

Studio Berlin II

© Institute for Strategy Development (IFSE) June 2011

Table of Contents

Foreword.....	2
The study's design	3
Berlin as production centre for contemporary art.....	3
A survey of Berlin's artists	5
Artistic working styles	7
Why Berlin?	9
Living and working in Berlin.....	13
Working in Berlin.....	16
Sales & exhibitions.....	18
The economic situation.....	21
Cultural policy	24
Areas for action	26
Thanks.....	28

Foreword

This study on the situation of Berlin's artists is the IFSE's second publication on contemporary art in Berlin. The pilot study was published in June 2010 in cooperation with Neuer Berliner Kunstverein (n.b.k.). The idea brought forward in that study of creating a plan to develop contemporary art in Berlin is still a current one. It would involve treating contemporary art as an independent orientation feature of a development-oriented policy and regarding contemporary art in Berlin as cultural capital for the city. Creating a contemporary art development plan for Berlin as a central policy instrument would help to develop and implement goals over a period of ten years and give cooperative projects a binding form.

The particular impetus for this study has been provided by the "Based in Berlin" exhibition. Held from June 8 to July 24, 2011, it features works by around 80 artists living and working in Berlin. As a contribution to the discourse emerging around this exhibition, we will outline the most important aspects of the situation of artists in Berlin here. Many artists and representatives from Berlin's contemporary art institutions were involved in creating this study. We evaluated the responses of 456 Berlin artists from 30 countries to obtain our results. At this point, we would like to thank them warmly for their input and criticism and for taking part in our survey. Especially, we would like to thank the Professional Association of Visual Artists Berlin (Berufsverband Bildender Künstler Berlin) and the Berlin Senate's Cultural Affairs Department (Kulturverwaltung). We would also like to thank CIO Berlin for providing us with space to present the study. The spontaneous support for the study provided by boesner GmbH in Witten and Berlin was also a great help. Thanks again to all of you!

We hope you enjoy reading our study!

Hergen Wöbken
Managing Director, Institute for Strategy Development
(IFSE)

The study design

This study is based on the results of a survey of Berlin's artists. The questionnaire was drawn up following previous surveys by the Professional Association of Visual Artists Berlin (Berufsverband Bildender Künstler - bbk) and further developed in cooperation with artists and representatives from Berlin's contemporary art institutions. The survey results are embedded in qualitative research on contemporary art in Berlin that has been carried out since 2008. More than 100 detailed interviews were held with various protagonists from Berlin's contemporary art scene over this period. This survey was run online from May 26 to June 5, 2011. The link was sent to Berlin artists by the bbk, the Berlin Senate's Cultural Affairs Department (Kulturverwaltung) and many other institutions and networks. 635 people responded to the survey and 456 surveys were evaluated and then categorized according to strict target group criteria.

The quantitative results presented here correspond with our estimates and those of the art scene experts we surveyed. The results are not, nor should they be taken to be, representative of all Berlin artists, but they do provide an overview and accurately describe the situation of artists in Berlin. The distribution of age, gender, places of residence and income matched with reality, as far as this is understood. We did however estimate the international proportion of artists in Berlin as being higher, at about 25 percent. 15.8 percent of respondents to this survey were not German nationals.

To enhance the overall understanding of the topic, we begin with a brief section from the first study on contemporary art in Berlin (Studio Berlin, IFSE 2010).

Berlin as a center of production for contemporary art

The artists living in Berlin have made the city one of the world's most important contemporary art production centers. Almost no other city in the world has attracted so many artists from all over the world to live in it in recent years. Figures on the number of artists living in Berlin vary widely. It's an occupational group that is hard to define because membership of the profession of "artist" can be variously defined depending on vocational training or self-image. The Künstlersozialkasse, the organization responsible for the social security of artists in Berlin, lists 9,400 clients in the occu-

pational field of 'art' (2010), although artists working in the area of applied arts such as designers and craftspeople are included here. The Professional Association of Visual Artists Berlin (Berufsverband Bildender Künstler) estimates that over 5,000 artists live and work in Berlin. The Report on the Creative Industries (Kulturwirtschaftsbericht) for Berlin issued by the Berlin Senate's Cultural Affairs Department listed 629 enterprises and 1,654 workers in the "freelance artist" sector in 2006. Sources for these figures were the State Statistical Institute (Amt für Statistik) Berlin-Brandenburg and the Federal Employment Agency (Bundesagentur für Arbeit) in Nuremberg. Some of the artists listed presumably also work outside their own artistic work. According to our estimates, the number of artists in Berlin who work as professional artists and earn a sufficient income from the sale of their works or grants and scholarships is less than 1,000. We estimate the proportion of international artists who stay only temporarily in Berlin at 25 percent. "Artists" as a group are very heterogeneous. Discussions about "artists", or taking one artist as representative of all artists, presume a homogeneity that does not in fact exist.

It is one of the principles of the art market that only a few make it to the top. In accordance with the "winner-takes-it-all" principle, exhibitions and sales of successful artists lead to further exhibitions and sales. Most artists cannot live from the production and sale of their works and need other sources of income. Only a small percentage of working artists manage to attract attention and create relations to capital for themselves. In Berlin, around 5,000 artists are represented by Berlin galleries, with around 2,500 of these artists living in Berlin, according to the galleries. Representation by a gallery by no means guarantees financial security however. Few galleries generate enough profit to ensure the artists they represent a sufficient income. This insecurity is an extreme psychological burden on those artists who do not receive grants and scholarships, prizes or support from family or patrons. Some are dependent on government support.

One alternative is to work a second job to make a living, ideally in an art-related area such as cultural education, art education or by providing services in museums, galleries and exhibition spaces. For more renowned artists, teaching at a university or college provides a secure source of income and provision for old

age. The total number of permanently employed artists is however very small. Berlin's low costs of living are one advantage of the city for artists. On the other hand, Berlin's weak economic situation makes it harder to find well-paid second jobs.

Artists can find good infrastructure for artistic production in Berlin. Berlin has two outstanding art production centers in the Sculpture Workshop (Bildhauerwerkstatt) in the Wedding district and the Print Workshop (Druckwerkstatt) in the Bethanien. Both institutions are managed by the 'Kulturwerk' section of the Professional Association of Visual Artists Berlin (Berufsverband Bildender Künstler Berlin - BBK). The studio program of the Berlin Senate's Cultural Affairs Department (Senatsverwaltung für Kultur), which is managed by the BBK, offers professional artists studios at reduced rents, providing more than 800 studios this way. Young artists – graduates in particular – face difficulties in accessing the art market and raising and maintaining a profile in the art industry. Even the high density of galleries in Berlin cannot cope with this influx of interest. Artists therefore are often active themselves in seeking ways to market themselves independently. One model for doing this is the model of an artist-run gallery, where artists create their own exhibition platform by jointly renting a space and organising sales exhibitions of their works there. Informal networks are crucial in artists' careers and are built up through personal contacts between artists and other art industry professionals. One fixed hub in this international network are Berlin's residency programs, which have their established sites and a long tradition.

The survey of Berlin artists

Of the artists surveyed, 63 percent were women and 34 percent men. There was an explicit option to not answer questions, so results do not always add up to 100 percent. The artists averagely 44 years old and ranged in age from 24 to 74, with two thirds aged between 30 and 50. They come from a total of 30 countries. 16 percent were born in Berlin, 82 percent are German nationals, and 8 percent are nationals of other EU countries outside Germany. Another 8 percent came from other European countries and the rest of the world. We estimate the actual international proportion of Berlin artists at somewhat higher, at around 25 percent. 80 percent of respondents stated that they

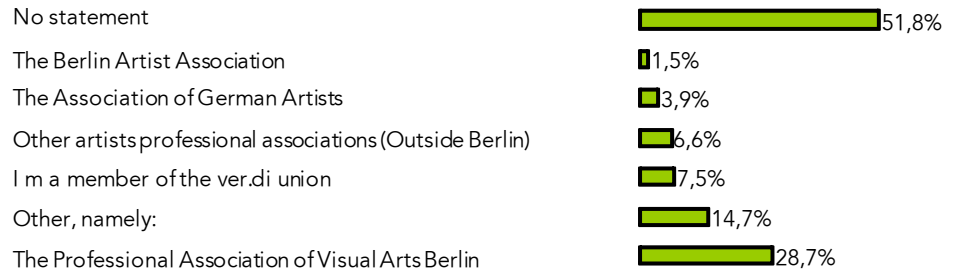
were entitled to vote in local elections, amongst them, six percent are foreigners. 14 percent said that they were not entitled to vote.

30 percent of respondents described themselves as "emerging artists". 32 percent see themselves as "mid-career artists" and six percent as an "established artist". 69 percent have a degree from a public art college. 4 percent have a degree from a private art education institution and 9 percent have artistic or handicrafts vocational training. 12 percent describe themselves as autodidacts. This self-assessment does not necessarily correspond with success or a good economic situation. The "emerging artists" group consists largely of younger and female artists, whereby here and below we describe the group aged up to 40 as "younger". Respondents rated their own success on a scale of 1 to 10 at an average of 4.9. Two thirds of all artists rated themselves from one to five, while one third rated themselves between six and ten. The younger ones tended to rate themselves as more successful.

Since most artists are freelancers, their entry into professional life is fluid. This makes it hard to clearly set the age at which they enter into professional life. What is decisive here is the artists' perception of themselves. Those surveyed have described themselves as artists for 17 years on average. A third have regarded themselves as artists for up to ten years, about two thirds for up to 20 years and one sixth for 30 years and longer. Respondents have lived from their artistic work, at least in part, for about the past 13 years on average. Half of them have earned income from their artistic practice for ten years, and about ten percent have earned income in this way for 30 years and longer.

About half the artists stated that they are members of a professional organization representing their interests.

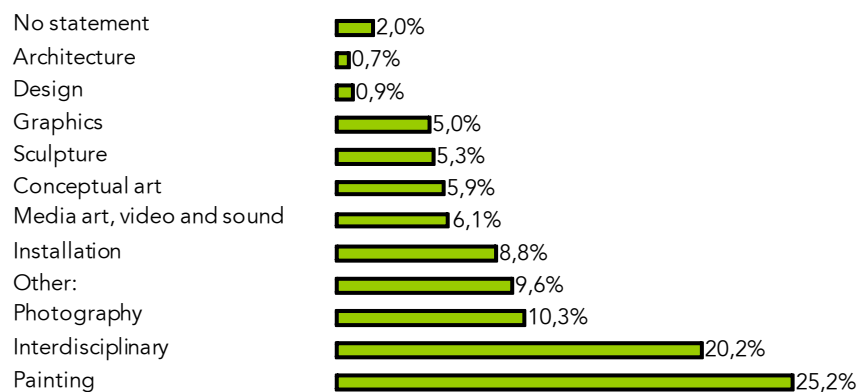
Are you a member of any of the following interest groups?
(multiple answers possible)



Artistic working style

Most of the artists classify their works as paintings. This proportion of 25 percent is however lower than expected. For the purposes of comparison, painting is the genre that sells best in galleries, with over 80 percent of sales (Studio Berlin, IFSE 2010). The information provided about working techniques corresponds with what currently promises a higher profile and reputation in the art scene.

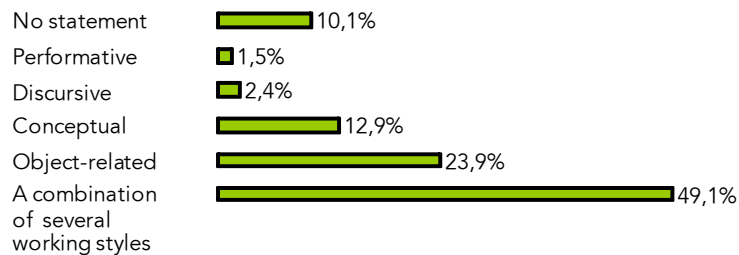
In which field do you mainly work artistically?



"Drawing" was not available as an option here, but was given several times as additional answer. Since "interdisciplinary" was expected to be a frequent response, a follow-up question asked to whether there was a specific focus within that category. "Installations", "media art, video and sound" and "conceptual art" were the main areas specified, followed by "photography" and "painting". Painting is slightly more prevalent among the younger artists, while conceptual art predominated among the older. The "established artists" stated more frequently that they work in a collective way. Women tend to work in a more interdisciplinary way.

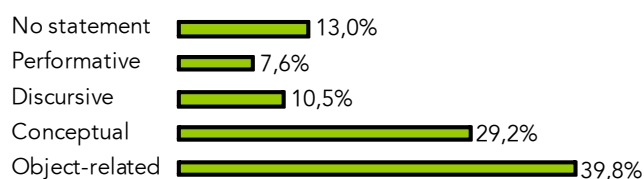
Most of the artists combine several ways of working and describe their work as only slightly object-oriented.

Main working style



Among all the survey's respondents the following differentiations were striking: more male artists work in an object-oriented way than their female colleagues (32 percent of men compared with 20 percent of women), with the women tending to combine ways of working (55 percent of women compared with 40 percent of men). "Established artists" also tend to combine several techniques and work in a less object-oriented manner. Since it was expected that many artists would combine several ways of working, a further question was added to follow the response "A combination of several working styles", namely "Please tell us what areas of work you mainly focus on". The response here was "conceptual" more often than "object-oriented". In summary, the following picture emerges:

Aggregated : Main working style

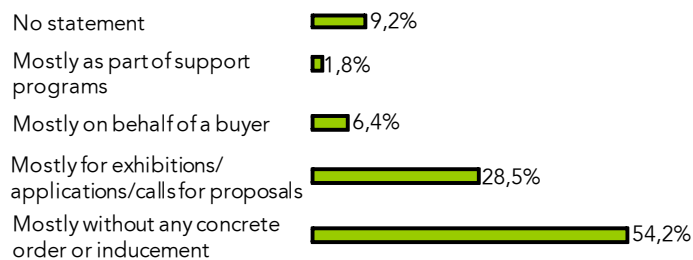


77 percent of artists prefer an individual working style, while 15 percent work more collectively. This may be the expression of a new development towards joint forms of artistic production, which are practised mainly by young artists. Older artists continue to work more individually.

More than half of all works are created without a concrete reason. Many works are also created for applications or a concrete exhibition. Works commissioned for buyers were the exception rather than the rule. This may be a sign that artists today work in a more pro-

ject-oriented manner, or that considerations on the use of the artist's own resources have become more important. Younger artists tend to work more for exhibitions and applications and the older ones more often without a concrete commission or reason.

Working style at the moment



Those who describe themselves as successful tend to work more for exhibitions/applications, while those who describe themselves as less successful more often work without a commission or concrete occasion.

Why Berlin?

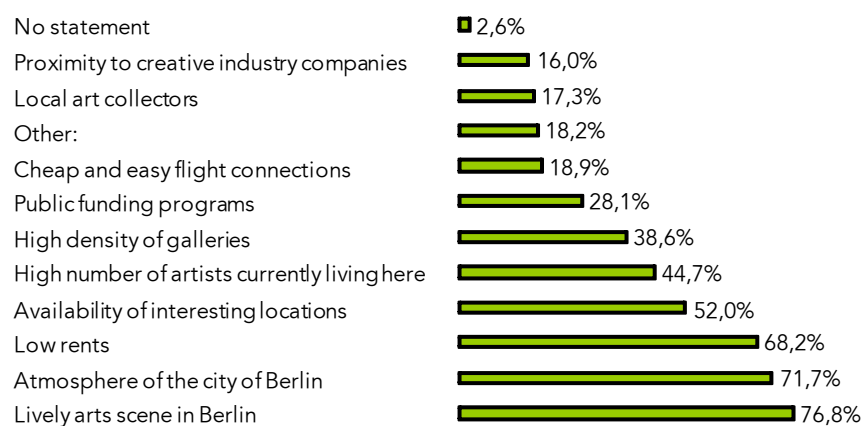
It is not easy to determine what makes an artist a 'Berlin artist'. Berlin attracts creative workers from all over the world. Their ties to the city and reasons for moving to Berlin are multiple and various. However, it is especially the artistic work that binds artists to Berlin. 60 percent stated that their artistic work is done mainly in Berlin. 11 percent have other professional obligations in Berlin. Other reasons for being here include representation by a gallery (3 percent), or a life partner (4 percent). Four percent have lived in Berlin and have strong ties to the city for that reason. Their ties to Berlin were explained mainly by their living and working in the city. Few more specific reasons were given. The city's vibrant art scene and atmosphere are the decisive factors for artists. These are followed with a similarly high rating by inexpensive rents and the availability of interesting spaces. Local art collectors and proximity to enterprises in the creative industries play a subordinate role.

The lack of interest expressed in the creative scene coincides with an impression that we had gained independently of the figures. Although there are many points of contact between artists and the creative industries, the art system is the decisive reference for artists, while for the creative industries art is just one of

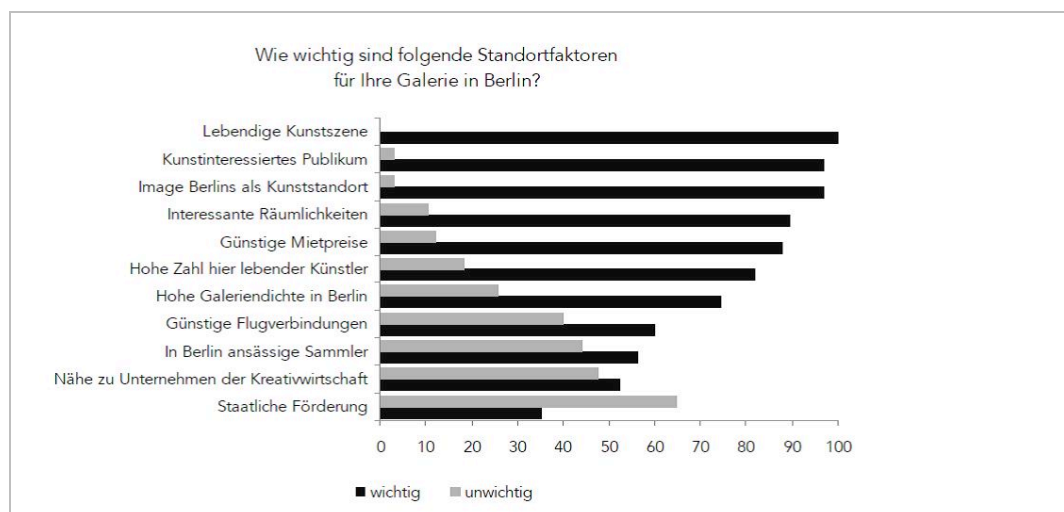
several important frames of reference. It is often important to artists to emphasise this distinction.

For artists who presented works in a art fair over the past three years, the high density of galleries and convenient and inexpensive flight connections are of course somewhat more important, as is the large number of artists living in Berlin.

How important are the following factors concerning Berlin to you?
(multiple answers possible)



Public funding does not play such a decisive role. Artists mainly prefer a lively and interesting city with available and affordable (work) spaces. 18 percent of men and 34 percent of women see funding programs as an important factor. A similar picture emerges from the survey of gallery owners in Berlin. The chart below shows a comparison.



Source, Studio Berlin, IFSE 2010

Asked about the personal factors that play a role in their being in Berlin, the most frequent responses were "My friends live in Berlin" and "Professional exchanges with other artists".

What is also important to you personally in Berlin? (multiple answers possible)



This would seem to support the theory that the high number of artists in Berlin is the result of a self-reinforcing tendency, following the logic that having a lot of artists in one place attracts even more artists.

These factors were weighed in a slightly different manner by the group of successful artists. Successful artists stated more frequently that "The career possibilities for my artistic work" and "Professional exchange with other artists" and "Berlin as a location has advantages in terms of marketing my art" were important to them. Professional opportunities and exchanges with other artists are also important for the artists participating in art fairs. As an example, the history of the city was less important.

Which of the following scenarios would make you leave Berlin?
(multiple answers possible)

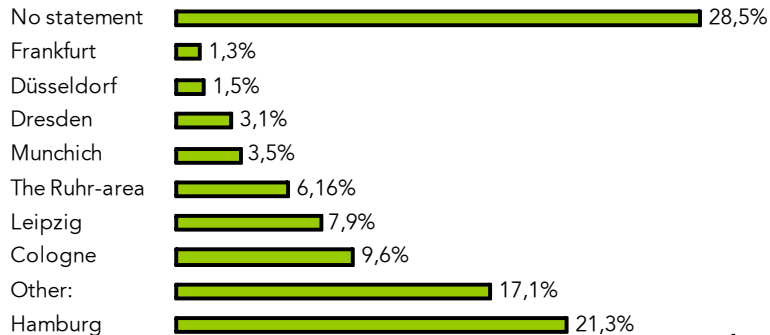


Subsequently, we wanted to know what scenarios would have to emerge to make artists leave Berlin. Almost two thirds expressed fears of increasing rents ("Rents rising disproportionately to my income"). Other reasons to leave Berlin would be the disappearance of available and inexpensive free spaces, a loss of diversity in Berlin's art scene or new opportunities in a different city. While the reasons in favor of Berlin lie partly in an indissoluble network of different qualities, the artists' fears can be relatively concretely identified and are strongly linked with the professional opportunities for artistic creation in Berlin.

Younger artists would tend to leave if other artists were leaving the city. They would also go if rents increased, if cuts were made to funding programs, grants and scholarships, if interesting spaces disappeared, or if they could not find paid work outside their artistic work.

Most artists in Berlin would rather not live in another city, especially not in Germany, although the cities of Hamburg, Cologne, Leipzig and the Ruhr area would be the most popular alternatives. Some said they would like to move to the countryside.

Which German city other than Berlin would you consider as an alternative for living and working in?



Within Europe, London is the most popular city for artists (15 percent). Istanbul's popularity is increasing in a recent trend (10 percent). It is followed by Paris (7 percent), Vienna (7 percent), Amsterdam (7 percent), Brussels (4 percent) and Copenhagen (4 percent). New York (27 percent) is still the artists' favourite place to live worldwide.

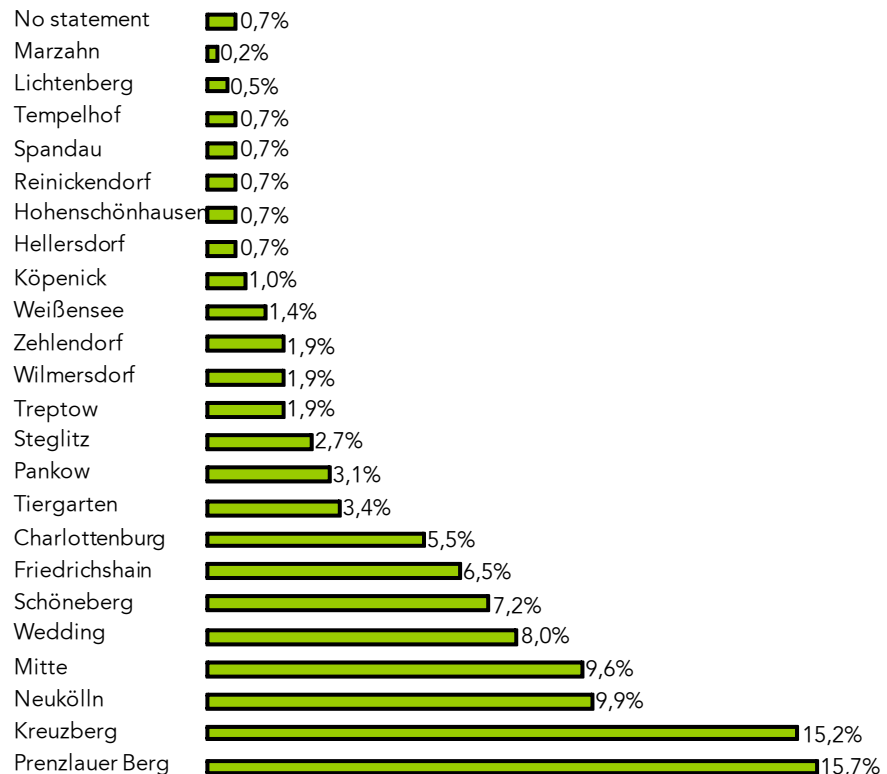
In general, gentrification, increasing rents, real estate speculations, tourists and the hype about Berlin in general and around the art scene in particular are currently seen as negative aspects of Berlin, as are poverty, dirt and noise. The city's openness, tolerance, diversity and vibrancy were rated as positive aspects (see the diagram on page 17).

Living and working in Berlin

91 percent of respondents live in Berlin whereas 7 percent do not. Those who were not born in Berlin, but moved there have lived on average for 15 years in the city. 74 percent have lived in Berlin since the fall of the Berlin Wall, 46 percent have lived here for 10 years or less.

Almost 60 percent of Berlin artists currently live in Prenzlauer Berg, Kreuzberg, Neukölln, Mitte and Wedding. The younger artists tend to live in Neukölln (14 percent compared with 7 percent of older artists). They also made up the greater proportion in Prenzlauer Berg.

In which district do you live at the moment?

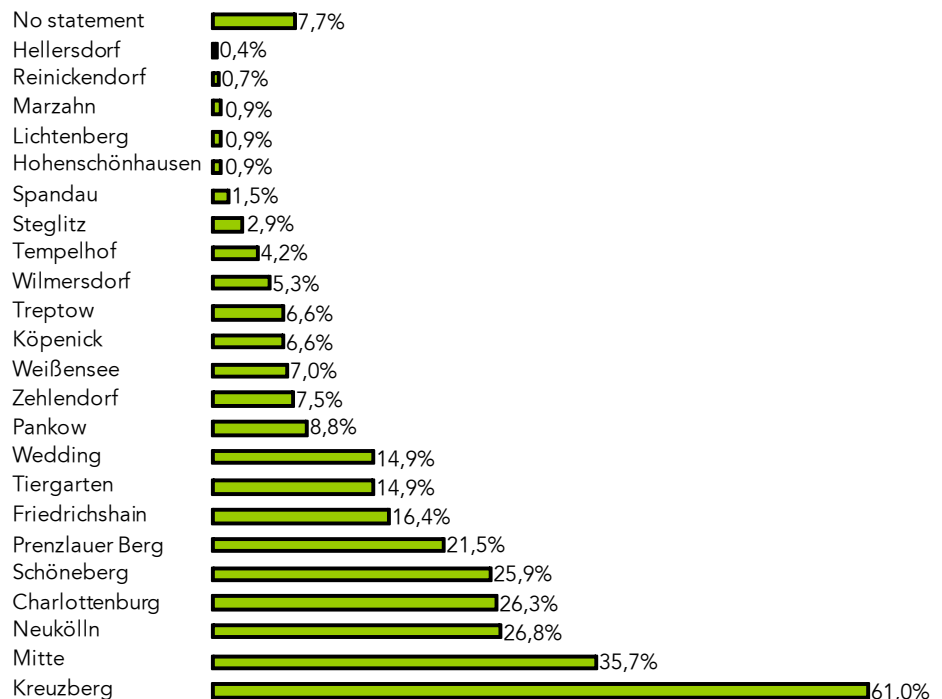


29 percent of respondents have moved in the past three years. By far the largest proportion of artists has moved out of Prenzlauer Berg over this period (6 percent). Schöneberg (2 percent) and Mitte (2 percent) have in contrast recorded slight increases. Responses to the question about possible future residences in the city showed that respondents would consider moving to Kreuzberg, Schöneberg, Neukölln and Mitte. These areas in particular can expect to have more artists move there.

Comparing actual and planned moves over the past three years, it can be forecast that more artists will continue to move away from Prenzlauer Berg. Slight increases in artists' numbers are likely in Pankow, Treptow and Weissensee. After Kreuzberg and its neighbouring districts Neukölln and Treptow, Schöneberg is also becoming an attractive area for artists to live in.

Regardless of where they currently live and work, Kreuzberg is very popular among artists. Artists prefer areas where lots of other artists are already living. Older artists would choose Charlottenburg, while the younger ones would prefer Neukölln.

Which district in Berlin do you find most attractive at the moment, independent of your individual economic opportunities?
(multiple answers possible)



The artists spend an average of 80 percent of their time in Berlin. Over half (54 percent) stated that they spend 90 or 100 percent of the year in Berlin, only 10 percent spend half their time or less in their home town. Artists are therefore much less mobile than the reputed "nomads" they are sometimes ascribed to be.



Positive factors in Berlin

Working in Berlin

Not all artists have a separate studio. 7 percent do not need a separate space for their work. 22 percent have no working room, although they would need one.

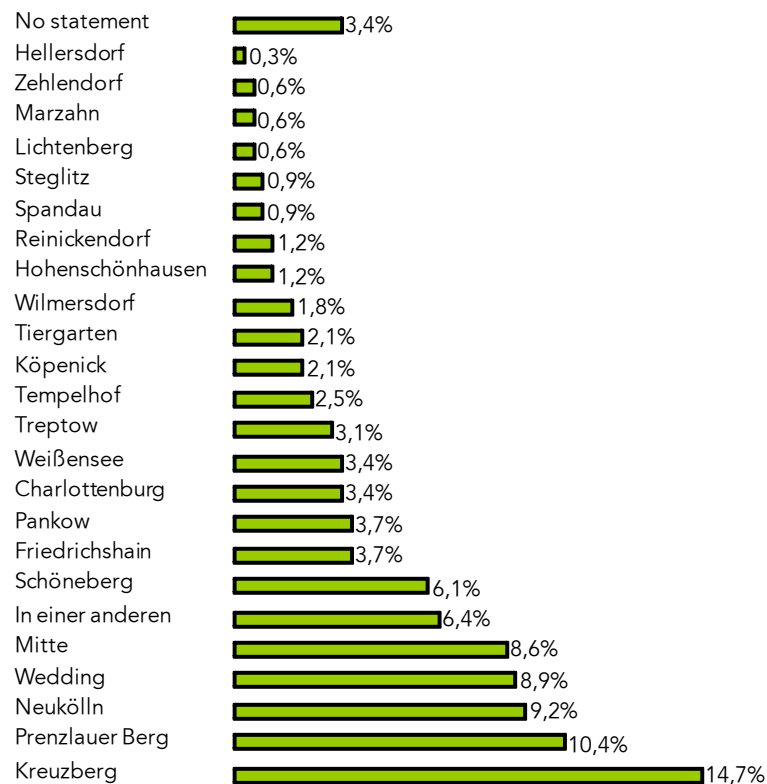
Where are you currently working as an artist?

No statement	2,1%
I have a publicly funded studio / extra work space	14,4%
I have a publicly funded studio apartment	2,1%
I have a private studio / extra work space	43,6%
I use my living space as a work space as well	15,6%
I have a private studio apartment	13,2%
I use a collaboratively shared work space	8,9%

The older artists have much more often a private studio flat and also more often a publicly funded studio. The younger ones tend to use shared working rooms.

It is obvious that artists would prefer to have a studio close to where they live, so the distribution of work spaces is similar to the distribution of living spaces.

Where is your work space located?



Proximity to other artists also plays a major role. Half of the artists (50 percent) rated the exchange with other artists on a scale of one to ten with the highest value of eight to ten. Only 11 percent rated it in the lowest section of one to three. 76 percent said that their studios are close to those of other artists. Out of the rest, almost two thirds wanted their working spaces to be closer to those of other artists.

43 percent have moved into a studio in the past three years. Mitte, with almost 10 percent, was the district with the most artists moving their work space out of this area in that time. Prenzlauer Berg and Tiergarten also lost a number of artists. 25 percent of respondents are currently planning to move. The following reasons play a role in this decision: rooms are too small (62 percent), rooms are too expensive (37 percent), and terminations of the contract on the room (7 percent). Responses to the question of which areas of the city the respondent would currently consider as areas to work in show that Kreuzberg is again at the top of the list, followed at a distance by Mitte, Wedding, Neukölln und Schöneberg. Wedding and Mitte tend to be considered more as areas for work spaces rather

than areas to live in. It is of great importance where an artist currently lives and how high the costs of their studio in the decision for a work space. Local working conditions and the area's infrastructure and liveliness were also mentioned as factors.

A studio costs 320 Euros on average, although this average includes bigger 'outliers' costing up to 3,000 Euros. The central figure is 250 Euros, i.e. half pay this amount of rent or less, while the other half pays more. A third pays up to 170 Euros, another third pays more than 320 Euros, 15 percent pay more than 600 Euros.

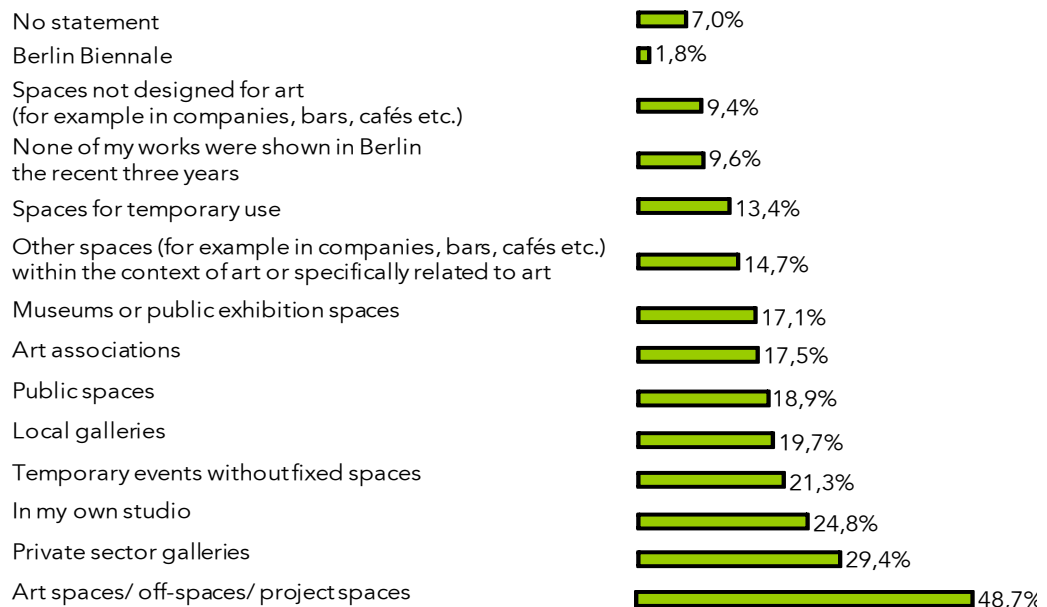
Exhibitions & sales

The average number of solo exhibitions for individual artists in the past three years is 3.2. 13 percent of artists had no solo exhibitions in the past three years. One third had four or more solo exhibitions and 13 percent had more than five solo exhibitions. On average, 1.7 solo exhibitions of the 3.2 solo exhibitions were held in Berlin. 26 percent of respondents had no solo exhibitions in Berlin over the past three years. Just over half had one or two exhibitions in their home town.

Those who had had more than three solo exhibitions in the past three years were much older (71 percent were older compared with 29 percent of younger artists). Men are also more present in terms of the number of their solo exhibitions. 46 percent of men had more than three solo exhibitions compared with the women, of whom just 28 percent had more than three solo exhibitions. It is also striking that those with more solo exhibitions more often specify painting as their specialization and tend to work in a more object-oriented way. Most of them have an individual work style.

The average for group exhibitions in the past three years is 8.4. Six percent had a group exhibition, half of all respondents were distributed in a relatively even manner between one and seven participations in exhibitions, a quarter were involved in more than ten group exhibitions. Of the group exhibitions held in the past three years, 3.5 were located in Berlin. Altogether half the exhibitions of Berlin artists were held in Berlin. The works (solo und group exhibitions) were shown at the following venues in Berlin:

Where in Berlin have your works been shown in the recent 3 years?
(multiple answers possible)

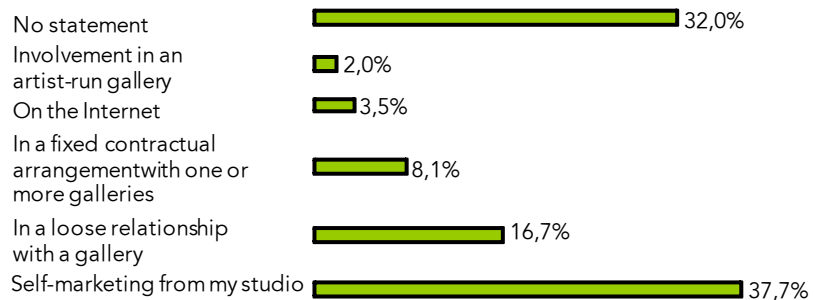


This result shows the important role of Berlin's various free spaces and project rooms, in which by far the most artists have had exhibitions.

The Bethanien artists' center in Kreuzberg, in which most artists (17 percent) have shown work in the past three years, stands out amongst the municipal galleries. Bethanien's explanation for this is that six or seven group exhibitions are held on their premises every year involving eight to 25 artists. These exhibitions are often curated by cultural professionals from Berlin, whose contacts to Berlin's art scene enable them to include local artists. "That's our concept and our intention", says Stéphane Bauer, from the Bethanien artists' center. The Haus am Kleistpark (Tempelhof/ Schöneberg), Galerie Nord Kunstverein Tiergarten (Mitte), Galerie M (Marzahn/Hellersdorf) and Galerie Weisser Elefant (Mitte) were also rated highly at five to seven percent.

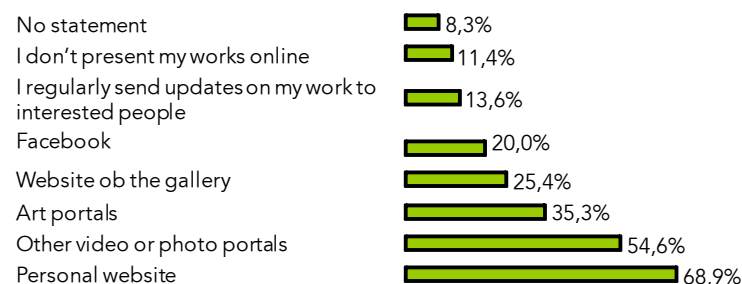
Self-marketing from their studio is how most artists sell their work, with 38 percent selling work this way. Older artists choose this way more often than younger artists.

How do you sell your artwork mainly?



The importance of self-marketing is also reflected in the presentation of works on the Internet. Most of the artists have a personal website and also use a range of other online platforms for networking and presenting their works.

Do you present your works online? (multiple answers possible)

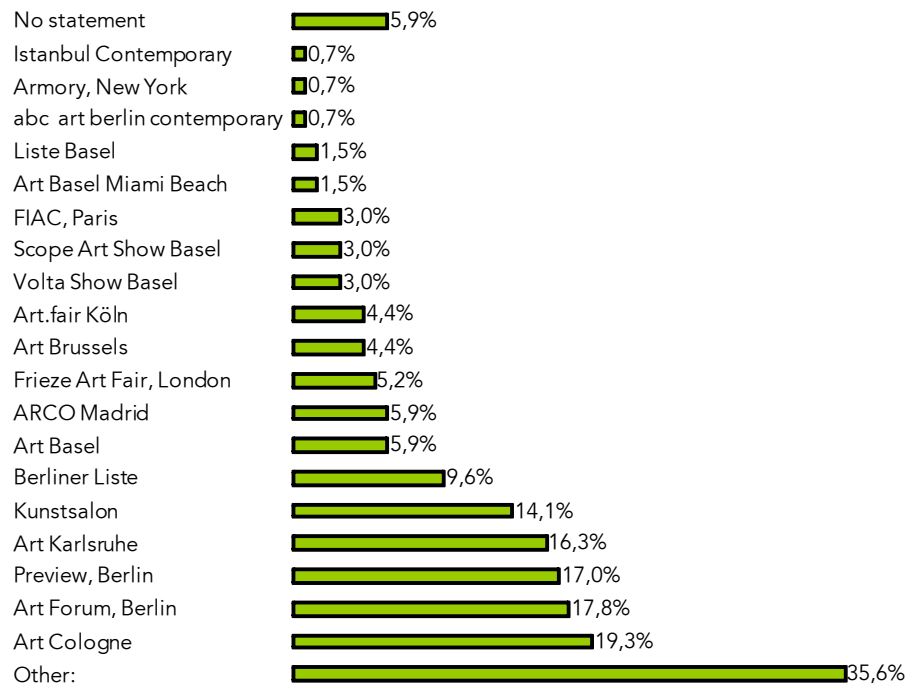


A quarter of the artists are connected with a classic gallery. Of these, a third (8 percent) is contractually committed to a gallery. 2 percent of the artists are also involved in artist-run galleries. Of these galleries, 35 percent are based in Berlin, 30 percent elsewhere in Germany and 15 percent somewhere in Europe. 7 percent are distributed across other countries in the world.

Gallery support was generally rated as average. More than half of the respondents (56 percent) give their own gallery a rating between one and five on a scale of one to ten. Less than half were largely satisfied with their gallery. The reason for this was usually the unreliability of some galleries. 25 percent of the artists committed to a gallery had to issue reminders to the gallery for outstanding payments owed to them in the past three years, and for seven percent of the artists, this had happened on a regular basis. 55 percent of the artists had not had to issue reminders.

The following diagram shows that the artists who are committed to a gallery were also represented at a range of different art fairs. The proportion of art fairs in Berlin constituted 34 percent fairs of all participations in trade fairs of the artists.

Have any of your works been presented at a trade fair in the last three years?



Artists who have not participated in trade fairs typically create work that is more performative and conceptual.

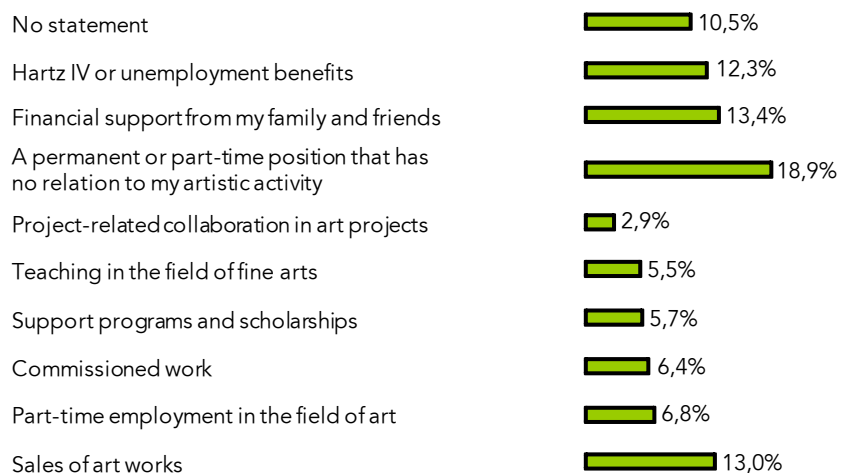
The Economic Situation

Artists' annual income is 11,612 Euros on average. The average income of the artists surveyed in Berlin is therefore below the German national average of 13,185 Euros, which the Künstlersozialkasse (KSK) set on the 1st of January 2011 ([link to KSK](#)). By way of comparison, the provisional national average payment into the statutory public pension scheme was set at 32,003 Euros for 2010 ([link to Deutsche Rentenversicherung](#)). 42 percent of artists earn up to 6,000 Euros a year. 31 percent earn more than 12,000 Euros a year and just 11 percent earn more than 30,000 Euros a year.

We were interested in finding out how the artists earned their main income. In the past year, more than 50 percent of their income was more generated by up

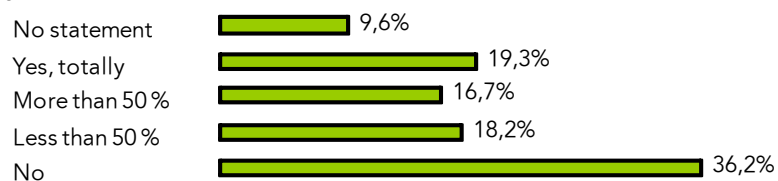
to 40 percent in areas with a direct relation to artistic work. Sales of art works provide only 13 percent of artists with income of more than 50 percent of their total income. Of men, 19.7 percent earned more than half their income from the sale of their artworks. Amongst female artists, this figure was only 9.7 percent.

How did you earn more than 50 % of your earnings last year (2010)?



Only 19 percent of the artists were able to cover their costs with income from their artistic work. The vast majority of artists can only partly or not at all cover their costs with earnings from their artistic work.

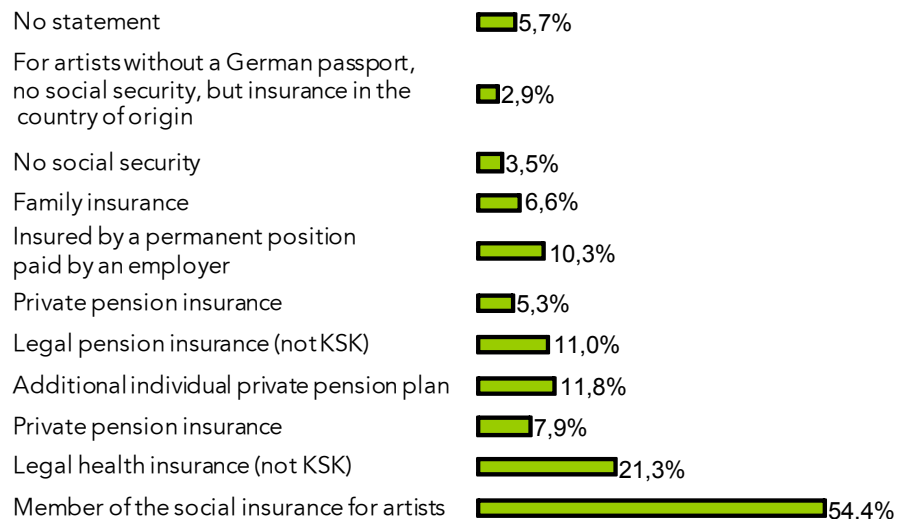
Did your income from artistic work cover the expense of your work in 2010?



35 percent of men stated that their costs are completely covered, amongst the women; this figure was only 14 percent. Among those who had had more than three solo exhibitions in the past three years and those who had participated in an art fair the costs were often covered. In both cases however, it is only a third of the artists. Those whose costs were covered often work in an object-oriented way and more rarely combine working techniques.

Social security is largely ensured by the Künstlersozialkasse. A small group of 4 percent stated however that they have no social security provisions.

What kind of social security do you have in Germany? (multiple answers possible)



Judging from the information provided by many artists, it is probable that there may be a gap in their pension provisions.

57 percent of the artists surveyed stated that they have no debts. 18 percent have debts of less than half their total annual income, 10 percent have debts amounting to more than their annual income. The remaining respondents provided no information. Those who describe themselves as successful stated more frequently that they have debts exceeding their total annual income.

The proportion of purely artistic work of total working time is low in some cases. Almost half (47 percent) stated that 50 percent of their time is spent on artistic work, with the average of 58 percent. Organising and marketing original art production takes up a lot of time. In response to the question "What proportion of your total working hours do you spend on the organization, marketing, acquisition and other work that is directly linked to your artistic work?" about half stated that they spent up to 30 percent of their time on it, the other half said they had to spend up to 70 percent of their time on it. Some artists currently spend all their time on these activities.

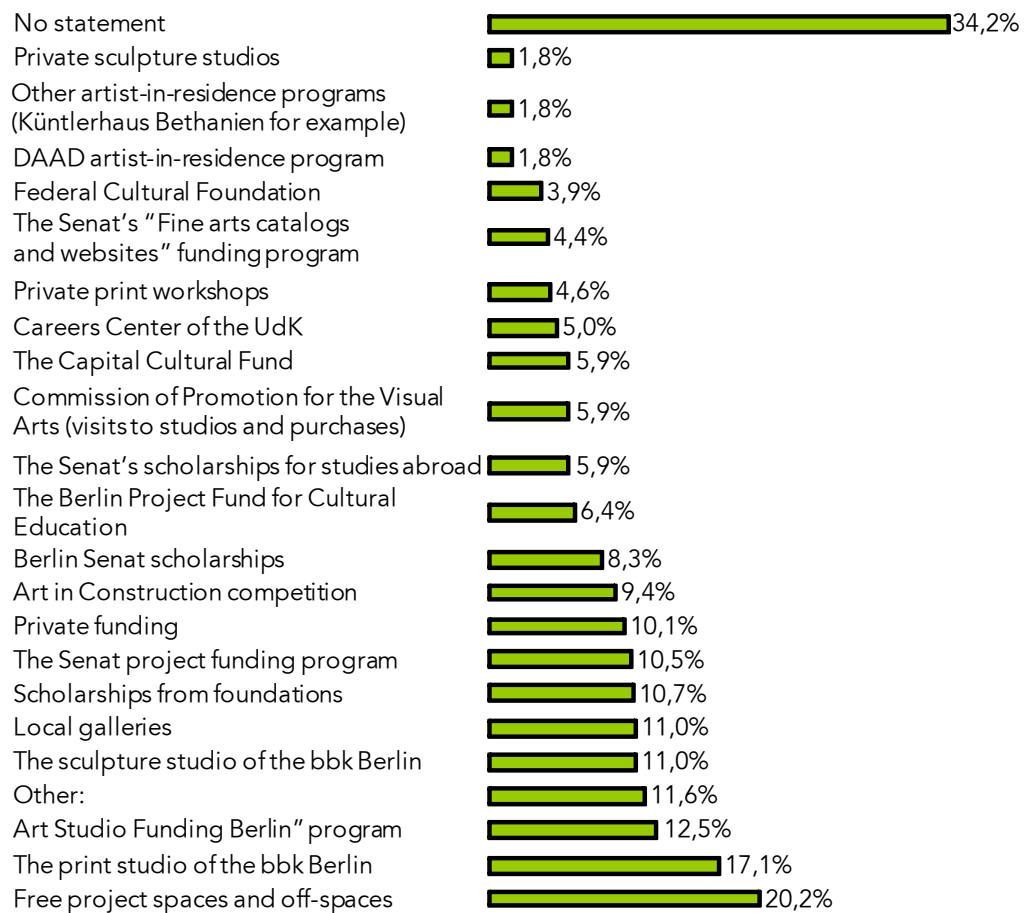
Cultural policy

Answers to questions about funding programs and art institutions showed that about half the artists were not aware of the multitude of funding programs available and had almost no connections to arts institutions in Berlin, while the other half were very interested in them and had very differentiated opinions on them. At the moment, there is therefore no consistent picture in this area.

Consultation and training schemes are also largely unknown to the artists. Only the bbk services were mentioned in this context, with a few mentions of the Career Center at the University of the Arts (Universität der Künste). A small group of respondents would like to get more information about such initiatives.

Funded and free services were generally rated as average. Rated at eight on a scale from one to ten, the bbk Berlin's Sculpture Workshop and Print Workshop were viewed positively. They were followed with a rating of 7.4 for free project spaces and off-spaces and of 6.2 for studio funding and artist-in-residence programs. The large proportion of artists who have not participated in any funding programs is striking. There is an obvious lack of information in this field. Especially international artists are not informed about the broad range of programs and services available.

I am benefiting from the following support programs or free services for art in Berlin (multiple answers possible)



Berlin's cultural policy was rated on average at 4.1 on a scale from one to ten. Amongst the suggested improvements, a general desire for more funding is predominant. In many of the responses providing additional information, it became clear that, on the one hand, many artists would like broader funding, e.g. for rental costs for studios and studio flats or support for self-marketing. Artists also wish for more recognition and, in accordance with their role as a "locational factor", would like to receive a higher proportion of cultural funding. The diversity of Berlin's art scene should be maintained. Further professional exchanges with other artists and cooperative, short-term projects should be given greater consideration. Asked about their concrete wishes, more exhibition opportunities for Berlin artists were at the top of the list, followed by more space for innovative curatorial concepts.

Assuming sufficient resources were available, what do you think cultural policy makers should be promoting? (multiple answers possible)



The older artists would like more funding for "Providing contemporary art outreach to new target groups" while the younger ones would like "More space for innovative curatorial concepts".

Recommendations for action

A Berlin contemporary art development plan remains a central challenge in providing the development and implementation of goals with a long-term perspective. The starting point and ultimate goal of all considerations for cultural policy should be to secure the conditions that make Berlin a unique center of production for contemporary art.

The necessity of spaces, studios on the one hand and presentation spaces on the other hand, is the highest priority. Although the studio program can be described as successful, it is not completely meeting the demand. It may be worth considering new concepts for using space that are oriented toward successful workshops. This would mean that a group of artists could share several spaces of different sizes and with different equipment as needed.

The 'fringe scene' spaces are more flexible as exhibition spaces than those of most other institutions and can therefore react particularly well to contemporary art. Project spaces and 'off spaces' need protection, especially in the city's central districts. This means involving artists not just as temporarily tolerated "value creators", but including them in sustainable local urban development in the long term. Public funding should be more strongly oriented towards projects and groups to enable free initiatives to profit from it.

The second area of recommended policy action is concerned with the principle of decentralization. Contemporary art in Berlin lives from the emergence of the broadest possible range of places and events. The many small initiatives scattered across the city create a complex and exciting atmosphere that makes Berlin so attractive for artists and those interested in art. This diversity has emerged on its own, but now needs commitment to be maintained so that it can continue to blossom. Municipal galleries in the different city districts could play an important role here if their tasks and fields of activity would be redefined and thereby upgraded.

Thirdly, talented young artists are indispensable. Art colleges play a central role in the future development of Berlin as an art city. This aspect has so far not been sufficiently taken into account, neither in the art scene nor in universities and colleges themselves. Artists are greatly preoccupied with organization, marketing and networking and are often only confronted with these demands only after graduation. It is of utmost importance to consider questions like "How could they be supported and assisted in the first five years after graduation?" New services need to be drafted. Such services would require openness on the part of artists, beginning with an attitude that would enable artists to take the economic conditions of their existence seriously without having to offset them against their self-identification as artists.

Protecting free spaces, maintaining diversity and stressing the role of universities and colleges are, in summary, the three areas of activity that we would recommend as most beneficiary for artists in Berlin. Our first study on contemporary art has shown that all actors in Berlin are ascribed a key role to artists in the past and will continue to play a decisive role in the development of Berlin's contemporary art scene. It would be a good start to regard Berlin's artists as a virtual and decentralized art galleries, and to push forward to implement the three recommended actions.

Thanks

We would like to thank all those who participated in the survey, who are represented here by those artists who have permitted us to publish their names: Amir Fattal, Andrea Sunder-Plassmann, Andreas Herrmann, Anja Claudia Pentrop, Anna Borgman, Anne Michaux, bankleer, Barbara Wrede, Beate Jorek, Beate Tischer, Betty Böhm, Carolyn Sittig, Ce Jian, Cécile Belmont, Chantal Labinski, Christian Hoffmann, Christiane ten Hoevel, Concha Argüeso, Daffke Hollstein, DESSA, Egon Sachse, Elio Alfano, Elke Molkenthin, Ev Pommer, Frank Zucht, Frederik Foert, Fried Rosenstock, Gleb Bas, Hanna Mauermann, Helga Ntephe, Herr Müller, Hilda Ros Gudnadottir, Ilka A. Lörke, Iris Hillmeister-Becker, Jakob Kirchheim, Johannes Backes, Karin Kasböck, Karina Pospiech, Katrin Bäcker, Klaus Nofer, Knuzen, Lorenz Widmaier, Manu Wolf, Maria Glück, Maria Luisa Herrera Rapela, Martin Bothe, Martin Stützle, Mathias J. Blochwitz, Michaela Hartmann, Michelle-Marie Letelier, Milena Gierke, Nathalie Tafelmacher-Magnat, Nicole Monteran, Ol Fischer, Peter Anders, Peter Auge Lorenz, Rebecca Agnes, Renata Kaminska, Robert Schmidt-Matt, Roland Manzke, RÖMER + RÖMER, Sabine Heinz, Senne Simon, Silke Schilling, Silvia Maria Spieß, Stefan Kraft, Stephan Wengler, Sühey la Asci, Susanne Jung, Susanne Klopstock, Thomas Behling, Ursa Schoepper, Ursula Heermann-Jensen, Veronika Volbrachtova, Veronika Witte, Virginie Mossé, Willi Tomes, and Zuzanna Skiba

We would also like to thank the Professional Association of Visual Artists Berlin (Berufsverband Bildender Künstler Berlin - bbk), the Berlin Senate's Cultural Affairs Department (Berliner Kulturverwaltung), CIO Berlin and Boesner GmbH in Witten and Berlin.



Kindly supported by



Jannes Danlowski, Michaela Englert and Hergen Wöbken collaborated in this project. Author of the study: Hergen Wöbken

© Institut für Strategieentwicklung (IFSE) June 2011

www.studioberlin.ifse.de

Contact: Hergen Wöbken
studio.berlin [at] ifse.de

Institut für Strategieentwicklung (IFSE)
Heinrich-Roller-Straße 16
10405 Berlin
Tel. +49 30 40 57 48 33
www.facebook.com/Institut.fuer.Strategieentwicklung