

BERLIN 1988

1. AIMS AND OPERATIONAL FEATURES

1.1 Background

The constitutional position in Berlin makes it a federal state at the same time as a city. The City of Culture took place in West Berlin before the political changes of 1989, when the city had a population of some two million. At that time, under the provisions of the four-power treaty (3 September, 1971), the occupying powers had a right to veto certain actions in Berlin covering status and security. The isolated position of the city, imbued with an atmosphere of political danger, resulted in a bracing climate for the arts favourable to experimentation.

Massive investment in the cultural life of West Berlin was a central feature of the strategy to sustain Berlin's metropolitan reputation. With substantial annual cultural budgets (e.g. DM 590 million in 1988), West Berlin had developed a very dense and vigorous cultural life, to which the residents responded openly and critically, establishing a market of some 8 to 9 million annual attendance. A survey of West Berliners put the strength of the city's cultural provision amongst its three most favoured characteristics. This was also a challenge for anyone planning the City of Culture to judge how best to contribute to Berlin's already rich diet.

1.2 Designation and rationale

The possibility of a West Berlin candidacy for the City of Culture was put forward at an early point and the city made a contribution to the programming of Athens 85 and Florence 86. The German Federal Government (the Foreign Office) sought the advice of its internal standing Conference of Culture Ministers (KMK) on the nomination, as it was constitutionally required to do. After giving some consideration to rival suggestions of Bonn and Munich, it recommended that West Berlin should be the German nomination.

The Council of Ministers agreed West Berlin on 28 May, 1985. At that time, the East still contested whether West Berlin was part of the EC. Designating West Berlin as the City of Culture for 1988 was a political decision to help the city in its exposed position. Reflecting the sensitivity of the situation, West Berlin was careful during 1988 to use the sobriquet "European City of Culture", rather than the more assertive alternative "European Cultural Capital".

The choice of year was not a straightforward matter. In 1987, it was intended to celebrate the 750th Anniversary of the Foundation of Berlin with separate festival programmes in both East and West Berlin. The latter was entrusted to the Director of the Berlin Festival. This celebration turned into a prestige event in East/West sparring, with an especially glamorous arts festival mounted in the East. A large budget was made available in West Berlin (DM 100 million), including provision for required infrastructure projects. Additionally, DM 130 million were available for

historic monuments, garden monuments and urban features. Construction work, such as the extension to the Philharmonie was not included in this amount.

One thought was to combine the City of Culture with the 750th celebrations. Another was to separate the events and go for 1989, but it was evident that Paris wanted that particular year. In the end, it was decided to accept 1988 and use it to reinforce the efforts of 1987 by promoting a contrasted aspect of the city's cultural life. Whilst 1987 reflected inwardly on the city, its physical features and its history, Berlin 88 was about the city's relations with Europe and its openness to wider influences.

1.3 Objectives and broad approach

In accepting the European Community's designation as European City of Culture 1988, West Berlin wanted to identify itself with "Europe" and to present itself as a cultural showcase to the Free World. Beyond this political purpose, Berlin also identified an artistic development opportunity for the year. The intention was not simply to "produce a firework", but also to encourage activities, organisations and expertise which would yield lasting traces for subsequent years.

The main idea was to present new artistic developments in the shape of workshops which revealed the processes of creativity. An advisory planning group, consisting of artists, executives from cultural institutions and representatives of the Director of the 750th Anniversary celebration, developed the broad framework of the programme. The aim was to create a "meeting point" for artist professionals to explore and exchange new kinds of work, especially where the art form boundaries were breaking down. The themes for the City of Culture concentrated on three aspects of Berlin, which presented the city as:

- a place of innovation (a city which had left a mark on the cultural history of Europe);
- a meeting point between East and West (where an attempt could be made to overcome, at least in an intellectual field, the political division which existed); and
- a centre of creativity (in which artists from a range of disciplines might be brought together in workshops).

1.4 Arrangement of the event

The event was organised through the Senate Department of Cultural Affairs. The Senator for Cultural Affairs, Mr Volker Hassemer, was responsible for the special Berlin 88 budget, for the overall co-ordination of the programme and the general public relations work. The programme was submitted for approval by the Senate and the House of Representatives in September 1987.

Unlike the 750th Anniversary celebration, no independent commissioner was appointed to run the event. A small working group chaired by the Senator within the Cultural Affairs Department was the co-ordinating mechanism. Responsibility for public relations and press was put in the hands of a freelance team attached to the Department, many of whom had been responsible for this work during the 750th Anniversary celebration.

The Berlin cultural institutions were meant to take the lead in this structure. Grants were given to a range of organisations for some 45 to 50 projects. The participating organisations included the Berlin Festival, the Ufa Factory, the Berlin Schaubühne, Tempodrome and the Forum of Young Designers. Additionally, a new non-profit organisation, the Werkstatt, was established to take responsibility for the projects at the heart of the programme. Originally, this was intended to be the role of the Academy of Arts.

Nele Hertling was appointed Director of the new organisation from February 1987, which arranged some 25 funded projects, mainly in the areas of drama, music, theatre, dance, visual arts and design. Most of the projects were managed directly by the Werkstatt but, in some instances, projects were sub-contracted to (or co-produced with) other organisations. Whilst the Werkstatt had full freedom to operate as an independent body, financial control remained firmly with the City, funding the overheads of the Werkstatt whilst requiring individual funding bids for each separate project.

Building programmes, which had been a major feature of the 1987 event, were not an aspect of Berlin 88. The staffing for Berlin 88 can be estimated at some 60 at the peak. Within the Senate, some 20 were primarily engaged with the project. The Werkstatt engaged a further 30 or so in various capacities around a small core office and five to ten provided additional publicity support.

1.5 Framework of relationships

A framework of relations was set through West Berlin's existing governmental structures. Various departments of the state government became involved, such as the Senate Chancellery, which was responsible for questions of protocol, and the Senate Department for Construction of Housing which arranged architectural exhibitions in the Berlin Kunsthalle. The Tourist Office, which at that time, was part of the Economic Affairs Department, attempted to collaborate over the event but tourism was not a central objective of the City of Culture project. There were the usual complaints from the tourism side that the programme details were late for travel trade purposes.

Other departments of the Berlin Senate were involved only insignificantly in Berlin 88. The wider programme of celebrations which featured in some subsequent Cities of Culture were not an aspect in this case. The 750th Anniversary celebrations of the previous year had provided for these community needs. The education authorities did not undertake any general initiatives in support of the City of Culture, despite the Werkstatt music programme, which developed a novel form of music project with some 20 schools.

The state cultural institutions did not play a significant planning role in the realisation of the programme of Berlin 88. Contributions included two large exhibitions with popular appeal, Emperor Augustus and The Position of Art Today, mounted by the Stiftung Preussischer Kulturbesitz. The Deutsche Oper collaborated in the music theatre programme and responded to the City of Culture theme in its regular repertoire. The Berlin Philharmonic Orchestra gave the opening concert; the Berlin Festival contributed significantly to the music programme (e.g. the Brahms/Schoenberg cycle) and the state Schauspielbuhnen Berlin took part in the theatre programme.

1.6 International dimension

Relations with other European governments took a particular form in Berlin 88. The Senate contacted all EC member states through diplomatic channels with a request to nominate contact partners who might propose programme elements. Only in a few cases did this function well. Besides France and the United Kingdom, Italy, Spain and the Netherlands participated in the City of Culture programme.

As occupying powers, France and especially the UK had a particular interest in Berlin. In the case of the UK, a "serious commitment" was anticipated and "Britain as one of Berlin's protecting powers will, surely, want to ensure that 1988 is a magnificent success". As an example of the process, familiarisation visits were arranged for key figures in Berlin 88 to Britain and a British Council official was seconded part-time to the Werkstatt office to help implement the selected projects. The Berlin Cultural Senator recognised the value of this "insider approach" which produced "the most outstanding (contribution).... because Britain has collaborated with us from the planning stages, and they have given not only financial support but through the British Council have thought and worked beside us with the result that the British contributions have been closest to the concept of Berlin 88". The British Council valued its contribution at £526,000 and it created opportunities in the City for 500 British artists. This related to 17 funded events and 16 non-funded events. The Council produced its own brochure: "Great Britain in Berlin: European City of Culture 1988". The British Council regarded its contribution as a success ("fantastic output"), generating significant press coverage (144 press cuttings).

Collaboration with the Greek Ministry of Culture over the Mycenae exhibition was an example of an input from a former City of Culture. By the same token, the Netherlands Theatre Institute had hoped to establish a line of rolling collaborations through the Cities of Culture, focusing on young practitioners, professional meetings and multi-disciplinary projects. Aspects of this were close to the professional interest of the Werkstatt and a number of Netherlands projects were included, but only to a limited degree did this represent a formal City of Culture collaboration. No interest was expressed in this development from Paris for the following year.

A different kind of contribution from abroad was made by the City of Glasgow. As in Amsterdam 87, Glasgow organised a Berlin programme as a fore-runner for Glasgow 90. This went wider than an "arts" programme, for example, with retail promotions of Scottish products in Berlin stores and a Military Tattoo. Not all the events were entirely successful (e.g. a poorly-attended Ceilidh which proceeded a

popular, classical concert) and there was conflict over a clash of dates and a cancelled concert. Where the programme slotted into local requirements there was more success, and the workshop theme was effectively addressed in a youth dance project and writers' and photographers' workshops.

2. FUNDING

2.1 Available resources

West Berlin took an early decision to establish a special budget for the project and so planning was possible in the confidence that a major event would be funded with extra resources especially provided for the purpose. Gross expenditure on the project amounted to DM 54.5 million. Sales income at DM 6.9 million and sponsorship of DM 0.92 million produced a net figure of DM 46.6 million.

West Berlin accounted for the major share of the financial support with a contribution of around DM 45.4 million, DM 40 million of which was a core grant and the remainder provided for various extra purposes. The Federal Government and the EC made relatively minor contributions at DM 2.6 million and DM 1.5 million respectively. Because of additional payments in kind by EC member states and sponsors, less funding than expected was required by the Senate and a "surplus" of DM 2.8 million reached.

2.2 Sponsorship

The Christian Democrat Government in West Berlin at the time had a policy to seek the development of sponsorship. The sum raised for Berlin 88 was DM 0.92 million in cash and DM 0.65 million in kind, a total value of DM 1.56 million. Some 42 companies made a contribution, 19 in cash, 25 in kind and 5 in both ways. Three companies alone accounted for well over half the total sponsorship value.

The Berlin 88 sponsorship represented less than 2 per cent of necessary expenditure and must be judged rather disappointing. Efforts to raise sponsorship were first entrusted to an advertising agency which was also to be responsible for general public relations work. Later the task was transferred to the team responsible for public relations, attached to the Senate Department for Cultural Affairs. Furthermore, a private consultant was contracted to assist in finding sponsors. There were certainly some significant weak points:

- the sponsorship campaign lacked a structured approach;
- limited business benefits were offered in return (no acknowledgement was made of sponsors in the commemorative volume published by the Senate);
- sponsorship fatigue after the 750th Anniversary event restricted interest.

2.3 Expenditure

Programming accounted for some 82 per cent of expenditure (including 15 per cent allowance for promotion of projects). Some seven per cent went on general promotion and publicity, nationally and abroad. In art form terms, fine art (24 per cent), theatre (27 per cent) and music (20 per cent) took most of the programming budget, with a smaller sum (five per cent) spent on film and design. Some seven per cent of expenditure went on literature and youth projects. The European Film Prize, developed in Berlin and launched in 1988, was funded from other budgets, as was the project Inferno und Paradies. Only some 35 per cent of the Berlin 88 budget was spent on the Werkstatt programme. The Senate Department for Cultural Affairs handled around 52 per cent and the remainder was spent on promotion and by the other Senate departments involved.

3. PROGRAMME

3.1 Timing and content

The programme of Berlin 88 ran from April to December. Most activity fell into the May/October slot with a heavy concentration in June, July and August. In terms of the art forms covered, the scope of the Berlin 88 programme was wide. The Werkstatt's focus on a method of working gave exceptional clarity to its part of the event. The rest of the programming inevitably seemed less coherent in its support and popularising role, though it utilised well over half the programming expenditure.

The Werkstatt programme itself addressed the "breakdown of traditional barriers between cultural forms, disciplines and genres". It brought together European artists from the fields of theatre, dance, music, fine arts, fashion and design to develop new impulses and concepts. The workshops were carried out in public and provided glimpses of creative processes "behind the scenes". The following areas were included:

- theatre: workshops by international theatre directors; 18 visiting companies;
- new music theatre: 10 outstanding examples of new music theatre drawn from across Europe;
- music: electro-acoustic and improvised music workshops; independent record producer fare; residency by the European Community Youth Orchestra; various master classes; the Berlin Festival programme was extended beyond the Berlin Festival weeks and included a Brahms/Schoenberg cycle and various living composer portraits;
- dance: young choreographers and ensembles presented new work; there was an early dance seminar; and a range of supervised performance projects;

- youth projects: composition workshops with schools; children's workshops involving circus, comedy, music, dance etc;
- fine art: critical review exhibitions challenging the established school of Berlin realists, and exchanges between artists;
- literature: symposia examining Berlin as a key to the identity of Europe; and
- design: reviews of German design, its link to other art forms and the relationship with fashion.

Contemporary exhibitions ranged from DDR art to the Joseph Beuys retrospective. Modern Art Phases, seen by 150,000 visitors, was a retrospective of 20 art exhibitions between 1910 and 1996 showing the progress in art in Germany. The State of Art Today was recorded in an exhibition involving 32 artists from all over the world mounted in the newly-created exhibition hall in the Hamburg Railway Station (built for the 750th Anniversary celebrations). This corresponded with the exhibition Art Positions Today in the National Gallery. The historical exhibitions included Mycenae, Kaiser Augustus and Topkapi. There were extensive programmes of popular music, including festivals of urban, folk and dance music, stadtmusik (classical, pop and jazz performed at sites around the city), a rock concert and an audio-visual spectacular on the theme of the "divine comedy" presented on the banks of the Wannsee.

The workshop events took place on a remarkable scale and numbered some 203 projects with 584 associated performances. Concerts of all kinds (113), dance (26) and theatre (261) totalled 450 performances. The symposia and various literary events numbered 50. The European Film Prize involved 98 cinema showings. Exhibitions generally were fewer in number (seven visual arts and 11 on socio-cultural-historical themes) but they included critical discussions and related mixed media work. The intention of spreading out into Berlin was realised with roughly half the "venues" being chosen to achieve that end. These included the AEG Turbine Hall, railway stations on the U-Bahn and many city sites used for "sound installations".

3.2 Foreign participation

Opera companies from Munich, Hamburg, the UK (x 2), Sweden, Norway, Austria and Poland brought music theatre projects to Berlin in a programme of exceptional ambition. The workshops for directors involved Fabre, Ljubimov, Wajda and Kott. The Free Group Festival extended to 56 companies, 21 from Berlin and the rest of the Federal Republic, 71 from the rest of Western Europe, three from the East and one from Africa. The level of European and East/West elements in the programme was impressive. There were appearances from some seven East European countries in total, featuring half a dozen or more items of different sizes from each. This was an important breakthrough in its time.

3.3 European themes

The international visits to Berlin in a workshop context were a practical contribution to "making the cultural unity of Europe", an express aim of the project. There were philosophical/historical projects and discussions on European ideas, such as the perception of "Europe from Abroad" and on the evolution of the concept of Europe "How did Europe get its Name?". The European Film Prize was a West Berlin initiative to build the self-assurance of the European film industry. The theme of "Berlin the Centre of Europe" was explored in a number of ways. "Riga-Latvian Avantgarde" brought Latvian paintings to the city. The workshop Iskunstvo grouped eight artists from Moscow with seven from Berlin in a four-week working period. Berlin and the Prague Circle examined the attraction of Berlin for predominantly Jewish writers from Prague between the end of the 19th century and the Nazi period.

3.4 Parallel programme, social and education initiatives

Berlin 88 was focused on art rather than culture generally and there was no broad attempt to develop a parallel programme or social initiatives. Educational work was a serious component of the workshops. This focused on training and practical opportunities for professionals, advanced students and the interested public. Some 23 projects involved children, of which the most notable were perhaps the composition workshops for 400 children from Berlin schools undertaken by the London Sinfonetta. These projects were an initiative of the Werkstatt which circulated the schools to attract interest.

3.5 Artists' opportunities

The heart of Berlin 88, the Werkstatt, concentrated on the professional needs of artists from Germany and abroad. Commissions (e.g. new compositions) were not the principal approach. Rather the project focused on the processes of interpretation and on improvised creativity, working through classes, demonstrations and seminars. It constituted an event of major professional significance.

4. **IMPACT**

4.1 Promotion

Berlin was the first City of Culture to commit serious resources to the promotion of the event, which in this case amounted to some DM 3.9 million. This was over and above promotional expenditure by individual participating projects which were required to use the Berlin 88 logo. The task of general promotion was entrusted to a freelance team, many of whom had been involved in the 750th anniversary event. The idea was to build on the experience gained in 1987. Early on, an advertising agency had been commissioned to produce a corporate identity for the event. But, the concept was changed and it was decided to proceed "in house" with specifically-engaged staff who numbered at the peak ten.

Difficulties faced Berlin 88 in developing its communication plan. Citizens' fatigue set in after the 750th anniversary, which had been mounted with the full support of the local councils and had achieved a clear profile and rhythm; this atmosphere proved difficult to re-create during the following year. The focused programme of the Werkstatt was clear in its purpose and in its relation to the three key themes of Berlin 88, but the purpose of the wider programme of exhibitions, spectacles and popular music was harder to communicate and differentiate from the normal activity of West Berlin.

Some four fifths of the promotional budget was spent within West Berlin, the rest in other parts of West Germany. International promotion was handled through the tourism authorities, both in Berlin and the German national authorities who made some efforts in Western Europe. The tourism link was reportedly not regarded as a success, mainly because of an alleged failure by the tourism authorities to grasp the nature of the Berlin 88 programme philosophy. It was difficult for the tourist authorities to address relevant markets for such programming which was unlikely to be reached via conventional tourist trade means.

The domestic promotion involved the conventional mixture of print, press, advertising and public relations. The main print vehicles were a weighty programme book for the entire year (60,000 copies) and free monthly journals (50,000 copies). The marketing did not appear to address any particular social or new public targets. Ticketing was handled in the traditional German way, in this case through the offices of the Berlin Festival.

The public relations office arranged a promotional tour to a number of cultural centres in the rest of the EC. An unusual initiative was posters commissioned from major artists (e.g. Richard Hamilton). These were toured as a set within German to public buildings and the originals were shown in Goethe Institutes around Western Europe in the year preceding Berlin 88.

4.2 Media reaction and debate

Public reaction to the event can only be judged impressionistically. No market research was undertaken on attitudes during the year. The following are reported views:

- the response of politicians was positive, despite reservations about the difficult programming; the event was political in origin, and was judged a success in those terms;
- the general public was broadly aware of, and positive about, Berlin's being "European City of Culture"; but the event is said not to have been fully understood or accepted by the wider public; there was inevitable criticism of elitism, self-conscious avant-gardism, and just excess; there were "expensive flops" and some complained that too much money had been spent on similar events in two successive years;

- there was little evidence that the event generated a new public or reached the non-attending population; it did, perhaps, stimulate increased attendance amongst the committed public; positive affects were most probably confined to young people, who became more receptive to contemporary works; and
- the Berlin press was not fully won over to the event; on the other hand, the German artistic critical press responded positively to Berlin 88 and this was also true of what international press there was.

4.3 Attendance

Attendance was estimated at 1.1 million for the Berlin 88 event. Some 232,000 were present for popular events and spectacles. Workshop events do not traditionally have widespread audience appeal and so the core performed arts programming did well to attract 213,000 visitors, with major interest in theatre companies (74,000), music theatre (34,000) and the living composer retrospectives (20,000). The historical exhibitions attracted a significant (if not outstanding) attendance. The public for contemporary art was remarkably strong at 395,000, including 120,000 alone for the Joseph Beuys retro show.

The effect of Berlin 88 might be evident in the four per cent expansion in the cultural market in the city during the year. This included exceptionally strong growth (up 26 per cent) in the exhibition market and a peak in attendance was achieved for music in 1987/88. In assessing the impact of Berlin 88, the experience of the previous year should be borne in mind, which had seen a 23 per cent rise in relation to 1986. But over half of the exceptional growth of 1987 represented a catch-up after a major fall during 1986. Following 1988, the figures appeared to decline again, except in the case of museums, but the fall did not reach the 1986/87 level. Building on the impact of the 750th anniversary celebrations, Berlin 88 appears to have maintained the upward momentum in the cultural market. Certainly, the level of public interest after the events in 1987 and 1988 remained above that prevailing in the mid-1980s.

4.4 Economic impact and tourism

Tourism data for West Berlin show that 1988 was a better year than 1987, with tourist arrivals increasing by 7 per cent. Of course, 1987 had been an outstanding year with arrivals 14 percentage points above the previous year. On the other hand, more than half the 1987 growth was compensation for the very sharp drop which occurred between 1985 and 1986 in all market sectors. It was claimed during 1988 that the market expansion built on the impact of the 1987 event. It is difficult to conclude that the City of Culture promotion made no additional contribution of its own. The level of traffic growth during 1988 was perfectly compatible with the market impact of Berlin 88. Without profile data on the City of Culture event, no conclusive judgement can be made. An important point is that in 1987 and 1988 the foreign market growth for Berlin tourism outstripped the domestic market. The foreign market increased by 9 per cent in 1988 compared with a 6 per cent rise in the domestic market.

4.5 Protocol and Europe

From a European Community point of view, there was little evidence of an improved image or expanded European awareness arising from the event. Indeed, it should be remembered that Berlin 88 explicitly played down the political links to the City of Culture, in favour of the theme of expanded relations with the East. The City of Culture itself sought little public relations exposure.

As an indication of the sensitivities of the situation, when the Federal German Foreign Minister spoke at the opening event, objections were raised by the Soviet Union. Another point of contention concerned the European Film Prize created by Berlin during 1988, running parallel with the Year of Film and Television. The City of Culture registered some reservations because the remit of the prize went beyond the 12 member states.

4.6 Cultural impact

In professional artistic terms, the year had significant outcomes in a number of areas;

- the choreographic scene in the Berlin was much boosted by the small but influential dance workshop programme during 1988;
- the design/fashion link and the valuable design documentation created during the year proved of lasting influence and value;
- the philosophy of the composition project with 400 school children over a 4-month period registered strongly with those involved; this work continues in Berlin today (also in Frankfurt, Vienna, Leipzig and Potsdam) as a direct result of this project;
- it was decided that the experiment in international co-production should be continued, especially through the vehicle of the Hebbel Theater, but also in a new dance workshop and a newly-established promoting and managing agency for international work.

5. **CONCLUSION**

As a cultural year, according to one judgement, Berlin "would be difficult to better in terms of the wealth of offerings, determination to stick to the principles and conceptual coherence". The Werkstatt was an event of considerable professional significance, a formative influence on artists involved and a source of new enthusiasm for trans-national productions. Specific collaborations initiated in the year were sustained in subsequent activity. Berlin demonstrated in this approach how a strong impact could be made with the City of Culture concept in a city already well-endowed with cultural assets.

After the self-reflection of 1987, Berlin 88 sought to present an avant-garde image for Berlin and open up the City to young people and to new ideas. Perhaps this message was diluted somewhat by the wider programme and by the political requirement that the event be stretched as far as possible to cover the full year. In retrospect, it might have been better to concentrate the event into a shorter or more articulated timescale and to present a more focused profile for the year. Nevertheless, it would seem that 1987 and 1988 represented in many ways the peak of the policy to promote Berlin on a cultural programme. There is evidence today of some retrenchment from this approach and of a less positive attitude towards the city's cultural assets.

The investment of some DM 50 million represented a funding boost of 8 per cent to the cultural system. The upturn in the cultural market was 4 per cent and in the tourism market rose seven per cent during the year. Given that no appraisal of the investment was undertaken at the time, such effects cannot be disentangled from the influence of the 1987 celebration and broader tendencies, but it is clear that the economic impact of Berlin 88 was not negative. Whether the benefit was lasting and represented value for money remain unanswered questions. The economic outcome of Berlin 88 was less important to the City than its cultural and political effect.

Berlin 88 did not totally succeed in bridging the gap between the programme and the audience. It may be fair to say that a longer planning period, stronger follow-up, and a more extensive programme of education work in fields other than music and dance might have achieved higher value added from the event. In any case, follow-through in relation to Berlin 88 was very much overtaken by the events of 1989 and the new concerns which they precipitated.

Berlin 88, income and expenditure

	DM million
Income	
Land Berlin	45.39 ^a
Federal Government	2.63
European Commission	1.53
Sponsorship	0.92
Tickets/merchandising	<u>6.94</u>
	57.41
Expenditure	
Land Berlin	
Cultural department	6.91 ^b
Other departments	5.58
Werkstatt organisation	4.07
Werkstatt programming	15.10
Other programming	22.86
Promotion	<u>3.93</u>
	54.53
Surplus	2.88

Source: Land Berlin.

^a Consisting of core grant DM 40.0 million; supplementary grant for publicity DM 2.51 million; contributions from other Senate Departments, Youth and Family DM 0.47 million; Building and Housing DM 1.6 million, Cultural Affairs (regular budget) DM 0.8 million.

^b Includes DM 1.75 million on Joseph Beuys retrospective.

Berlin 88, programme expenditure, by art form

	Percentages
Fine art	24
Music	20
Theatre etc	27
Design, film etc.	5
Literature	4
Youth	3
Other	<u>17^a</u>
	100

Source: Land Berlin.

^a Includes opening and closing ceremonies, architectural exhibitions and educational activities.

Berlin 88, attendance

Thousand

Core performed arts programme

Berlin Festival		
Musiksommer	25	
Composer portraits	20	
Brahms/Schoenberg	15	
Prometheo	2	
Other music	14	
Music theatre	34	
Theatre Werkstatt		
Trans Europ Festival of Free Groups	23	
Theatre performances	51	
Forest, Kleist, Europa	16	
Workshops, dance, literature, design	7	
Other performances	<u>6</u>	213

Popular events

Music		
Rock marathon	35	
Heimatklänge	35	
Opening concert	25	
Stadtmusik	32	
Blechreiz	7	
Spectaculars ^a	59	
Children's programme ^b	<u>39</u>	232

Exhibitions

Kaiser Augustus	93	
Mycenae	56	
Topkapi	119	
Beuys retro	120	
Stationen der Modern	140	
Other contemporary visual arts	<u>135</u>	<u>663</u>

Total 1,108

Source: Land Berlin.

^a Inferno und Paradies (46,000); Dragon festival (13,000).

^b Krakatau (25,000); Spielplatz (7,000); Children/Youth Theatre (8,000); Response with London Sinfonietta (1,000).

Berlin cultural events and institutions, attendance^a

	1985/86	1986/87	1987/88	1988/89
Attendance (thousand)				
Museums ^b	4,147	5,166	4,816	5,345
Art exhibitions ^c	933	1,555	1,952	1,693
Classical concerts ^d	518 ^e	518	566	539
Theatre ^f	2,217	2,340	2,239	2,138
Berlin 1988 extra ^g	<u>na</u>	<u>na</u>	<u>445</u>	<u>na</u>
Total	7,815	9,579	10,018	9,715
Attendance (index: 1986/87 = 100)				
Museums ^b	100	125	116	129
Art exhibitions ^c	100	167	209	181
Classical concerts ^d	100 ^e	100	109	104
Theatre ^f	<u>100</u>	<u>106</u>	<u>101</u>	<u>96</u>
Total ^h	100	123	128	124

Source: Statistisches Landesamt Berlin; Institut für Museumkunde.

^a Playing season for performed arts September-August.

^b Calendar year.

^c Includes art exhibitions in museums.

^d Professional concerts only.

^e 1986/87 figure.

^f Drama, opera, musicals, dance.

^g Performed arts only; exhibitions are incorporated in the regular figures presented above.

^h Includes Berlin 1988 extra.

Berlin tourist market, development

	1985	1986	1987	1988	1989
Tourist arrivals (thousand)					
Domestic	1,548	1,417	1,606	1,702	1,848
Foreign	<u>354</u>	<u>331</u>	<u>405</u>	<u>441</u>	<u>550</u>
Total	1,902	1,747	2,011	2,143	2,398
Tourist arrivals (1985 = 100)					
Domestic	100	92	104	110	119
Foreign	<u>100</u>	<u>92</u>	<u>114</u>	<u>124</u>	<u>155</u>
Total	100	92	106	113	126

Source: City of Berlin.