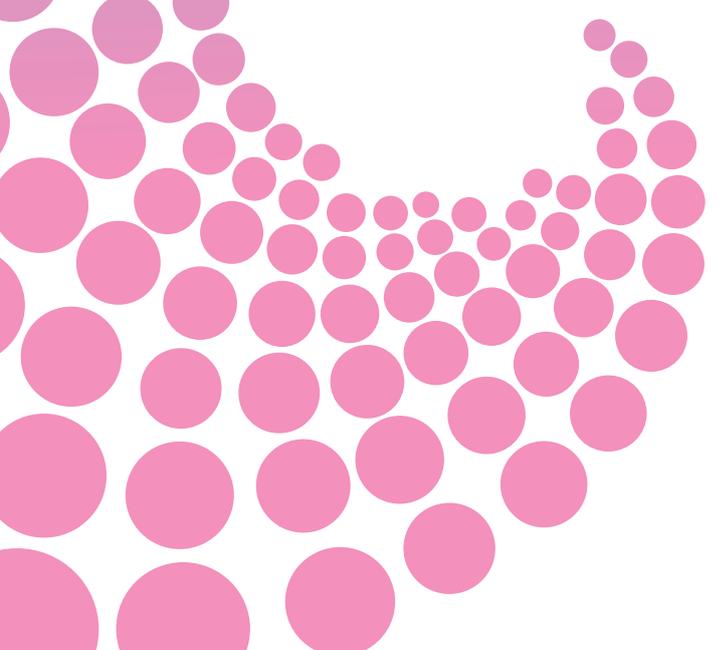


Studio Berlin III

The Situation of Berlin's Artists
and the Gender Gap



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The Situation of Berlin's Artists and the Gender Gap

Institute for Strategy Development (IFSE), August 2018

Mind the Gap!

After New York, Berlin is the most important contemporary art production centre worldwide. Under what conditions do the artists live in this city? We address this question concerning the situation of Berlin's artists within the scope of this study. This is our third publication on contemporary art in Berlin. The pilot study was published in June 2010 in cooperation with Neuer Berliner Kunstverein (n.b.k.). The goal of the first publication was to analyse the development of Berlin's art scene, which many could only describe as a wonder and which at the same time gave rise to an opportunity to examine the conditions of the artists in Berlin.

The second study, which took place in the following year, was a response to the exhibition 'Based in Berlin' and the plans for a new 'Kunsthalle', a publicly funded museum of contemporary art, of the then Mayor and Senator of Culture Klaus Wowereit. More than 2,000 activists from the art scene protested against this 'exhibition of young art from Berlin' with an open letter entitled 'to have and to need manifesto'. They demanded a discourse on the conditions of the artistic and cultural production in the city and the 'participation of all art and cultural workers in the symbolic capital of the city of Berlin', to which they had contributed greatly. We analysed the working and living conditions of artists in Berlin and presented the results to the public as a contribution to the debate which started in 2011. One focus of the study was the increasing shortage of space for artistic practice in Berlin. Everyone is affected by the precarious situation in art, but it was noticeable that, as in other areas of society, there is a fairly substantial gap between women and men.

This gender gap in the field of visual arts is the focus of our new investigation into the situation of Berlin's artists. Our research shows that the gap between female and male artists is multifaceted, and occurs both in the exhibition context and in terms of financial income. A closer examination of this gender gap should not segregate the artists, but rather bring them together so they can work collaboratively on the problems exposed and overcome them. Because inequality between men and women is an intrinsic reality in the art world, it deserves our attention. Nevertheless, we do not want to exclude anything or anyone by focusing on the gender comparison. Especially when it comes to the precarious economic situation, it should always be remembered that precarious conditions should be overcome together, regardless of gender. This time, the initiative came from our cooperation partner, the Professional Association of Visual Artists Berlin (the bbk berlin). To develop the more than 100 questions, IFSE once again worked

alongside many key players and institutions in the Berlin art field. Out of an estimated 8,000 professional artists, 1,745 took part in the survey. The participants are between 19 and 89 years of age. As in 2011, 63% of the survey participants were women and 34% were men. The average age is 47 years old.

In 2017, the financial income resulting from their artistic practice only fully covered the expenses of 20% of the artists. For all the others, the artistic practice is a loss-making business. The income resulting from their artistic production covers on average up to only 44% of the expenditure incurred. The unstable economic situation is particularly felt by female artists. They earn even less than their male counterparts. Women have a greater share in parenting, and when it comes to separation, in nine out of ten cases the single parent is the mother. Here the art sector does not deviate from the norm in Germany. Due to the precarious conditions in the art world, this often means that children and career are mutually exclusive. At the moment, it is mainly women who point out this gender gap. Men should also address this socio-political problem as it is in their own interest.

All in all, the figures which emerged from our survey were what we expected, but they are still alarming in many aspects. One could take for granted the expectation that visual artists will have a low income, however, that it is so low is really frightening. Based on our findings, we wish for a dialogue on diverse approaches and measures to improve the artists' economic situation. In the first study an idea was developed and remains applicable and its relevance has once again been confirmed in this current study: A contemporary art development plan for Berlin that regards art in Berlin as the city's cultural asset and introduces it as an issue which deserves its own development-oriented cultural policy. This plan can create conditions and perspectives for fruitful developments. An initiative from representatives of cultural policy would be desirable, but the first step can also be taken by the cultural workers themselves. The former should understand that the starting point is appreciation and commitment to those who create outstanding value for this city under demanding conditions. The latter should not be discouraged by any resistance or setbacks when telling and demanding their perspective on the creative city. What matters is that we fight for the best ideas that we can actually implement, rather than arguing about what should be done. New York City published the first comprehensive cultural plan in the city's history in 2017. A group of artists and activists have presented their own version of a cultural plan in response. We should follow this example. The study results presented here are intended as a basis for constructive measures and as an impetus for a discussion about new forms of participation in Berlin's cultural policy.

We thank all participants of the survey; the number was overwhelming! Thanks to the bbk berlin for the initiative and the varied assistance with its implementation. We would like to thank all those who have contributed suggestions and criticism or have provided us with information. The IFSE study was supported by the Senate Department for Health, Long-Term Care and Gender Equality and by boesner Berlin, a supplier of artist materials. They all made this study possible.

Thank you very much! Last but not least, we would like to thank the Brandenburger Tor Foundation for allowing us to present our results on April 24th at the Max Liebermann House, because this house is meant to be a place where major cultural issues of both our city and our country can be discussed.

This is exactly what this study is about, it is not the end, but the beginning of a cultural and socio-political debate. We received about 100,000 responses, of which around 10,000 were written responses (the rest were multiple-choice). In this compilation, we focus on the most important results. We will provide further results in the coming months in working sessions, talks or at conferences. 1,745 artists answered our questions in an average of 28 minutes. That is more than 100 working days in total. Additionally, all participants who were involved in preparing this project have invested more than 100 working days on this study. We want to be prudent in dealing with the results. We must not rush, neither in their evaluation nor in ascertaining the implications of the results. We should take as much time as necessary for a constructive dialogue on possible approaches and measures – together.

A handwritten signature in black ink, reading 'Hergen Wöbken'. The signature is fluid and cursive, with the first name 'Hergen' and the last name 'Wöbken' clearly distinguishable.

Hergen Wöbken

Founding Director, Institute for Strategy Development (IFSE)

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The Study's Design

This study focuses on the results of a survey of Berlin's artists. The questionnaire comprised a total of 105 questions and was developed based on the survey conducted by IFSE in 2011 and surveys conducted by the Professional Association of Visual Artists Berlin (the bbk berlin) in cooperation with artists, representatives of institutions in the field of contemporary art in Berlin and cultural policy activists. The survey results have emerged from a mainly qualitative research on contemporary art that has been taking place in Berlin since 2008. Since that time, we have conducted several hundred interviews with various protagonists of Berlin's contemporary art scene. The current survey was conducted online from January 26 to February 19, 2018. The link was sent by the bbk and many other institutions and networks to Berlin's artists.

Our study results are on the whole, in all their essential criteria, a representative sample of the artists in Berlin. If a single result is not considered representative, because, for example, it is only relevant to a very small group, then this is noted accordingly. In total, 1,745 people took part in the survey. 1,134 answered the questionnaire in its entirety, the others partially. There were so-called 'filter questions' that were only answered if applicable. Thus, we only asked those who had previously specified that they had children if they were single parents. We indicate the sample size in the highlighted results. Please note that the percentages cannot always add up to 100%, because participants were also given the option of not answering.

This means that there is a great heterogeneity in our data. The characteristics of the entire artistic population, which we used for verification purposes, are in tune with our findings. The distribution of age, gender, place of residence or income corresponds to the actual social structure distribution. The link to the survey was sent to the appropriate target group. Not 100% of all artists were reached, however there is no reason to suppose that their non-participation would have substantially changed the outcome of our survey. The survey was available for more than three weeks. The average time required to complete it was 28 minutes. It can be assumed that all participants answered the questions to the best of their knowledge and belief. All results were checked for plausibility. When the result was not plausible, we either did not use it or noted it accordingly. For example, it was noticeable that only a small number of artists of Turkish descent answered the survey. A higher number would have been expected in view of their substantial presence in Berlin. However, this has no influence on the representativeness

of the other results. The description of the situation of Berlin's artists presented here will not be able to reproduce every aspect 100% exactly, but it does provide a reliable basis.

Berlin in an International Context

In Berlin, we estimate the number of visual artists to be around 8,000. Based on the figures provided by the Künstlersozialkasse (KSK – artists' social security scheme) we researched data from a variety of sources to reach this estimate. In the end, however, this number necessarily remains an approximation, which in our case is probably on the low side. Research of the 20 most important locations for contemporary art worldwide proves, first of all, that there are even less reliable sources about professional visual artists. Artists work and leave their marks but it is hard to get precise information regarding how many of them there are and what kind of conditions they live in. This invisibility arises from the fact that visual artists are either not recognized as a professional group or the criteria used to distinguish them vary greatly from city to city.

When comparing and analysing the data available on visual artists worldwide, it becomes clear that New York, London, Paris and Berlin are the cities with the highest density of visual artists, allowing us to make a comparison between these four cities. In France, a report released in 2018 by the Ministère de la Culture et de la Communication shows that there are 34,234 'Artistes plasticiens', of which 43% are female. 35% of those reside in the Parisian Region = 11,981. According to a report by the Mayor of London, 11,500 artists were working in artists' workspaces and studios in London in 2014. However, we can assume that there are also artists who do not have their own workspace, and the total number of artists is thus higher. We have approached institutions such as the Artists' Union England, London City Hall and the Arts Council of England and none could provide a more precise estimate. In the USA, the National Endowment for the Arts reports, using data from the U.S. Census Bureau, that there are 207,590 'fine artists'. This definition ranges from painters and photographers to calligraphers and tattoo artists. Since there is no 'visual artists' category in the US Federal Census, the closest estimated number of visual artists in New York would be the 'artists and related workers' category. In 2015, this category recognised 18,577 individuals, a figure that, according to our research, seems to be very low even for visual artists alone. The category includes graphic artists as well as visual artists and related workers, as for example, artists' assistants. This information was provided by Eli Dvorkin, the managing editor of the Centre for an Urban Future, which produced the study 'Creative New York' in 2015. If we whittle this number down to artists who have exhibited in museums and galleries, then the small number of 1,654 would be more accurate. In both cases, the geographical area considered includes Manhattan, Brooklyn, Bronx, Queens and Staten Island.

Based on our research, we estimate that there are currently more than 20,000 visual artists in New York, about 12,000 in Paris, and about 18,000 in London.

Combined with the population figures of these cities, the density of artists per 1,000 inhabitants is the following:

City	Population	Artists	Density
New York	8,500,000	20,000	2.35
Berlin	3,700,000	8,000	2.16
London	8,900,000	18,000	2.02
Paris	12,000,000	12,000	1.00

Gender Balance in the Visual Arts

In New York in June 2017, the City University of New York’s Guttman Community College published a report analysing data from 1,300 artists represented by 45 leading art galleries in New York City. This data corroborates a study on gender inequality which investigated solo exhibitions in five major US museums: MoMA, Whitney, Guggenheim, Moca LA and LACMA. From 2007 to 2014, thus over a seven-year period, only 29% of the solo exhibitions at the Whitney were by women artists, at Guggenheim it was less than 25% and at MoMA, solo exhibitions by women did not even reach 20%. There are other illustrative examples worldwide, such as Hong Kong where 72% of the graduates from publicly funded creative undergraduate programmes between 2001 and 2015 were female. However, from 677 solo exhibitions held in 24 major commercial galleries there, between 2008 and 2017, only 146 (21.9%) were by female artists. Considering the fact that not all of these shows featured local artists, the number of HK female artists showing in gallery spaces in their own city is even lower.

As far as Germany is concerned, the article ‘Taking the measure of Sexism: Facts, Figures and Fixes’, published by *Artnews* on 26th May 2015, informs us that less than 30% of the solo exhibitions at the Berlinische Galerie and the Hamburger Bahnhof, in Berlin, between 2007 to 2014, were by a female artist. Further studies and research show similar imbalances. The single fact that fewer women are represented in commercial galleries than men illustrates the gender gap in the visual arts. As part of our nationwide study on the economic and social role of contemporary art galleries in Germany in 2013, we examined how many artists are represented by German galleries. The result clearly proved what was expected: 25% of the exhibited artists were female, 75% male. Taking the aforementioned cities as examples and relating the information on commercial galleries to data regarding art graduates, the disproportionate numbers are even more pronounced – there are many more women graduates in arts than men – which confirms that the path to a successful career in the arts has many more obstacles for women.

Metropolis Berlin

The success of contemporary art in Berlin has many reasons that are often interrelated. The decisive factor for Berlin's growth into an art metropolis goes beyond the existence of established institutions. Its history and culture, its diverse facets and the living conditions in Berlin also played a crucial role in the development of its contemporary art. The city of Berlin thrives on its inextricable and vivid diversity, the heterogeneity of its inhabitants and their working and living activities. Berlin is a metropolis that is in high demand and yet, in comparison to other major cities, is oftentimes quieter and even contemplative. Furthermore, the fact of it being the capital of Germany attracts a lot of attention. International corporations are aware that being involved as a sponsor in Berlin will become known far beyond the city's borders: 'Berlin functions as a beacon. Whatever you are doing here always gains nationwide, if not worldwide attention. Berlin has a surprisingly high prominence internationally' says Thomas Girst, BMW Group Spokesman Culture Communication.

Berlin's contemporary art takes place in open urban spaces. Ateliers in empty houses, art spaces in backyards or temporary projects by the independent art scene form the cultural backbone for internationally successful artists, galleries and collectors who bring Berlin a touch of glitz and glamour. Artists come and go. The art scene is constantly in motion, there is not just one central location. The diversity and variability distinguish Berlin's art scene from other art metropolises. Another characteristic of Berlin is that compared to New York, London and Paris, there are still affordable spaces and various design options. The city's structure is polycentric: each of the districts is a large city in itself with over 100,000 inhabitants embracing different social structures and living conditions. Berlin's polycentric structure is also reflected in its art scene. There are several urban areas with a particularly high concentration of galleries, art spaces and artists. But rents, especially in preferred locations such as Mitte, Prenzlauer Berg and Charlottenburg, are continuously rising. Young artists are moving to other parts of the city such as Wedding or Neukölln. There is still enough affordable space available, hence the consequences of gentrification, such as rising rents, has as yet not been able to drive artists out of the city.

The once divided city with its changeable history connects East and West in today's Europe. The 20th century and several political systems have shaped Berlin's cityscape and character. One can notice that the city has gone through a lot. The presence of its history demands a confrontation with it. The still existing open, unfinished spaces offer possibilities to build and set the conditions for artistic creation, which also occurs where friction and conflict can be felt, as for example, in the social hotbed of current topics such as migration and unemployment. Following the transformation in the political system, a great population exchange has taken place. In recent years, Berlin's city administration has been characterised by tolerance towards subcultures. An important reason for Berlin's appeal to innovative creativity is this openness to subcultures.

100 Years and six Political Systems

The identity of the art scene in present-day Berlin has been built on the myths and stories of the past 100 years, with its flourishing periods and bitter rifts. At the end of the 19th century, a golden age of technology and science began under the reign of Emperor Wilhelm II. Berlin became an important industrial city and a global metropolis. However, due to Wilhelm II's lack of receptiveness to new trends in the visual arts, no distinct feature emerged in the art scene. Nevertheless, the work and influence of the Berliner Secession artist group led by Max Liebermann was not suppressed, even though they did have opponents inside the conservative circles around the emperor.

As the capital of the Weimar Republic became free from censorship and 'Wilhelminism', cultural life flourished. With four million residents, Berlin became the largest European industrial metropolis and a city whose culture and entertainment had a global reputation. The heyday of art and culture with Dadaism and New Objectivity would later be called the 'Golden Twenties'. However, the cultural life of the Weimar Republic was not limited to Berlin. It also spread to other cities such as Vienna and Munich. An intellectual bohemian community emerged in Berlin, alongside the unfolding of the visual arts, music, literature, theatre and cinema. The world economic crisis and the spread of National Socialism brought this apogee to an end. With the seizure of power by the National Socialists, an exodus of culture began in Germany. A large proportion of the German intellectuals and the cultural elite emigrated. The majority never returned to Germany to live. With the expulsion and murder of the Jewish citizens of Berlin, the basis of the city's educated middle-class was destroyed. To this day, this gap has still not been closed.

After the end of the Second World War, Berlin was a divided city: in the two halves of the city, two independent art scenes developed under different social and political circumstances. In West Berlin, artists met in Kreuzberg. The Fluxus movement and the artist group 'Neue Wilde' (New wild) were closely connected to Berlin in the 1980s. 'There was a laboratory situation in West Berlin in the 1980s. Nobody knew what would come next. There were experiments with new social arrangements and artistic means.' (Stéphane Bauer, Head of Art Space Kreuzberg/ Bethanien). Even though there were several art galleries in Charlottenburg and around the Moritzplatz at that time, the art market did not play a crucial role. In East Berlin, in addition to the state art trade, there were several exhibition venues for art that had to conform to Government ideology. Besides the governmental art system, individuals dared to exhibit art in private spaces that were in opposition to the system. The 'Wohnmaschine' by Friedrich Look and 'Eigen+Art' by Judy Lybke turned into commercial galleries after the fall of the Wall. Where nowadays the well-known Institution Kunst-Werke (KW) is located in Auguststraße 69, at that time precursory exhibitions in an old margarine factory started up.

A meeting point of the community in Auguststraße was the gallery called 'Weißer Elefant' (white elephant), which was founded in 1987 on the initiative of the

working group of young artists of the GDR-artists union. 'Somehow everything was possible, everything was free: right in the middle of East-Berlin! Direct interventions were not uncommon. And so, the showdown happened shortly after, only differently from what we had expected.' (Ralf Bartholomäus, Gallery Weißer Elefant). The room was small; like the Look and Lybke projects, this gallery was not an official or commercial gallery, it was just a space for temporary exhibition projects, performances and discussions. The room was under surveillance by the state security, but was tolerated.

The 'Miracle of Berlin'

With the end of the GDR regime and free access to the Eastern part of the city, the full extent of the urban stagnation was revealed. Empty, unused buildings in need of renovation and open areas led to the unique situation in which a large city could redefine its centre. In this case, the new centre – 'Mitte' – placed emphasis on art. This was due to the local housing association – Wohnungsbaugesellschaft Mitte (WBM) – that managed most of the residential buildings there after the fall of communism, and also thanks to a very dedicated employee: Jutta Weitz who had been in charge of the rental of commercial space since 1990. She campaigned for diversity and supported many rental applications from the art scene. The events surrounding the margarine factory in Auguststraße are well known. When a fitness centre wanted to rent it, Jutta Weitz and the cultural office looked for a group linked to Klaus Biesenbach to be the tenant. This resulted in the Kunst-Werke (KW).

'Initially, there was no money for contemporary art and its institutions. Hence, it was even more important to keep inviting international artists to Berlin. They were always very interested in Berlin's situation and many exciting works related to the city were created at this time. Most of the program's guests only started settling in Berlin since around 2000' (Ariane Beyn, head of the Visual Arts section of the Berlin Artists-in-Residence Programme). Project spaces and galleries tried to gain a foothold. But there was no sign of any collectors yet. There was a crossover with the music scene, especially electronic music. There was enough free space in Berlin and in the following years the cultural scene grew quickly. The exhibition '37 Rooms', which was conceived by Klaus Biesenbach in 1992, took place in the empty buildings in Auguststraße. At first, a variety of artists were drawn to Berlin, and with them came the gallery owners. Pretty soon professional and renowned ones were among them. The coexistence of people from many nations and the cultural diversity was appealing. The news that there were numerous opportunities in Berlin to take possession of spaces and design them spread like wildfire. Berlin-Mitte became the most important location for art galleries. This was followed by districts in the former western part of the city.

With the founding of the art forum berlin in 1995, Berlin received its own art fair, and the international art market increasingly turned its attention to this city. In Autumn 1998, the first Berlin Biennale for Contemporary Art took place, curated by Klaus Biesenbach, Hans Ulrich Obrist and Nancy Spector. Since the

beginning of 2000, things had been set in motion again. Galleries from America and Switzerland opened branches or moved altogether to Berlin importing their networks from their previous location.

The galleries created in Berlin in the 1990s, however, also worked, to some extent, their way up to the international stage. Competition for attention increased. In 2007, the Gallery Weekend was established with the participation of 29 galleries. Gallery owners had a major stake in Berlin’s rise to an art metropolis. With the variety and quality of their exhibitions with renowned international artists, the galleries fulfilled in part ‘the role of an art museum’ (Matthias Arndt, ARNDT Gallery Berlin). There were demands for Berlin’s growing international art scene to be reflected institutionally. The mood of optimism is fading slightly, and the question now for Berlin is how to deal with this established and at the same time, volatile situation in a self-assured manner. Berlin’s wealth lies in its entrepreneurial initiatives in the fields of art, business and politics. They have made Berlin’s current position as a hub in the global art circus possible, the ‘Miracle of Berlin’.

Berlin’s Artists

As in 2011, 63% of the respondents were women and 34% men. The participants are between 19 and 89 years old. The average age is 47 years old. Both the arithmetic mean and median years of birth are 1971. The age distribution of women and men is approximately the same and corresponds to the age distribution in Germany. More than half of the respondents are between 30 and 50 years old. We translate the birth cohort into ages, e.g. if the year of birth is 1988, it corresponds in 2018 to an age of 30 years. This data provides the following table:

30 years of age or younger	5%
31 to 40 years of age	28%
41 to 50 years of age	28%
51 to 60 years of age	26%
Older than 60 years of age	13%

(n= 1,719)

12% of the artists were born in Berlin, 58% in Germany, 15% in the EU and 14% outside the EU (n= 1,745). 85% have their primary place of residence in Berlin, 7.5% in Germany, 3.5% in the EU and 3% in non-EU countries. Out of those who were not born in Berlin, half have moved to Berlin since 2002. On average, this survey’s participants have been living in Berlin for 18 years, compared to 15 years in the last survey. While the first 20% moved to the city around 1989, the last 20% have moved to the city since 2010. 75% have German citizenship, 15% have citizenship within the European Union and 8.5% outside the European Union. Among the artists under the age of 40, 65% have German citizenship, 21% have citizenship

within the European Union and 12% outside the European Union. A total of 17% indicate a migration background, of which 68% were born in Germany. The immigrant participants come from 28 different countries, about 20% from Poland, Russia, Italy and Iran.

56% of all artists live in Friedrichshain-Kreuzberg, Neukölln and Pankow (incl. Prenzlauer Berg) districts. One third live in 'Kreuzkölln'. In brief: Prenzlauer Berg lost, Neukölln gained – 87% of Berlin's artists live in the following nine districts (values from 2011 in brackets):

Kreuzberg	16.5%	(15.2%)
Neukölln	16.5%	(9.9%)
Prenzlauer Berg	12.5%	(15.7%)
Mitte	11%	(9.6%)
Wedding	8%	(8%)
Schöneberg	7%	(7.2%)
Friedrichshain	6%	(6.5%)
Charlottenburg	5%	(5.5%)
Pankow	4.5%	(3.1%)

(n=1,446)

Of the artists under the age of 40, 29% live in Neukölln, 17% in Kreuzberg and 10% in Wedding.

It is not easy to determine what makes an artist a Berlin artist. Berlin attracts artists from all over the world. The ties to the city and the reasons for moving to Berlin are many and varied. Ultimately, however, it is the work that binds artists to Berlin. Regarding the question 'What is your connection to Berlin?', 84% marked as answer 'My art practice takes place principally in Berlin'. Multiple answers were possible. Other reasons include: 'other professional obligations (e.g. projects, exhibitions and jobs)' with 49%; 'My life partner lives in Berlin' with 34%, 'Family commitments in Berlin (parents, children etc.)' with 30%. The same number say they want to follow what is happening in Berlin (29%). A gallery representation is a reason to live in Berlin for only 9.5% of the respondents (n=1,627).

Among the decisive factors that make Berlin a desirable location, the diverse cultural offerings, the lively art scene and the availability of interesting spaces play an essential role. Less important are factors such as a high density of galleries or local art collectors. For 80% of the artists, affordable rents are the most important factor. This became clear back in the 2011 survey – the biggest concern is that rental prices are rising disproportionately compared to low incomes. Faced with

these circumstances, eight studio spaces with around 500 artists, predominantly from the field of visual arts, joined forces in 2014 to form an ‘Allianz bedrohter Berliner Atelierhäuser (AbBA)’ (Alliance of Endangered Studio Spaces) in order to fight against the atelier crisis in Berlin together. Most recently, an alliance with more than 250 initiatives and groups called for a demonstration ‘Together Against Displacement and Rent Madness’ on April 14, 2018.

Artistic Production and Exhibition Activities

The vast majority, 72%, of the survey participants concluded a degree from a state art college. For artists under 40 years of age, this figure is 77%. Out of the interviewed artists, 10.5% considered themselves self-taught, 7% have other art-related education, 5% have a degree from a private visual arts educational institution and 3.5% have received vocational training in art or crafts. Women are more likely to have a degree from a state art academy, and among artists under 40 years of age, the ‘reverse gender education gap’ is 11%. It is even higher if taking older artists into consideration. Of this group, men are more than twice as likely to be self-taught.

The order of the main area of artistic practice has changed little compared to our 2011 study: 40% is object related work, 27% conceptual, 7% each discursive and performative. Male artists’ work is more object-oriented than their female colleagues, but women work more performatively. The differences are not large and even smaller than in the last survey. In the areas of practice which we have presented as options, the proportion of women and men is also close. Women work more in sculpture and installation, men work more often in the field of photography.

In which field is your main art practice?

Only one choice was possible

Painting	25%
Installation	11.5%
Sculpture	10%
Photography	10%
Media art, video and sound	8%
Drawing	8%
Concept Art	7%

(n=1,619)

Out of the overall time dedicated to art practice, the share taken up by purely artistic work is 55% (n=1,291). The proportion of total working time required for organisation, marketing and acquisition directly related to artistic practice is 42% (n=1,217). There is no difference between women and men.

The participating artists (n=1,300) have realized about 3,200 solo exhibitions in the past three years and have participated in almost 10,000 group exhibitions. Of these, about 40% took place in Berlin. 86% of women and men have publicly exhibited their artistic works over the past three years, e.g. in museums, exhibition spaces, art associations (Kunstverein) or art galleries. 32% had or are having their latest exhibition in 2018, about half last exhibited in 2017, 8% last exhibited in 2016.

A catalogue of their own works plays an important role in the artist's career. 34% have published a catalogue in cooperation with an institution, commercial gallery or publishing house (n=1,505), 21% of the artists self-published their own catalogues. 39% do not have their own catalogue of artworks. For artists under 40, this value is higher. It is difficult to say to what extent an online virtual presence can compensate for the lack of a catalogue in these cases. This is an important starting point for the promotion of artists.

25% of our participant's most important exhibitions took place in an art gallery and another 25% in a museum, art association (Kunstverein) or other type of institutional exhibition space, besides festivals, biennials and a variety of other venues. 81% have had at least one solo exhibition in the last three years. 58% of the artists who have had at least one solo exhibition in the last three years had one or more of them in Berlin. 42% of the artists had no exhibition in Berlin. On average, the artists have had two to three solo exhibitions in the last three years. This is slightly less than in 2011.

Approximately how many solo exhibitions have you had in the last three years?

No solo exhibitions	19%
One solo exhibition	21%
Two solo exhibitions	19%
Three solo exhibitions	17%
Four solo exhibitions	7.5%
Five solo exhibitions	5.5%
Six solo exhibitions	4.5%
More than six solo exhibitions	6.5%

(n= 1,301)

Here the first major gender gap stands out. **The average number of solo exhibitions in recent years is 22% higher for men than for women.** At this year's Gallery Weekend Berlin, male artists were also heavily overrepresented. The 'Gender Show Gap' is over 40%.

Altogether about 40% of the solo and group exhibitions were held in Berlin. With the exception of 4%, all artists have participated in group exhibitions at least once in the last three years. 40% took part in up to five group exhibitions, 28% participated in six to ten group exhibitions and 28% in more than ten group exhibitions. The average is 8.2 group exhibitions over the last three years.

The exhibition activity inside the city plays an essential role for Berlin's artists. When asked where in Berlin artworks have already been shown, 30% of them stated that they were exhibited at an art association or museum/exhibition space. 65% mentioned independent project spaces (n=1,464). For this question, multiple answers were possible. Artworks have also been shown in the artist's own studio, just as often as in private art galleries: 46% each. Municipal galleries (Kommunale Galerie) come in fourth place with 36%. Thus, these local exhibition venues play a central role offering possibilities for institutional presentation in Berlin. Once again, the Kunstraum Kreuzberg/Bethanien, the largest gallery in terms of area, plays a special role: 31% of all participants said that they have already exhibited there. 'This corresponds to our concept and our goal', said Stéphane Bauer, director of Kunstraum Kreuzberg/Bethanien in the 2011 study. Nowadays, he explains that sometimes more than 100 artists are involved in five projects a year, most of them from Berlin. On the website of Kunstraum Kreuzberg you can see the list of artists who have exhibited since 1998. The total is 1,622, and some of them have exhibited several times. With regard to the frequency of exhibitions, the Charlottenburg/Wilmersdorf Municipal Gallery (17%), the Haus am Kleistpark in Tempelhof-Schöneberg (16%), the Galerie Nord/Kunstverein Tiergarten in Mitte (15%), the Galerie am Körnerpark in Neukölln (12%) and the Weisser Elefant in Mitte (11%) are also mentioned (n=648).

Art Market

When taking into consideration the sale of artworks, self-marketing from the studio and direct sale to collectors play the biggest role with 40% (n=1,251). 12.1% of the participants have a loose connection to galleries (14.2% of men and 11.5% of women). 9.3% (8% of men and 9.8% of women) have a fixed contractual relationship with one or more galleries. In cases of artists with connections to galleries, in 31% of the cases the galleries are located in Berlin (n=294), 26% are elsewhere in Germany, and 23% are in Europe excluding Germany; the USA (2%) and countries outside Europe (4%) are also mentioned. 9% of the respondents sell through other intermediaries and 5% sell their artworks online. 2.2% of all respondents participate in an artist-run gallery. Of the artists with a connection to a gallery, 15.5% have a formal contract with their gallery (n=290) (18% of women and 14% of men). This low value reflects a traditional and firmly anchored culture of friendly cooperation in the art business, which symbolically shows that art is not about economic interests. At the same time, this lack of contracts is one of the main causes of conflicts when the previously cultivated friendly relationship comes to an end. It may be true that economic criteria are not the main priority for almost all stakeholders in the art business; nevertheless, contracts should be drawn up

between artists and gallery owners, given that contracts are important because they regulate exceptional cases. Regarding the existing power constellations, written agreements help to address informal power imbalances and to avoid or at least compensate for undesirable consequences. Participating artists evaluated the collaboration with art galleries as average. On a scale from 1 (very bad) to 10 (very good), the mean rating is 5.5. Positive aspects mentioned are friendly relationships and trust between gallery owners and artists. On the other hand, in addition to the lack of contracts and the non-binding nature of the business, participating artists usually criticized the lack of commitment by gallery owners to sales or poor sales performance.

Our study on the economic and social role of contemporary art galleries in Germany in 2013 showed that only 25 percent of all represented artists in German galleries are female; 75 percent male. But this is not only a purely German phenomenon. These structures were created decades ago and are changing slowly. Older artists often act as gatekeepers, opening doors to (young) talents, connecting them to key people and thus automatically setting them apart from others. Informal and formal networks play a decisive role in the art business. Women are now more active in networking than men. At both Berlin art schools, the Weißensee Academy of art Berlin and the University of the arts (UdK), the rate of female graduates is constantly above 50%. At the moment, it may be that the majority of male buyers are more interested in male artists. Perhaps it is also the case that, for family reasons, women are less flexible and less present in some phases. But with greater presence at the colleges and more networks, the disproportion of exhibited artists should at least partially dissolve over the next few years. For instance, during the Gallery Weekend Berlin that happens every spring the visitors can see this change for themselves.

By analysing the results, it should be emphasized that it is not about women's art, but about art in general. The debate about the presence of women in art is nevertheless necessary, because otherwise art reproduces social grievances such as women's discrimination, instead of addressing the injustices and contributing to their dissolution. Over the last three years, 24% of the artists in the survey presented works at an art fair (n=1,248). There are no gender-specific differences.

The artists from Berlin who responded our survey participated in the following art fairs:

Art Cologne	27%
Preview, Berlin	19.5%
Berliner Liste	19%
Art Karlsruhe	15%
Art Forum, Berlin	14.5%
Positions Art Fair Berlin	12%
Art Basel	11.2%
ARCO Madrid	10.5%
Art Berlin	8%
Art Brussels	7.3%
abc – art berlin contemporary	7.3%
FIAC, Paris	7%
Artissima	6.8%
Vienna Contemporary	6.8%
Liste Basel	6.5%
Art Basel Miami Beach	5.2%
and others (n=384)	

Workspace

When selecting a workspace, in addition to the working conditions and the local infrastructure, participating artists also considered the proximity to colleagues, the distance to their own residence and the total costs involved. In Berlin, half of the workplaces are located in the districts of Kreuzberg (15.5%), Neukölln (14%), Wedding (12%) (n=1,176), followed by Mitte (9%), Schöneberg (7.5%), Prenzlauer Berg (7.5%), Pankow (6%), Köpenick (5%), and Charlottenburg (4.5%). On average, the studios are 6.5 kilometres from the places of residence (n=857). Half of the artists have under 4 km to travel to reach their studio, while for 18% the distance to the studio is further than 10 km away. The participating artists take an average of 20 minutes (n=931) to get from their apartment to the studio and half of them take less than 15 minutes – whether by bicycle (47%), on foot (22%), public transport (20%) or car (11%).

The monthly costs for an artistic workspace are currently approximately 400 euros. In 2011, the amount paid was, on average, 320 euros. In the context of this study, we aimed to evaluate the changes in the total costs of maintaining a studio. Our findings show an increase of 23% (n=1,272). This rent increase corresponds to the national German average; however, the value is below the general trend in Berlin's rental market. Regarding the rent increase, we found that the median value was around 10%, i.e., half of the participating artists have experienced increases up to this value, while the other half has had a rent increase above that rate. 20% of the respondents are paying between 50% and 100% more for their studios in comparison to 2010. Others have rented a smaller studio and pay a similar sum to that of 2011, therefore paying comparatively more per square meter.

29% of the participants in the survey work in a private studio or extra workspace (n=1,523) and 15% in a publicly funded studio. 11% have a private studio apartment, and 2.2% a publicly funded one. 8.5% use a shared workspace. 31% of the respondents use their living space as a workspace or have no specific workspace, although they would need one. Half of the studio seekers state that working at home is no longer feasible. We also notice that given the current costs of a workspace, many artists try to find a compromise solution, but in fact they really need a larger area for their work. Dr. Martin Schwegmann, studio commissioner and director of the studio office at the bbk berlin's Kulturwerk, sees an additional demand for at least 2,000 studios in the short and medium term. The selection committee appointed by the Senate assigns the publicly funded workspaces according to the criteria of professionalism and urgency. According to our research, 37% of the rental contracts are temporary, 43% indefinite, and 20% do not specify (n=1,303). More than half of the rental agreements are limited to one or two years (n=465), 20% indicate an eight-year period (limited funding period of the studio programme). The contracts will expire for 31% of the respondents in 2018 (n=460), for 24% in 2019, and for 17% in 2020.

Economic Situation and Gender Pay Gap

Only a few artists can cover their expenses with the income from their artistic practice. We find similar results to the 2011 study, which found that the visual arts sector is a loss-making business for the artists.

In 2017, did the income from your art practice cover your invested expenses for this work?

Yes, (almost) completely	20.5%
More than 50%	15.5%
Less than 50%	23.5%
No, (almost) not at all	36.5%
Not specified	4%

(n=1,323)

Only 24% of men and 19% of women participating in our survey were able to cover their living expenses almost completely or completely through their artistic practice. On average, income from art in 2017 covered the working-related expenses of 44% of the participants (n=1,323). While for men this figure was 47%, for women it was 42%. The median value was 37%. About 20% of all artists were able to cover more than 90% of their costs. 12% of the artists indicate the cost coverage as 0%.

60% of the participating artists have no debts (n=1,314). Nearly 10% have debts exceeding their total annual income in 2017, for 5% of the respondents, debts account for more than half of their total annual income, and 15% of them have debts lower than half of their total annual income. One could have assumed a higher level of indebtedness, however, we find that artists seeking credit have difficulties providing revenue forecasts to banks and credit institutions. Some artists have a small business; 4% of respondents have a permanent employee and 18.5% employ temporary assistants or other employees (n=1,308) – in general, only one person. About 1% of participating artists have more than one employee.

The annual income of Berlin-based artists in 2017 is around 20,000 euros, which does not correspond to their required income, currently stated at around 23,000 euros – this latter figure corresponds to about half the average annual income of full-time employees in Germany. The earnings are made up of various sources: income resulting from artistic practice, funding programs and stipends, income from non-artistic related activity, non-artistic related state support (such as unemployment benefits or ‘Hartz IV’, social assistance) and other revenues and contributions. Overall, the income of almost 10% of all artists is derived solely from their artistic practice (13% of men and 8% of women) (n=1,023).

30%	of the respondents stated that more than 50% of their income comes from their artistic practice
40%	of the respondents stated that more than 50% of their income comes from non-artistic work
10%	of the respondents stated that more than 50% of their income comes from state support
15%	of the respondents stated that more than 50% of their income comes from other revenues and contributions
5%	of the respondents stated that part of their income comes from funding programs and stipends

Most of the participating artists have income from non-artistic activities. For 40% of them, income from non-artistic related activities corresponds to more than 50% of their total annual income. 58% of the respondents have a side job in addition to their artistic practice (n=1,323) – of these, 66% are self-employed, while 30% are employees. Considering the characteristics of their secondary activities, 32.5% are non-artistic related activities, 27% are art-related activities (gallery, exhibition space, etc.). 28% say they teach, 6.5% have a ‘mini-job’.

For about 10% of the participating artists, state support corresponds to more than 50% of their total income. 5% of respondents receive unemployment benefits or ‘Hartz IV (ALG II)’ continuously, 5% temporarily, 4.5% as a supplementary financial benefit (n=1,278). For about 15% of the artists in our survey, other revenues and contributions correspond to more than 50% of their total annual income. In general, 42% of the support received by the artists is provided by their partners or family (n=596), 5% receive support from their homelands and 4.2% have financial sponsors.

To compare men’s and women’s income as well as to analyse the gender pay gap we considered all income from artistic practice above 1,000 euros. We found that the average income is around 9,600 euros per year, while the median value is 5,000 euros.

Income from artistic practice – annual income

Men	11,662 euros
Women	8,390 euros
Gender pay gap	28%

Taking into consideration those with an income below 1,000 euros, the gender pay gap would be 32%. About 12% do not earn any income from their artistic practice. 16% of men and 20% of women earn an annual income of less than 1,000

euros from their artistic practice. If we calculate the Gender Pay Gap at the minimum value of the Künstlersozialkasse (KSK) (social insurance for artists) of 3,900 euros per year, we obtain a gender pay gap of 27% as a result. For comparison: According to KSK figures for 2017, the gender pay gap in the visual arts in Berlin is 29%. The basis of calculation is the reported average income of 13,745 euros for men and 9,712 euros for women. We have not taken into account areas of activity listed by KSK that do not belong directly to the visual arts, such as graphic and communication design. The income gap between men and women is thus higher in Berlin's visual arts sector than the so-called unadjusted gender pay gap in Germany, which is calculated at 21% by the Federal Statistical Office.

With regard to social security in Germany, 59% of the artists (n=1,293) are members of the Künstlersozialkasse (KSK), which is responsible for contribution determination and contribution collection. The social insurance for artists provides freelance artists with access to statutory health insurance, long-term care insurance and a pension. A contribution is paid corresponding to an employee's contribution. 15% are insured due to a permanent position with an employer, 4.25% are insured as a family member without a contribution – proportionally more women than men are co-insured. 24% of respondents have statutory health insurance not related to the KSK, while 5.3% have private health insurance. Statutory pension insurance covers 13.5% of participants, private pension insurance 3.5%. A complimentary private pension scheme covers 10.6% of the participants – here, too, the proportion of women is slightly higher. 3.4% of artists without a German passport are insured in their country of origin. 2.6% of the respondents said that they have no social protection.

The average pension expected by artists is 357 euros (n=629), the median value is 280 euros. That means that half of the artists expect to receive less than 280 euros as their pension. In general, the pension amount in Germany has been falling for years, experts warn of an increase in old-age poverty. The pension expectation of the artists is about 500 euros less than the average retirement amount paid last year in the whole of Germany. 23% of artists receive or expect to receive complementary income in addition to their legal pension claim, e.g. from inheritance, income from real estate, capital gains (n=1,240). Only 9.5% claim to be able to cover their livelihood with their pension or possible additional income now or in the future (n=1,203), about 10% of women and 8% of men. In summary, we can assume that 90% of the artists are or will be affected by poverty in old age.

Funding programmes and stipends

For just under 5% of the artists, income from funding programmes and stipends played an important role. About 60% stated that they apply for funding (n=1,318), and about 60% have received funding at some point in time. Those applying for funding do so on average about five times a year (n=672). The median value is three times, which indicates that there is a small group of artists who apply for

a disproportionately large number of grants. The average success rate is 19%. From this general perspective, there are no significant differences between men and women. They apply about the same number of times and have a similar success rate.

The disparities become apparent when asked about the type of funding. Only those participants who have already received funding were considered; multiple answers were possible (n=798). Included in the categories examined were a variety of grants that play different roles in terms of income and reputation. However, it can be noted that there is an inconsistent picture regarding gender, which we should consider in detail to make our final evaluations. 78% of women received stipends and 71% of men, 59% of women took part in a residency programme, 47% of men. 27% of women and 22% of men were supported received support for cultural education. 51% of men have already won a prize and 45% of women. 33% of men and 25% of women have already had artworks acquired by the public sector.

The artists have applied for the following:

Senate of Berlin work stipends	60%
Studio support programme	53.5%
Senate project funding	39%
Foundation stipends	34%
Travel allowances for work abroad	28.5%
Goldrausch project for women artists	22%
Senate catalogue/website support	20%
Municipal Galleries	20%
Capital Cultural Fund	19%
Percent for Art (Kunst am Bau)	19%
District project funding	16%
Independent project and off spaces	16%
Visual Arts Support Commission	15%
Federal Cultural Foundation	13%
Private support	13%
Artist-in-residence programmes	11%
DAAD Artist-in-residence programme	11%
Project Fund for Cultural Education	10%

(n=986)

The following support or funding has been received by the artists:

Studio support programme	26 %
Private support	17%
The bbk berlin Print Studio	17%
Foundation stipends	16 %
Independent project and off spaces	15 %
Municipal Galleries	15 %
District project funding	12 %
The bbk berlin Sculpture Studio	11%
Senate project funding	10 %
Senate of Berlin work stipends	9.5 %
Percent for Art (Kunst am Bau)	7.5 %
Goldrausch project for women artists	7 %
Travel allowances for work abroad	6 %
Artist-in-residence programmes	5.5 %
Visual Arts Support Commission	5 %
Capital Cultural Fund	5 %
Project Fund for Cultural Education	4.5 %
DAAD Artist-in-residence programme	4 %
Private printing studios	4 %
Career Centre of the University of the arts	4 %
Senate catalogue/website support	3.5 %
Federal Cultural Foundation	3 %
Private sculpture studios	1.5 %

(n=1,194)

Family Situation

38.5% of the artists who answered our survey currently have children to support or had in the past (n=1,302). It can be assumed that there is no major deviation from the norm in Germany, where women between the ages of 15 and 49 have an average of 1.4 children. The birth rate in Germany is one of the lowest in Europe. Both women and men spend an average of 12 years (n=420) parenting during

their careers, some of them up to 20 years and more. Behind these figures lie a variety of different life models and living conditions. It is clear that the decision to have a family and children, though consciously made, comes at a time in life which is critical for career development and could be decisive. As women need to restrict their careers to benefit their children and families more than men, female artists can expect stronger disadvantages in their professional development. In addition, women also assume greater responsibility than men when it comes to caring for relatives. 11% of men and 14% of women have or had relatives in need of care during their artistic career (n=1,290), and during this time have taken on an increased workload as carers over several years.

Overall, 24% of the artists with children (n=486) are single parents, about 13% of single parents are men, 87% are women. This also corresponds to the national average. The Federal Ministry for Family Affairs, Senior Citizens, Women and Youth reports that of the approximately 8.1 million families with underage children in Germany, almost 20% are single mothers or fathers (1.6 million). In nine out of ten cases, the single parent is the mother. Of all the artists in our survey who have children, 4% of men and 18% of women receive alimony or have received alimony (n=492). In half of the cases there were problems with the alimony.

When asked about the proportion of time spent on parenting, men say 50% and women 75%. If we assume that according to parental feedback, 25% of the time spent raising children is spent by both parents together, then the following exaggerated scenario for the distribution of parenting time is likely to be: A quarter of the time the father alone is responsible for the parenting, a quarter of the time both parents take care of the children together and half of the time the mother alone is responsible for the children. Both women and men put the financial contribution to child rearing at 50% on average, which sounds fair, but in comparison with the time distribution scenario, it means mothers bear an overall greater burden. It is therefore not surprising that 50% of women and only 37% of men postpone having children or have fewer children than desired because of their professional situation (n=1,277). The family situation, in particular the time for parenting, has a greater impact on the career development of female artists than male artists. Overall, 70% of women and 25% of men have experienced professional discrimination due to their family situation. The two main reasons for this are children and (lack of) time, which were used almost as synonyms in the written answers we received.

Career and Networks

In a written response question, education is named as the most important step in the artistic career by over 20% of the participants (n=902). For women, scholarships follow in second place. Both genders named exhibitions and the move to Berlin as the most important step in their development. Also mentioned are: Residency programs, gallery representations, trips abroad and awards. Asked about the people who were most important for their career, this order arises:

A professor	18 %
A colleague	13 %
A friend	11 %
A partner	11 %
An established artist	9 %
A gallery owner	7 %
(n=1,274)	

In the written response question, 'Curator' and 'Family' were added.

44% are part of professional networks (n=1,255), women 50%, men 35%. Cooperation and collaboration are decisive for Berlin's artists in many situations (n=732), especially when it comes to exhibitions. A typical answer is something like: 'Actually, I always cooperate. When am not creating, I have more time to make contacts, often with colleagues from completely different areas.' Or: 'My work is based on cooperation', where interdisciplinarity is an important factor. Women value cooperation more than men and rely much more on each other. Almost 60% have predominantly or somewhat more contact with other women (n=1,253), which is only the case with just over 20% of men. Half of the men do not care about gender, but there is a little more contact with female colleagues. Asked about their preference, 75% don't worry about gender, but 19% of women explicitly prefer working with female artists, while 3% prefer contact with male colleagues. Only 2% of men explicitly prefer working with male colleagues, 6% prefer contact with female colleagues. 29% of women were supported by female mentors, 23% by male mentors, for 40% gender is irrelevant. 12.5% of men were supported more by female mentors, 21% by male mentors, for 54% gender is irrelevant.

72% are members of the *bbk berlin*, 9.6% are members of the *Deutscher Künstlerbund* (Association of German Artists), 3.8% are members of the *Verein Berliner Künstler* (Society of Berlin artists), 19% are members of other professional associations of visual artists (outside Berlin). 13.6% (n=529) are members of the trade union *ver.di*.

Sexualized Abuse of Power

31% of women and 9% of men have experienced sexual harassment in their professional environment (n=1,269). When asked 'Can you describe the nature of the sexual assault?' 200 women and about 20 men replied with concrete examples. The sexual violence ranged from offensive remarks by university professors, gallery owners, or collectors to clear sexual assaults. About 95% of sexual violence was caused by men. About one third was associated with abuse of power, another third with physical violence. Rape is explicitly mentioned three times. Only 7.5% of those affected (n=306) made their case public or reported it. 49.5% endured it

and have remained silent. The rest displayed diverse reactions, some confronted, rejected, broke off contact, others ignored, remained silent, and withdrew.

Of all the artists, 27% responded that they are aware of situations of sexual harassment in the art industry that did not come to light due to a power gap (n=1,229), 30% of women and 20% of men gave responses. 'Sexism is unfortunately the order of the day,' a woman sums it up in a commentary. Sexism is caused by university professors, collectors and gallery owners, some of whom were mentioned by name. In typical cases (n=296) power gaps, (male) abuse of power and bartering were repeatedly mentioned, in most cases men abused their power subtly and without the use of physical violence. Nearly 4% of female artists explicitly stated that they had already made sexual concessions for professional reasons, which they would not have made without the professional context. Overall, the figures and descriptions we have raised concerning sexualized abuse of power reflect the still unequal social position of women in the art world and the resulting disadvantage.

A Development Plan for Contemporary Art

The promotion of art has been expanded in recent years in Berlin; there are new stipends, grants and funds. At the same time, new players have entered the cultural-political stage in Berlin, such as the coalition of the *Freie Szene* (independent scene), which, as an open platform, wants to draw attention to a 'blatant misguided development in Berlin's cultural budget'. The general conditions in the art scene as a whole have not necessarily changed for the better: 'In the last decade, the number of professional visual artists working in Berlin has almost doubled, and at the same time the cost of living and, above all, rental costs have risen dramatically. This puts the improvements in the support of artists into perspective,' explains Bernhard Kotowski, managing director of the bbk berlin's *Kulturwerk*.

The demand for studios and work spaces dominates when it comes to suggestions for improving the situation of artists in Berlin and the desired initiatives from cultural policy and the question of what the artists surveyed need in order to improve their professional situation. This is shown by the answers in the survey. 'Studios', artistic creative spaces, are the basis for artistic production. In addition, the participants demand places for presentation, sales, organization and exchange. Afterwards exhibitions are mentioned, and altogether more funding. According to the situation of the artists in Berlin described here, these demands are understandable. And at the same time, the question arises as to whether or not Berlin's cultural policy has to change fundamentally under the conditions of ever-limited financial resources in order to do justice to Berlin's special circumstances and needs, and above all to its untapped potential. In our view, the answer is yes. And this is what the first steps might look like: Perspectives and development possibilities of contemporary art that are sustainable and accepted by the majority of artists can only be developed together with the key players involved. Artists can start the initiative and make significant contributions, while at the

same time cultural policy as a moderator can create commitment and reliability within a continuous process. Such a platform is urgently needed.

We therefore repeat and reaffirm a recommendation for action from the first two studies and call for a Berlin development plan for contemporary art that develops and implements goals over a period of ten years. This development plan cannot and should not define contemporary art and its key players, but rather create the conditions and perspectives for fruitful developments and enable self-observation and the ability to learn, not across disciplines, but as a first step with a political process which focuses on the visual arts, with its own logic, its own laws, and its own networks. An exchange with other cultural sectors takes place in the second step. An art development plan creates occasions for formal exchange, goals of all involved can be introduced and together priorities can be set. Adopted objectives can be related to budget planning by cultural policy. The objectives are evaluated on the basis of criteria agreed with the parties involved. Drafts come from the key players, who thus autonomously and self-confidently help to determine the goals, content and criteria for implementation. The continuous platform is anchored on working meetings of representatives of artists, galleries and exhibition spaces as well as other institutions with changing thematic focal points and a moderated exchange. This 'Parliament of Contemporary Art' brings together representatives of contemporary art from the federal, state and district levels. Existing knowledge from the districts is used in this way and international relations are also used and developed. In this way, not only activities within the space in which contemporary art unfolds can be coordinated. At the same time, this area would gain greater visibility and become a reference for others. With a development plan for contemporary art, Berlin can set the trend not only artistically but also in terms of cultural policy.

Learning from New York?

New York City provides us with an instructive example of a cultural development plan. The recently developed Cultural Plan was initiated by the New York City Department of Cultural Affairs. With the subtitle 'A Cultural Plan for All New Yorkers', the plan is intended to take into account the cultural and ethnic diversity of New York City. Despite various methods of participation, some groups in New York's cultural landscape felt unconsidered and wrote the People's Cultural Plan on their own initiative. Such a course of events is not only expected, but is also desirable, because it results in a joint approach that would not be possible without a first step.

A development plan for contemporary art can guide both the political administration and the artists as a flexible map for future measures and goals. As a reference, such a plan can develop a more long-term understanding about which ideas, priorities and goals of Berlin cultural policy can and cannot reach consensus among cultural policy agents. Thus, a cultural plan can document success and consensus as well as failure and dissent for later collaborations. It is clear that a

development plan must be a lively navigation aid and must take into account the ever-changing circumstances of urban development. Furthermore, a development plan would have a binding function in terms of institutionalizing cooperation between self-organized cultural policy agents such as the *Rat für die Künste, Haben und Brauchen*, the bbk Berlin, the *Network of Berlin Independent Project spaces and Initiatives* and *Independent Art Coalition*. In order to breathe life into a dialogue on cultural policy, institutionalized open spaces are needed. This dialogue regularly brings together all those involved in Berlin's cultural policy.

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- Maria Nitulescu, Visual artist
- Eduardo Padilha, London-based artist, Director of the Balin House Project Art Space
- Stephen Palmer, Head of Online Content, a-n organisation
- Ruth Phillips, Information Governance Officer, Mayor of London
- Sophia Pompéry, Visual artist
- Cornelia Renz, Visual artist, former spokeswoman for the bbk berlin
- Römer + Römer, artistic partners
- Egon Schröder, Manager of the bbk berlin's Kulturwerk
- Dr. Martin Schwegmann, Studio Representative of the City of Berlin in the bbk berlin's Kulturwerk
- Pola Sieverding, Visual artist
- Katja Strunz, Visual artist
- Signe Theill, Artist and curator
- Tatjana Turanskyj, Filmmaker and producer, Pro Quote Film
- Rico Valär, Culture and Society Research Assistant, Swiss Federal Office of Culture
- Saralisa Volm, Actress, film director and producer, curator and author
- Ute Weiss Leder, Visual artist, public relations at the bbk berlin.
- Roswitha Wille, formerly on the board of Gedok Berlin
- Phoebe Wong, Independent researcher and art writer based in Hong Kong

Finally, thanks again to all 1,745 Berlin's artists who participated anonymously in the survey!

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