1. The budget for culture in 2003 is EUR 464 million, which is 2.2% of the Berlin Land budget of EUR 21.1 billion.

To give a realistic picture, EUR 77 million should be subtracted from the EUR 464 million, being the amount the Berlin Land spends on religious and ideological education. The fact that this amount comes from the budget for culture rather than the education budget is a peculiarity of Berlin.

Therefore **Berlin's budget for culture** has **EUR 387 million** actually available for use.

This is allocated as follows:  

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount (EUR)</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatres</td>
<td>197 m</td>
<td>50%</td>
</tr>
<tr>
<td>Museums</td>
<td>57m</td>
<td>15%</td>
</tr>
<tr>
<td>Libraries/Archives</td>
<td>28m</td>
<td>7%</td>
</tr>
<tr>
<td>Monuments</td>
<td>11m</td>
<td>3%</td>
</tr>
<tr>
<td>Events/festivals</td>
<td>16m</td>
<td>4%</td>
</tr>
<tr>
<td>Music, orchestras</td>
<td>33.5m</td>
<td>8.5%</td>
</tr>
<tr>
<td>Film</td>
<td>9.5m</td>
<td>2.5%</td>
</tr>
<tr>
<td>Support for artists</td>
<td>4m</td>
<td>1%</td>
</tr>
<tr>
<td>Cultural institutions</td>
<td>7.5m</td>
<td>2%</td>
</tr>
<tr>
<td>Administration</td>
<td>3.5m</td>
<td>1%</td>
</tr>
</tbody>
</table>

**Objectives**

The coalition agreement states that culture (together with education, science and research) is a priority area for funding from the budget. It also emphasises the importance of local cultural work, youth culture, innovative non-commercial projects and activities that promote intercultural dialogue. Another key focus is on projects in the area of historical review and information.
The percentage breakdown clearly shows some imbalances in the budget for culture.

The logical starting point for efforts to consolidate and reform the budget is in the area of theatre. Once some leeway has been created here, there will be room to manoeuvre in other areas. A key point is therefore structural reform of opera. This also points to elements of a reform policy that could be applied to structures in other areas and to Berlin's cultural policy overall.

- The issue of Berlin’s role as a capital city and the State's responsibility for cultural matters in the capital city and German State culture in Berlin must be clarified.
- Reform is needed in the institutions (change of legal identity) and with regard to working conditions in the institutions, including new pricing systems (Bündnis für die Bühnen / Berlin model).
- A change of emphasis is needed within the ‘expenditure blocks’, on the principle of less money for the institutions and more for cultural production. Reforms must preserve the basic cultural capital and at the same time create opportunities for new art forms in the city, particularly innovative, non-commercial projects.

2. Berlin has formal city twinning agreements with the following major European cultural centres:

- Paris (since 2 July 1987)
- Madrid (since 4 November 1988)
- Istanbul (since 27 May 1988)
- Moscow (since 12 August 1990)
- Warsaw (since 12 August 1991)
- Budapest (since 14 December 1991)
- Prague (since 10 June 1995)
- London (since 10 October 2000).

There are specific cultural protocols between Berlin, Paris and Moscow, signed in September 1994, and since April 1999 there has been a further agreement on cultural cooperation between Moscow and Berlin.

There are cultural exchange programmes with European cities, for which specific agreements are usually concluded. In the last five years the following cultural exchange programmes have taken place under twinning arrangements with European cities:

- 2000: ‘Window on Berlin’ in Budapest
- 2000: Berlin in Warsaw
- 2001: ‘Berlin-Tage’ in Prague
- 2001/2002: Festival of Prague Art in Berlin
- 2002: ‘Berlin-Tage’ in Warsaw

A trilateral chamber music series has been held every year since 1995 with students from Moscow, Paris and Berlin; the venue rotates between these cities. There is also ongoing support for the ‘Fête de la Musique’, which originated in Paris: on 21 June each year, musicians from various cultures perform free of charge.
The Senate Department for Culture awards bursaries to exceptional Berlin artists to attend famous art institutes in Paris, Moscow, London and Istanbul. Foreign artists whose principal residence is in Berlin can apply for all the Berlin programmes providing support for artists.

3. Many international festivals take place in Berlin. They receive support from Berlin’s budget for culture and from the budgets of the cultural institutions that Berlin supports. In addition, a significant amount of support comes from the Deutsche Klassenlotterie Foundation in Berlin.

4. Many cultural establishments in Berlin have international contacts and partnerships, based on their particular interest areas and independent from town twinning arrangements.

For example, the Berlin State Library / Prussian Culture Foundation has partnership agreements with libraries in Cracow, Szczecin, Warsaw and St Petersburg. Within the European LEAF Federation (Linking and Exploring Authority Files, www.leaf-eu.org) it works with counterpart institutions in Madrid, Lisbon, London, Graz, Marbach, Paris, Vienna, Berne, Bergen, Newbury, Ljubljana and Stockholm. The Berlin Central and Regional Library has a formal partnership with the library of the Pompidou Centre in Paris.

The German Historical Museum has a sponsorship agreement with the State Historical Museum in Moscow. Under the EU-sponsored ‘Euromuse’ project (www.euromuse.net), the Institute for Museum Studies is currently constructing an Internet portal for exhibitions that are significant outside their own region, with participation by the State museums of Berlin, the Louvre, the Vienna art history museum, the Amsterdam national museum, the National Gallery in London, the Statens art museum in Copenhagen and the Réunion des Musées Nationaux.

The Berlin Nazi era memorials have many international contacts. The German Resistance Memorial Centre cooperates primarily with Polish and French memorials and museums. The Topography of Terror Foundation, on the former site of the Nazi Secret Police headquarters, has contacts with Nazi-era memorials and museums in Belgium, Denmark, France, Great Britain, Luxembourg, the Netherlands, Norway, Austria, Sweden, Poland and the Czech Republic.

The children’s theatre Carrousel Theater initiated the ‘Magic Net’ project, with support from the EU, in which 15 European theatres have joined forces to bring classical drama to a young public.

The Konzerthaus is a member of the Varèse Network, a network of concert organisers from the whole of Europe which aims to promote and disseminate contemporary music. In recent years the Staatsoper has cooperated with partners in Paris, Innsbruck, Montpellier and Madrid. The Komische Oper cooperates with Brussels Opera and with its counterparts in Bologna, Antwerp, Milan and Cardiff. In recent years the Deutsche Oper has cooperated with opera houses in Helsinki and Montpellier, and it is planning coproductions with the Vienna Volksoper.

In 2003 the Peter Weiss Foundation is holding the third International Literary Festival in Berlin. The publicly-funded Berlin literary institutes regularly hold international events and meetings of writers and translators. The literaturWERKstatt runs a poetry site on the Internet (www.lyrikline.org), which welcomes correspondents from other language areas.
In recent years, international links between cultural institutions have multiplied. This is particularly true for the contemporary visual arts and modern dance. Even small institutions such as regional museums in districts of Berlin often have longstanding international contacts.

5. Cultural ties and common cultural heritage are a theme of many major exhibitions. For example, the State Hermitage Museum, St Petersburg, and the Berlin-Potsdam State palaces and gardens are preparing an exhibition on the topic of ‘50 years of cultural links between Berlin and St Petersburg 1800-1850’, to be mounted in 2005.

The exhibition ‘Central Europe circa 1000’ brought the culture of central Europe into the limelight. It was jointly devised by museums and exhibition centres in Budapest, Warsaw, Prague, Berlin and Mannheim and exhibited in the corresponding countries.

6. The structures for dealing with cultural matters that have evolved historically and the responsibilities of cities in Europe differ widely. In Germany the Länder are responsible for culture. Berlin, being a Land and also a city, has a very large measure of autonomy in promoting cultural activities in the city. Because of these very different structures in European cities there has to date been little exchange between cultural departments or institutions on organisational or economic matters. Comparable statistics on culture, which are necessary if any comparison is to be made, do not exist either within Germany or in a wider European context. It could be envisaged that cities in the European Union might formulate common interests in the cultural policy field. Topics of common interest should be investigated before a new structure is established.

Cultural cooperation between cultural institutions, including cooperation on projects and direct exchanges of artists, would seem to be more important than cultural cooperation between cities. There are already structures for this and they can be created as the need arises.

7. In Germany it is automatically assumed that regional and local authorities are responsible for cultural development.