20,085,726</td>
<td>100%</td>
</tr>
</tbody>
</table>

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 endow ed 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 1933 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’ (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 € 3.5

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-focused 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.

12 See also the following overview: www.berlin.de/sen/kultur/presse/3euro.html
13 For more information on the ‘Berlinpass’, please see: www.berlin.de/sen/soziales/sicherung/berlinpass
14 See also the following overview: www.berlin.de/sen/kultur/presse/3euro.html
15 See, for example: www.kulturprojekte-berlin.de/fileadmin/user_upload/projekte/Praeambel.pdf (check list for exhibitions)
16 ERDF project: KULMON (“Establishment and testing of a client monitoring system in Berlin’s cultural institutions and companies”)
17 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.

The Berlin Project Fund for Cultural Education, 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 cultural 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).

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

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

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
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 backgrounds lies at over 40%.

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?” 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 institutional funding are also obliged to implement inclusive practices. However, visitor research and evaluation studies 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.

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.

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


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/kulturreferat. 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. 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” – 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.

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 Berlin:

- 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”).

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 Landeshauhaushaltsordnung (LHO – Berlin Budget Act), cf. also No. 1 AV to § 7 LHO.
27 For more information, see also: http://www.berlin.de/sen/kultur/budgeter/vercherche/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 productions 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/hauptstadtvertraege/hauptstadtfinanzierungsvertrag_2007.pdf
30 See No. 2.1 AV to § 23 UHO (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.\textsuperscript{32} Grants provided through the project financing track are made exclusively 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:

\textsuperscript{32} Cf. chapter 1.3 (Cultural Education)

\textsuperscript{33} For more information, see also: www.berlin.de/sen/kultur/eu-foerderung

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

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.
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 fulfill its historical responsibilities, outlined in the Common Statement of December 1999, 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 subsidize 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. 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.

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

“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.

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.

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).

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).

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 fulfill 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).

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

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.

20 | The framework of cultural funding
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. 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. 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 character. 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. 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.
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. 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.

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 ‘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.

45 An overview of the various foundations based or active in Berlin is available here: www.berlin.de/sen/justiz/stiftu/a2_stiftung_ckt.html
3. Areas of funding
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. The state of Berlin provides institutional funding to a total of 27 theatres (2010). 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.

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 succeeded 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.
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. 5€ 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 reopening the Theaterhaus Mitte complex. This facility is especially popular with low-budget productions and provides excellent opportunities for networking.

<table>
<thead>
<tr>
<th>Areas of funding</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visitor numbers for theatres in Berlin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Berlin Opera Foundation</td>
<td>724,715</td>
<td>666,366</td>
<td>633,450</td>
</tr>
<tr>
<td>Major theatrical ensembles</td>
<td>792,549</td>
<td>827,204</td>
<td>982,380</td>
</tr>
<tr>
<td>Children’s / youth theatre</td>
<td>170,237</td>
<td>166,981</td>
<td>196,254</td>
</tr>
<tr>
<td>Concept financing for private theatres</td>
<td>197,339</td>
<td>177,396</td>
<td>108,506</td>
</tr>
<tr>
<td>Total</td>
<td>2,261,836</td>
<td>2,277,428</td>
<td>2,378,818</td>
</tr>
<tr>
<td>Funding for individual projects in the performing arts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of applicants</td>
<td>183</td>
<td>163</td>
<td>165</td>
</tr>
<tr>
<td>Total financial requirement in €</td>
<td>5.6 Mio.</td>
<td>5.3 Mio.</td>
<td>5.4 Mio.</td>
</tr>
<tr>
<td>Approvals in absolute figures / percentage</td>
<td>17</td>
<td>17</td>
<td>26</td>
</tr>
<tr>
<td>Average level of funding granted in €</td>
<td>25,809</td>
<td>23,462</td>
<td>26,457</td>
</tr>
</tbody>
</table>

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. 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.

Berliner 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.

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
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. 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.

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.seitewww.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.16

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

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

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.museumsportal-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/gesamtkonzept.html
61 See: www.mauerguide.com
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 memorial 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.
### 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, 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 metropolis 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.

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<table>
<thead>
<tr>
<th>Funding for memorials</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Memorials, sites of remembrance and documentation centres for the history of the National Socialist dictatorship</td>
<td>3,316,000</td>
<td>4,565,100</td>
<td>3,793,043</td>
</tr>
<tr>
<td>Memorials, sites of remembrance and documentation centres for the history of the SED dictatorship</td>
<td>1,251,000</td>
<td>5,843,000</td>
<td>1,788,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>3,848,000</strong></td>
<td><strong>8,804,000</strong></td>
<td><strong>6,447,000</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Visitor numbers for memorials in Berlin</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Memorials, sites of remembrance and documentation centres for the history of the National Socialist dictatorship</td>
<td>763,242</td>
<td>711,057</td>
<td>735,976</td>
</tr>
<tr>
<td>Memorials, sites of remembrance and documentation centres for the history of the SED dictatorship</td>
<td>248,793</td>
<td>695,917</td>
<td>650,688</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>990,964</strong></td>
<td><strong>1,406,974</strong></td>
<td><strong>1,406,664</strong></td>
</tr>
</tbody>
</table>
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

<table>
<thead>
<tr>
<th>Areas of funding</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project financing in Berlin incl. Capital Cultural Fund</td>
<td>3,167,000</td>
<td>3,532,800</td>
<td>3,251,500</td>
</tr>
<tr>
<td>Institutional funding in Berlin</td>
<td>31,738,000</td>
<td>30,595,000</td>
<td>35,815,000</td>
</tr>
<tr>
<td>Total funding (Berlin)</td>
<td>34,905,000</td>
<td>34,127,800</td>
<td>39,066,500</td>
</tr>
<tr>
<td>Proportion of project financing</td>
<td>9%</td>
<td>10.4%</td>
<td>8.3%</td>
</tr>
<tr>
<td>Proportion of institutional funding</td>
<td>91%</td>
<td>89.6%</td>
<td>91.7%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Visitor numbers for concert halls and orchestras</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>706,738</td>
<td>697,880</td>
<td>712,790</td>
<td></td>
</tr>
</tbody>
</table>

Funding for individual projects: New Music67

<table>
<thead>
<tr>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of applicants</td>
<td>58</td>
<td>66</td>
</tr>
<tr>
<td>Application volume in €</td>
<td>1.5 Mio.</td>
<td>2.1 Mio.</td>
</tr>
<tr>
<td>Approvals in absolute figures / percentage</td>
<td>29 / 50%</td>
<td>33 / 50%</td>
</tr>
<tr>
<td>Total funding in €</td>
<td>170,000</td>
<td>168,040</td>
</tr>
<tr>
<td>Average level of funding granted in €</td>
<td>5,862</td>
<td>5,104</td>
</tr>
</tbody>
</table>

Recording studio sessions (popular and world music)

<table>
<thead>
<tr>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of applicants</td>
<td>54</td>
<td>15</td>
</tr>
<tr>
<td>Approvals in absolute figures / percentage</td>
<td>13 / 24.1%</td>
<td>14 / 93.3%</td>
</tr>
</tbody>
</table>

---

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 75 million visitors per year and 490,000 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

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### Libraries and archives

<table>
<thead>
<tr>
<th>Libraries and archives</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundation for the Central and Regional Library of Berlin</td>
<td>20,834,000</td>
<td>20,838,000</td>
<td>23,119,000</td>
</tr>
<tr>
<td>State Archive</td>
<td>4,842,157</td>
<td>7,746,700</td>
<td>6,476,400</td>
</tr>
<tr>
<td>Total</td>
<td>25,321,157</td>
<td>28,584,700</td>
<td>29,595,400</td>
</tr>
</tbody>
</table>

### Association of Public Libraries in Berlin (VÖBB) - key data

<table>
<thead>
<tr>
<th>Association of Public Libraries in Berlin (VÖBB) - key data</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Centres</td>
<td>75</td>
<td>75</td>
<td>77</td>
</tr>
<tr>
<td>Mobile libraries</td>
<td>7</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>Holdings</td>
<td>6,243,329</td>
<td>6,219,836</td>
<td>6,322,649</td>
</tr>
</tbody>
</table>

### Association of Public Libraries in Berlin (VÖBB) - User data

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

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

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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 fulfill 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

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project financing</td>
<td>1,636,553</td>
<td>1,361,000</td>
<td>1,312,300</td>
</tr>
<tr>
<td>Berlin incl. Capital Cultural Fund</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Institutional funding</td>
<td>7,915,000</td>
<td>9,220,000</td>
<td>7,990,000</td>
</tr>
<tr>
<td>Berlin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total funding (Berlin)</td>
<td>9,551,553</td>
<td>10,581,000</td>
<td>9,302,300</td>
</tr>
<tr>
<td>Proportion of project financing</td>
<td>17.1%</td>
<td>12.9%</td>
<td>14.1%</td>
</tr>
<tr>
<td>Proportion of institutional funding</td>
<td>82.9%</td>
<td>87.1%</td>
<td>85.9%</td>
</tr>
</tbody>
</table>
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, TUSCH 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) 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) 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).

69 See: www.tusch-berlin.de
70 See: www.tanzzeit-schule.de
71 See: www.erzaehlzeit.de

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...
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 Brandenburg 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.

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

---

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 development and funding of projects in the creative sector have been made available through the state-wide initiative Project Future.23

In 2007, the Senate Department for Economics also launched a creative-sector financing package in cooperation with the Investitionsbank Berlin (IBB). Two other funding instruments directed towards the creative sector were also established in 2008: the Creative Coaching Centre24 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 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.

Following its launch in 2008, the DMY International Design Festival25 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 Week26 unites business platforms, live entertainment, organizers and industry networks in an international gathering with an extensive programme and numerous opportunities to exchange ideas.

Ensuring access to professional development programmes that will help members of the creative industries build their business know-how is a common 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 2011.27 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’s28 current tourism

23 See also: www.berlin.de/projektzukunft
24 See: www.ihk.de/deskstopdefault.aspx/tabid-424/
25 See: www.tcc-berlin.de/kcc.phtml
26 See: http://www.berlin-music-week.de/
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 properties. 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](http://www.ballhausnaunynstrasse.de)
Berliner Ensemble GmbH [www.berliner-ensemble.de](http://www.berliner-ensemble.de)
Deutsches Theater [www.deutschestheater.de](http://www.deutschestheater.de)
Friedrichstadtpalast Betriebsgesellschaft mbH [www.show-palace.eu](http://www.show-palace.eu)
GRIPS-Theater GmbH [www.grips-theater.de](http://www.grips-theater.de)
Hebbel-Theater Berlin GmbH [www.hebbel-am-uper.de](http://www.hebbel-am-uper.de)
Kleines Theater am Südwestkorso GmbH [http://kleines-theater.de](http://kleines-theater.de)
Maxim Gorki Theater [www.gorki.de](http://www.gorki.de)
Neuköllner Oper e.V. [www.neukoellneroper.de](http://www.neukoellneroper.de)
Nico and the Navigators GbR [www.navigators.de](http://www.navigators.de)
Neue Theater-Betriebs GmbH (Renaissance Theater) [www.renaissance-theater.de](http://www.renaissance-theater.de)
Rimini Protokoll [www.rimini-protokoll.de](http://www.rimini-protokoll.de)
Schaubühne am Lehniner Platz Theaterbetriebs GmbH [www.schaubuehne.de](http://www.schaubuehne.de)
Sophiensaele GmbH [www.sophiensaele.com](http://www.sophiensaele.com)
Stiftung Oper in Berlin (Berlin Opera Foundation) [www.oper-in-berlin.de](http://www.oper-in-berlin.de)
Deutsche Oper Berlin [www.deutscheoperberlin.de](http://www.deutscheoperberlin.de)
Deutsche Staatsoper Berlin [www.staatsoper-berlin.de](http://www.staatsoper-berlin.de)
Komische Oper Berlin [www.komische-oper-berlin.de](http://www.komische-oper-berlin.de)
Staatsballett Berlin [www.staatsballett-berlin.de](http://www.staatsballett-berlin.de)
théâtre 89 GmbH [www.theater89.de](http://www.theater89.de)
Theater an der Parkaue [www.parkaue.de](http://www.parkaue.de)
Theaterdiscounte [http://theaterdiscounte.de](http://theaterdiscounte.de)
Theater im Palais GmbH [www.theater-im-palais.de](http://www.theater-im-palais.de)
Theater Strahl e.V. [www.theater-strahl.de](http://www.theater-strahl.de)
Vaganten Bühne gemeinnütziges Theater GmbH [www.vaganten.de](http://www.vaganten.de)
Volksbühne [www.volksbuehne-berlin.de](http://www.volksbuehne-berlin.de)

### 3.2 Dance

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

### 3.3 Literature

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

### 3.4 Museums and the visual arts

Aktives Museum Faschismus und Widerstand e.V. [www.aktives-museum.de](http://www.aktives-museum.de)
Bauhaus-Archiv e.V. [www.bauhaus.de](http://www.bauhaus.de)
Bernhard Heiliger Foundation [www.bernhard-heiliger-stiftung.de](http://www.bernhard-heiliger-stiftung.de)
Brücke Museum [www.bruecke-museum.de](http://www.bruecke-museum.de)
Deutscher Künstlerbund (Association of German Artists) e.V. [www.kuenstlerbund.de](http://www.kuenstlerbund.de)
Deutscher Werkbund e.V. [www.werkbund-berlin.de](http://www.werkbund-berlin.de)
3.5 Memorials and sites of remembrance

Nazi Forced Labor Documentation Center Berlin-Schöneweide 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 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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Page 11: Florian Griep
Page 12: kulturSPRUNGE e.V.
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Page 15: Jonathan Gröger (White Noise – Zilvinas Kempinas)
Page 17: Ulrich Klages
Page 19: Daniel Seiffert (Betahaus | Berlin)
Page 21: Florian Griep, Ulrich Klages, Mato Pavlovic, Sergej Horovitz, Janna Skroblin, Salvador Dimenti, Birgit Kinder: Test the Best (East Side Gallery); Foto: Horst Siegmann,
Page 22: Arno Declair
Page 24: Salvador Dimenti
Page 28: Janna Skroblin
Page 27: Birgit Kinder: Test the Best (East Side Gallery); Foto: Horst Siegmann
Page 30: Sergej Horovitz
Page 31: Eleanor Clarke
Page 33: Jonathan Gröger (White Noise – Zilvinas Kempinas), Frank Hüller, David Wolf, Eleanor Clarke, Daniel Seiffert (Betahaus | Berlin), Matthias Heyde (Universität der Künste Berlin),
Page 34: Matthias Heyde (Universität der Künste Berlin)