

Two models of performing arts funding: German versus Turkish[#]

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ABSTRACT

We consider how the performing arts are funded in Germany, which has one of the most decentralized systems of public funding and Turkey, whose system of public funding is one of the most centralized. In Germany there is a highly sophisticated distribution of all kinds of state funded support through complex but locally sensitive hierarchies of governance. In Turkey state support mostly goes to traditional institutions while the work of experimentation and the development of new forms of theatre, including the work of drawing in new audiences, is left to the private sector. The stark contrast between these two systems of patronage can be best seen by a close examination of the actual provisions made in Germany and Turkey.

Key words: Performing arts, Public funding, Alternative theatre stages

JEL classification: G30

Introduction

By considering the contrasting methods of funding the performing arts in Turkey and Germany, this paper will indicate the kinds of funding that are most useful to the performing arts with consequent benefits to audience and performers alike.

In this article *performing arts* are defined as arts that are performed in front of an audience, e.g. drama, music, and dance. Thus *performing arts organizations* are theaters, symphony orchestras, arts centers, opera companies, dance and ballet companies, festivals, and everything in between [8].

The social and economic context of the study is one in which serious art is alive and well today and supported by significant numbers of dedicated performers and enthusiastic audiences. Contrary to the predictions of Daniel Bell, who said that serious art performances are likely to disappear as capitalist society develops, many arts performances have great appeal to the younger generation. Where we are now is in a situation of what Petr Boukal calls "The multi-source financing of the culture organizations" [3]. In this article we add to the Petr Boukal research [2] some fine detail about the actual cases of Turkey and Germany.

The continued existence of the performing arts depends on carefully thought-out public support particularly where the preservation and development of artistic diversity and creativity is at issue. Thus support can balance the negative impact of consumer society. All kinds of state funded support with more or less self-awareness addresses the survival of the

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arts in consumer society with varying degrees of effectiveness. One aim of this paper is to define the effectiveness of different systems.

Fundamentally the open market is the chief funder. But a great deal of European art would not exist without support over and above any income derived from its direct marketing. Governments today still feel that the arts have a civilising and uplifting function in everyday life and support the arts accordingly through designated organizations. And here we come to a central fact about the dispensation of funds.

If we look at the policies concerning the public funding of performing arts in general in Europe, we can not only see significant variations among the countries but also detect certain trends that are shaped by the national cultural policies. For example, some countries have a more central funding system while others are more decentralized. While most countries have national performing arts institutions that are supported to a great extent by public funding, some do not even have national public performing arts institutions but leave everything to local public institutions that are supported on the local or urban level.

In France, Spain, Italy and many countries of Central and Eastern Europe, funding comes direct from the Ministry of Culture, via specialist performing arts departments. In the United Kingdom, Ireland and Nordic countries such as Finland, Denmark and Norway, an Arts Council is responsible. Arts Councils were conceived as a type of 'arm's length' executive body with independent decision-making procedures separate from government, although in practice because of their financial dependence it is difficult to establish just how independent they can be.

There is added complexity in European countries with federal or other regional structures. In Germany, the 16 federal states (Länder) assume political responsibility for funding culture, each with their own funding programmes and policies. Belgium has distinct territorial regions and linguistic communities, each with separate structures to support culture, in the Flemish, French and much smaller German-speaking Community. In the United Kingdom, there are separate Arts Councils for England, Scotland, Wales and Northern Ireland [11].

In this paper we are restricting ourselves to considering how the performing arts are funded in Germany and Turkey since, as we have said, these represent extreme cases, polar opposites as it were. Some of the data that describes the Turkish funding situation is drawn from 8 personal semi-structured interviews (conducted by Burcu Yasemin Seyben) with the managers of a loose collaboration of small theatres collectively called "7- Alternative Theatre Stages Initiative". The data for the German case was initially derived from a seminar series at Berlin University of the Arts (UdK) and then amplified by a close reading of primary sources, most usefully the official pages of German institutions responsible for supporting the performing arts but also a variety of brochures and policy statements. As will be seen, the analysis of actual funding practices in two very different systems can serve as invaluable guidance in the development of effective and practical methods of supporting the arts in other countries such as the Czech Republic.

The Turkish Way of Cultural Funding

Most of the performing arts events in Turkey take place in Istanbul and the city houses the greatest number of performing arts venues in the country¹. Although other cities also have state and municipal theatres, most private theatre activity is in Istanbul.

¹ "There are over 160 stages and performing arts venues owned by public, government, and private institutions in Istanbul. While not all of the resident in these stages, over 200 theatre and dance ensembles make productions and performances independently or under the roof of various corporate structures.. Considerations of such indicators as the number of stages and seats in Istanbul, Istanbul as a city where 18% of the total population

The Istanbul State Theatres, with its funding of nearly TRY 20 million in 2010, its staff of over 250 persons, and 13 theatres in various districts of Istanbul, constitutes a significant portion of the performing arts scene in Istanbul. The Istanbul State Theatres and IMM (Istanbul Metropolitan Municipality Theatre) are important players in the field in terms of their annual programs, artistic and technical staffs, and their subsidiary locations in the city. Also in total they command large audiences. However, the pioneering of new developments in creative theatre performances is left almost entirely to number of small and medium scale private theatres and dance ensembles [1].

In addition to the above there are also arts venues such as the privately owned TIM Maslak Showcenter and Zorlu Center which exist only as facilities that may be rented and which do not have resident performing arts companies.

The performing arts in Turkey have always been most active in Istanbul, and Istanbul still has most of the public (central/state and local/municipal) and private performing arts institutions/companies in Turkey. So the situation in Istanbul is essentially the situation in Turkey as a whole. Here the State Theatre is a directorate of the Ministry of Culture and Tourism and the Istanbul State Theatre, founded in 1978) is a “semi-autonomous” branch of the State Theatre. As well, the Istanbul Municipal Theatre is a “semi-autonomous” institution founded by Istanbul Metropolitan Municipality in 1914. These municipal cultural centres are funded by the district municipalities and are run by officers appointed by these municipalities. In contrast the private theatres tend to be autonomous companies who own Italian theatre stages with seating capacities of 150 or more. Early examples of such private companies go back to the Reformation Period of Ottoman Empire in the second half of the 19th century. In the 20th century, these private theatres have generally been founded as for-profit companies, which offer both commercial and more experimental theatre [4]. Among the private theatres, there are also the alternative theatre companies which rent or own theatre spaces with seating capacities of 150 or less. Some of these were founded in the 1960s but recently there has been an increase in their number and popularity. The legal status of the venues varies. A few are associations and cooperatives while the majority are for-profit companies. Only two among approximately twenty alternative stages in Istanbul have legal licenses to operate as an entertainment and recreation centre and the rest do not even own licenses to operate.

Until now the State Theatre has been receiving a budget allocated by the Ministry of Finance through the Ministry of Culture and Tourism, which distributes its monies through offices in different cities. The State Opera and Ballet and the State Symphony Orchestras are similarly structured and financed. All funding comes from the central government and very little from ticket sales. Currently, Istanbul Metropolitan Municipality provides the entire funds for the Istanbul Municipal Theatre. In contrast, the private theatres and alternative theatre companies depend mostly on ticket sales augmented by monies generated by fundraising activities engaged in singly or sometimes in collaboration with one another. It's often necessary in the sector of the private performing arts for middle-sized private theatres to raise money through putting on commercial shows. These can be supported by private sponsors. In fact there is an increasing number of cultural entrepreneurs prepared to invest in the establishment and operation of small-sized performing arts spaces, with the positive result that the cultural scene has diversified since 2000.

Unfortunately, whereas artists employed by the major cultural institutions can enjoy the benefits of the national social security system, such as health insurance and retirement

in Turkey lives, attains a share ranging between 27% and 33% in terms of the indicators mentioned above” [1].

pensions, those in the private theatres, paid only for rehearsals and performances, do not enjoy such benefits. This seriously limits the number of full time artists that are employed outside the state system. In addition, the private theatres are subject to various kinds of tax. 18% of the ticket price goes to tax, and an entertainment tax must be paid as well as sundry other small taxes, so that about half a theatre's earnings end up being paid back to the government as tax. A further tax may be made on the costs of renting a venue. There is no non-profit status for these companies.

At this point mention must be made of an important possible change to the funding situation of all theatres in Turkey. The government's Ministry of Culture and Tourism has published in several newspapers and journals a draft law called "A Draft Law on Promoting Artistic Activities Through the Turkish Art Council [TUSAK]". If this law is implemented it will change the public funding not only of the performing arts but also all kinds of artistic activity in Turkey. A provisional article in the draft law says that all of the state performing arts institutions will be shut down, in which case the performing arts in Turkey will have to depend exclusively on fund-raising, ticket sales, and private investment, which is exactly the opposite of what happens in Germany, as will be seen. But even if the law is modified its very existence as a draft clearly demonstrates the government attitude to the arts, which is against public funding and which has no provision for the development of new kinds of creative art activity.

Many small enterprises that function as alternative theatres have been opening over the last decade despite the existing competition from state and municipal theatres and, of course, from established private companies. The most important reason of this increase is that theatre makers have been looking for new spaces in which to perform the vital contemporary work that are seldom staged on the proscenium stages of the municipalities and state theatres. Small groups of performers, unable to afford to rent more traditional theatre stages have created alternative spaces in garages, flats, artisan workshops and so on, renovating these them to fit their needs for the type of performances they want to present and promote. Most of these stages have been founded in the last five years. The groups that use them are generally initiated by individuals who started to do theatre during their undergraduate years in different universities and who now work either in the performing arts sector or in other creative sectors. These emerging alternative theatre groups also rent their stages to other theatre groups.

The Alternative Theatre Stages in Istanbul

In 2011, some of these alternative theatre groups came together and established an initiative named 7 – Alternative Theatre Stages Initiative. Between May and December 2012, I conducted personal interviews with the founders of the alternative theatre groups who run these alternative stages in their own venues. In the first part of the interviews, I asked them about how they manage their venues and, more importantly, how they do fundraising for the performances and venues. Thus, the following information and figures in this paper are exclusive to the stages included in the initiative, which consist of approximately 50% of the alternative theatre stages in Istanbul.

7 is an initiative founded by two or three owners of these stages who came together to informally discuss the management of alternative stages. Then came the idea of a joint initiative. They invited the founders of several other alternative stages that were similar to them in regard to capacity, size, and scope. The others responded to this invitation quickly and they founded the initiative in March 2011. Soon after founding their initiative, they organized their first common event in May 2011, which was a series of talks on the most urgent issues that concerned them, the definition of an alternative stage being the first one. The result of this discussion was that alternative stages were defined as small stages (with a

capacity of no more than 150 seats) with flexible seating, flexible and adaptable stages (only one or two of them has/have proscenium stages). Most stages were in nonconventional spaces such as apartments, garages, former artisan studios, pool halls, etc. and the groups typically were dedicated to performing new works (from Turkey and abroad) and typically regarded themselves as alternative.

The initiative is not a legal entity; it is an informal group. Its members are İkinci Kat, Kara Kutu, Kumbaracı50, Maya Cüneyt Türel Sahnesi, Mekan Artı, Oyuncular, Sahne Hal and Şermola Performans (two of which will have to move out and find new space due to urban regeneration)². The individual members of the initiative have founded these theatre companies and the stages belong to those companies. These companies do everything on their own: programming, financial management, publicity, etc. The initiative works as an umbrella under which collective action is taken on issues that are of both individual and collective concern. The main reasons for founding the initiative were:

- to increase visibility,
- to establish solidarity,
- the need for definition/acknowledgement (informal and legal),
- to share know-how,
- to create a platform to discuss common problems, and
- to create a platform to discuss contemporary performing arts scene. (Currently, 7 is taking further steps to foster dialogue among individual members to find solutions to their problems about visibility, legal recognition, and funding, in short sustainability.)

The most recent agenda of the initiative is to lobby for the central government and municipalities to give an annual support to them for operating these stages, which support could be a direct financial contribution such as an annual grant and/or an indirect contribution such as tax reduction.

When one looks at how these alternative theatre stages manage themselves financially, one is struck by the fact that they do succeed in earning most of their money: only 30% of their income comes from government and other contributions while the other 70% is their own earned income. The main sources of the earned income are: ticket sales, income that comes from touring mainly in Turkey, workshops, and other training activities organized or co-produced on these stages or elsewhere. And some of the theatre companies train nonprofessional actors working in big companies to produce plays as a part of staff satisfaction policies of these companies. Income can also be generated by renting their spaces to both independent as well as professional theatre companies for both rehearsals and shows.

The contributed income³ of these theatre stages come from the small amount of grants given through selection by the Ministry of Culture and Tourism for production of a performance. Each year, theatre companies can apply for a grant for only one production, a grant that is given by the Ministry of Culture and Tourism (The Legislation on the Support of the Projects of Local Administrations, Associations and Foundation from the official website of the Turkish Prime Ministry) [14]. It is important to consider here that the private theatres,

²These are of course not the only alternative stages in Istanbul. Some other alternative stages which are not a member of the initiative are: Asmalı Sahne, Blackout, Dot, Garajİstanbul, KREK, Galata Perform, Sahne Beşiktaş, etc. The number of alternative stages is increasing rapidly each year.

³Cash or in-kind resources that were given to the organization in the form of a gift or grant, and does not include earned income.

including the alternative stages, can receive a grant for a single production per year only and not for their annual operational costs. Secondly, this grant is given only once a year which can be at most 30.000 TRY (approximately 13.000 EUR). Furthermore, not all alternative stages can apply for this grant because, in order to be able to eligible to receive a grant from the Ministry of Culture and Tourism, the theatre company has to be producing regularly for the last five years at the time of application, a demanding criterion that is not met by some of the new alternative stages.

The following figures show the huge difference between the government contribution to the State Theatre, the Istanbul Municipal Theatre and the private theatre companies.

The State Theatre has 58 stages throughout Turkey and will increase the stages to 60 this year (2012); it employs 720 artists as government employees. The Ministry of Culture and Tourism allocated approximately 132 million TRY (56 million EUR) in 2011 to the State Theatre, and in 2012 this budget increased to approximately 158,5 million TRY (62,7 million EUR) [22]. With this funding the State Theatre had 5.625 performances and 1.641.229 audiences in 2009-2010 season while these numbers increased to 5.946 performances and 1.787.246 in 2011-12 season [5]. On the other hand, the total amount of grants given to private theatres in 2011 was 3.5 million TRY (1.5 million EUR) [27]. Istanbul Municipal Theatre had a budget of approximately 50 million TRY (21 million EUR) in 2012 [9].

With so little funding, these alternative theatre stages of 7 create miracles not so much in terms of audience numbers but in the creation of the new contemporary texts and productions. And this is the greatest strength of these stages. Between 2010 and 2012, 21 new plays were produced in 8 alternative theatre stages of 7, with a 600 seating capacity. 4200 audiences attended 1.510 performances during the 2011-2012 theatre season.

The other contributed income comes from district municipalities but this income is based solely on the personal interest of the mayor of that district. For example, while most of these alternative theatre stages are located in Beyoglu, one of the most important arts and recreation centres of Istanbul, they do not get any fiscal or other contribution from the Beyoglu Municipality. Two theatres of the initiative located in a neighbouring district receive contribution from the local government either as an annual donation or as payment of their rents because the mayor of that district takes a personal interest in arts and culture and these alternative stages. If one is to make a comparison among the contributed income sources of the members of 7 in the theatre season of 2011-2012, the figures appear as such:

6 %, 25.650 EUR, is grant coming from the central government,

4 %, 16.245 EUR, is the contribution of the local government,

61 %, 250.425 EUR is ticket sales, and

29 %, mainly touring and rentals.

The overall income of the alternative theatre stages was 950.000 TRY (410.000 EUR) while their total expenditure was 850.000 TRY (365.000 EUR).

Over the years, the members of 7 have learned to even out their annual expenditures and incomes, and also to make some profit as seen in the figure above. However, although they seem to balance their annual budgets in the 2011-2012 theatre season, we should also note that they have made considerable personal investment while turning these spaces into alternative theatre stages. The sum of initial investments of the founders of these stages to turn the spaces into performing arts facilities is approximately 680.000 TRY (290.000 EUR), which was the direct contribution of the founders of these facilities. Most of founders of these facilities drew bank credits to pay for their initial restoration. They pay back these credits

using their own sources. The owners of some of these theatre stages are engineers, bankers, architects, and lawyers who devote all their extra time and personal savings to theatre. Some of the owners have other acting jobs such as in TV series, and use their income from these jobs to pay off their bank credits. The others have made payments through their personal or family savings. In addition money was raised by donation campaigns, and in initial years seats were sold to businessmen and artists and sometimes a newly opening theatre was supported by a play staged on its behalf on another stage.

Concluding Remarks

There are numerous difficulties that arise in the management of alternative theatre stages in Istanbul. The most important difficulty is the financial situation. A lack of funding from central and local government and private sector threatens financial sustainability. And then limited seating capacities and limited marketing (this due to limited financial resources) reduces the number of audiences that can be reached and who can pay for tickets.

On the other hand, a possible future threat for these alternative theatres is in fact being too much dependent on government funding itself because subsidized public institutions are controlled and even censored by the government. For example, a conservative journalist İskender Pala along with others condemned a play called *Daily Obscene Secrets (Günlük Müstehcen Sırlar)* produced by the Istanbul Municipal Theatre. The play, it was claimed, offended the audience with its “moral” and “sexual depravity” [35] (this was in the spring of 2012). Shortly after this incident Istanbul Metropolitan Municipality made some critical changes in the regulations of Istanbul Municipal Theatre. While the artistic director would choose the repertoire on his/her own before the legislation changed, the new legislation gave this duty to a repertory committee consisting of the artistic director, two members from theatre trade bodies, an academician, a theatre critic, most of whom will be selected by the mayor of Istanbul Metropolitan Municipality, bureaucrats of the municipality, the director of cultural affairs of the Istanbul Metropolitan Municipality (Istanbul Metropolitan Municipality website). On the other hand, in 2010 one of the members of 7, Kumbaracı50, was shut down by the municipality because of not having an emergency stairway. This incident received much criticism because it appeared to most theatrical people that the venue was in fact shut down because they had in their program a play titled *Yala Ama Yutma (Lick But Don't Swallow)* which is about an angel who is sent to earth and finds herself in the body of a porn star (the play had received severe criticism from a national conservative newspaper, *Vakit*, which regarded the play as an insult on Islam [28]). The municipality shut down the theatre around the time when the play was about to be staged, stating that the theatre did not have the safety precautions, and thus a license. This looks like a form of censorship and, indeed, many artists came together and released a statement on Feb 13, 2010 which criticized the closing of the theatre [30]. However, while nothing could be done in the case of Istanbul Municipal Theatre about the change in legislation which is a method of censorship, the local government had to re-open Kumbaracı50 and even give the theatre a license which shows that the economically independent status of these alternative theatres has its advantages.

Despite all their difficulties and challenges, the alternative theatre stages in Istanbul have started to make a visible artistic contribution to the performing arts scene which can in the long run produce economic contributions to the owners of these spaces and the people whom they hire. Since these stages have been producing new works constantly despite the fact they receive so little funding from the outside sources, they have proven that not everything depends on money and that artists can first produce and then expect to earn. They created new spaces for theatre graduates and young professionals. They were the ones, therefore, who invested in the future of alternative theatre in Turkey. Further, they invented new

administrative and artistic collaborations both as individual companies and as collective members of 7 with a model based on collaboration and solidarity.

Since the artists/managers of these theatre groups and stages have been investing so much both artistically and financially out of passion for theatre, they have been very inspiring and encouraging for both emerging as well as professional theatre companies. What's most noteworthy is that the money that comes from the artistic production goes into artistic production. What they invest in most is the present and the future of contemporary theatre in Istanbul as well as in Turkey, which is priceless.

The German way of cultural funding

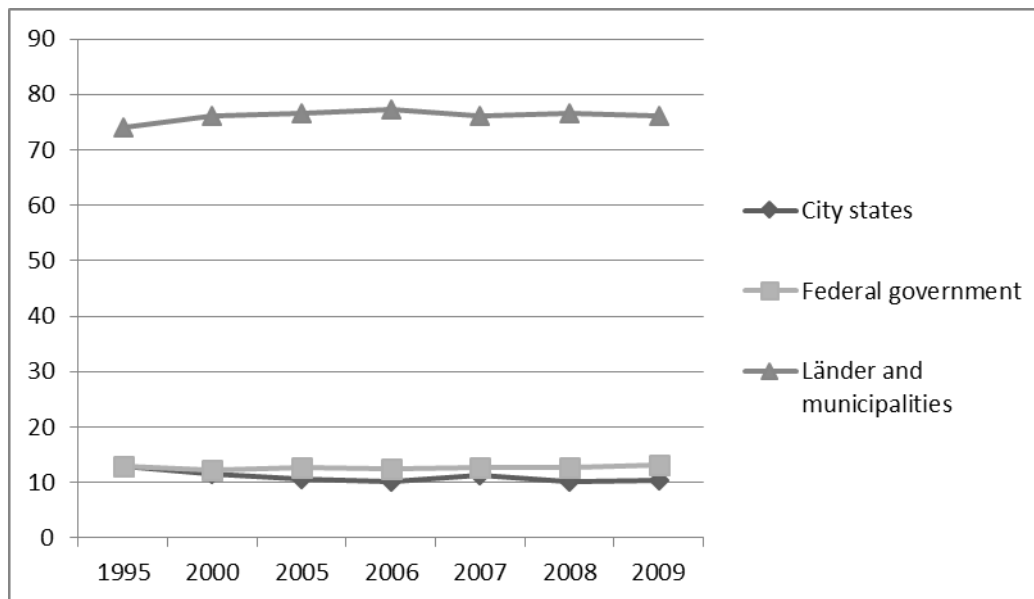
This is an overview of public funding for the performing arts in Germany, a country that in many ways both in the past and the present impacts on Czech economy. Moreover, Germany is a country where the position of culture is of primary importance. The basic principle governing cultural policy in Germany – a principle that has been enshrined in some of the Land constitutions – is to enable the greatest possible number of citizens to participate in the country's cultural life [20]. And it is fact of cultural life in Germany that the theatre is well attended by intellectuals of all disciplines, who enjoy experimental and original productions, such as those of Thomas Ostermeier at the pioneering Schaubühne in Berlin. In no way does state support for the performing arts in Germany undermine or neutralize an avant garde.

My starting point is that of Cornelia Dümcke, who writes: “As culture is understood as a so-called ‘cross-cutting issue’, in the majority of federal states the Ministries of Culture and/or Science [in Germany] are involved in the implementation of the Operational Programs via ‘Interdepartmental Working Groups’... Out of the €25.5 billion (ERDF and ESF) Structural Funds budget of 2007-2013, €258 million were officially allocated to the category of ‘culture’... And the administrative structure for the design and the implementation of the Structural Funds’ programs in Germany with regard to culture and the creative industries clarifies a very diverse and complex structure...”[12]. However there is only space in this article to consider a small part of the huge system, which pertains to the current funding opportunities for the performing arts organizations in Germany.

There are three levels of government In Germany: the Bund (the federal government), the Bundesländer (16 autonomous states) and the municipalities (cities, towns, and counties). The constitution of the federal state of Germany (Grundgesetz) defines the responsibilities and competencies among the levels. Cultural policy is based on a federal model, governed by the principles of decentralization, subsidiarity and plurality where each of the Länder has constitutionally cultural sovereignty (Kulturhoheit) [23]. Coordination among the Länder is achieved through the Standing Conference of the Ministers of Education and Cultural affairs of the Länder in the Federal Republic of Germany (KMK). Coordination among municipalities at a federal level is achieved through the German Cities Council (Deutscher Städtetag). There is a federal commissioner for cultural and media affairs for enhancing cooperation between the federal and the Länder level, and also the Federal Cultural Foundation (Kulturstiftung des Bundes) was constituted in 2002 with the aim of supporting cultural policy at a federal level.

Support for artists is provided mainly by the municipalities and the Länder (see Image 1.)

**Image No. 1: Public cultural expenditure in Germany by level of government in %
from 1995 to 2009**



Source: Author, based on Kulturfinanzbericht 2012 (Cultural Finance Report 2012)

At the federal level there are⁴ organizations such as:

the Visual Arts Foundation;

the German Literature Fund;

the Sociocultural Fund;

the German Music Council;

*the federal foundation for the **Performing Arts** - The German Federal Cultural Foundation /Kulturstiftung des Bundes/ [33] promotes art and culture within the scope of federal competence. The Federal Ministry for Culture currently allocates €35 million of its budget to the Foundation each year. One of its main priorities is to support innovative programmes and projects on an international level. This is only for larger projects (min. €50.000);*

*the Federal Government via the Cultural Foundation - The **Performing Arts Fund** /Fonds Darstellende Künste/ [34] is a registered association that supports outstanding projects in the fields of dramatic arts, musical theatre, dance, dance theatre, puppet theatre, youth theatre, performance, multimedia projects with a strong focus on the performing arts, satirical revues, circus and acrobatics, and theatre and dance pedagogy.*

There is also a federal program for art purchases and a federal collection of contemporary art.

Widespread forms of support at Land and municipal level include financial assistance for art projects, the purchase of works of art, the commissioning of artwork, the awarding of scholarships, the provision of facilities for exhibitions and performances as well as studios

⁴ By the materials of the course “E1 Financing, touring and co-producing performing arts projects” lead by Karin Kirchhoff - freelance curator, production manager and dramatic advisor – at the International Summer Courses at Berlin University of the Arts (UdK) in July 2012

and workshops, the awarding of monetary prizes and the granting of publication subsidies[19].

At the city level local departments for cultural affairs implement the coordination of municipal funding /Kommunale Förderungen/. An example of Berlin is described below.

Funding in Berlin

The media and creative industries account for some 37,000 companies, which employ more than 300,000 workers and produce an annual turnover of about €27 billion. The key businesses in Berlin's media sector are television, news agencies, film, music, telecommunications, internet and advertising [17]. Berlin's music scene comprises approximately 100 companies with a workforce of over 16,000 and annual revenues of almost 700 million. There are 10 renowned orchestras, two major concert halls, four opera houses, four musical and revue theaters. In Berlin there are an estimated 5,000 visual artists, 1,200 writers, 1,500 Pop-/Rock- and world music groups, 500 jazz musicians, 103 professional orchestras and ensembles, 1,500 choirs, 300 theater companies and 1,000 dancers and choreographers for contemporary dance [16]. This lively and nascent scene in constant flux does benefits not only from the open spaces that Berlin offers but also from the possibilities of public art and cultural support.

The responsible sections in the Berlin administration are The Governing Mayor - Senate Chancellery /Der Regierende Bürgermeister – Senatskanzlei/ and the Department of Cultural Affairs /Abteilung Kulturelle Angelegenheiten/ [15].

Conditions for obtaining grants are clear and very well described. Areas of support varied. The case of the applicant should clearly fall within the supported area and it only needs to clearly describe the problem and the urgency of the need. For instance, criteria for the support of theaters and theater / dance groups are:

Basic funding /Basisförderung, zweijährig/-funding for 2 years. Covers production costs of privately organized theater and dance groups, located in Berlin and perform at least one new production per year. Choice by jury.

Venue funding /Spielstättenförderung, ein-oder zweijährig/-funding for small theatres (develop, maintain, the equipment and / or operation of the relevant venue) for up to two years.

Individual project funding /Einzelprojektförderung/. The applicant must have at least one production shown in Berlin before with an encountered interest from the audiences and critics.

Entry support /Einstiegsförderung/- funding for emerging artists. Support for choreographers/directors who have never received considerable funding before, for young artists who starts their career etc. Subvention for a smaller production.8-10 grants 5.000 EUR.

Concept funding / Konzeptförderung/- institutional support for Berlin theatres and big well-known theatre/dance groups, for 4 years.

Project funding in the area of intercultural projects / Projektförderung im Bereich Interkulturelle Projekte/ - intercultural exchange. Support for the projects focusing on the development of own cultural identity in the multicultural city (preservation of cultural traditions with addition of contemporary culture).

Cultural education funding /Berline Projektfonds Kulturelle Bildung/ [32] offers some different forms of subsidies for projects in the field of education and community.

The Capital Cultural Fund in Berlin / Hauptstadt Kulturfonds/ [29] - the national fund finances individual projects and events of special significance for Berlin in its role as the capital. The Fund has an amount of up to € 9,866 million annually at its disposal. Financing is available for almost every area of cultural activity projects, which have a national and international impact or an especially innovative character.

International Exchange /referat internationaler kulturaustausch/ [15]. **Support for international artistic exchange and touring costs. For all genres of art. 4 deadlines a year.**

Support for Touring

Touring within Germany:

National Performance Netz /NPN/ [31] supports the touring within Germany to another federal state. It is financed by the Department of Art and Culture, City of Munich, by the Bavarian State, by the German Federal Cultural Foundation, by the Federal Government Commissioner for Culture and the Media, by 14 Departments of Culture and Arts of the German federal states and by other public funds and international cultural institutes.

Goethe Institut [24]. Supports artists based in Germany cooperating with the local Goethe Institut in the respective country.

National Ministry or Institute for Culture: Institut François, the British Council, Canada Council, Pro Helvetia, Japan Foundation...

EU support:

European Cultural Foundation [18] supports transnational artistic exchange in all genres of arts in wider Europe;

Collaboration grants for organizations;

Balkan Incentive Fund for organizations;

STEP Beyond Travel Grants for emerging artists and cultural workers.

Mediterranean:

Roberto Cimetta Fund [10]. Gives mobility grants to artists and cultural managers (only individual persons) who wish to travel in order to develop contemporary artistic cooperation projects in the Euro-Mediterranean region, in particular throughout the Arab world. The trip must contribute to cultural development at local level in South or east Mediterranean countries, benefits of experience have to be transmitted to others.

So, we've looked at different **monetary public support** components, like:

- Cultural funding (national, federal, city levels);
- Subsidies;
- Touring support;
- International exchange support.

Besides that, there is some **private funding**, like:

- Private foundations
- Commercial industry support
- Crowd funding
- Fundraisings
- Sponsorship (support in kind).

Plus, the system includes indirect, **non- monetary support** components such as:

- The simplified system of a legal entity (GBR);
- Maintenance and development Performing arts networks.
- Social security coverage. When employed, artists are covered under the general social security regimes. Self-employed artists are obliged to join the *Artists' Social Insurance Fund (KSK)*, which encompasses statutory health, long-term or old age care and pension insurance [21].
- Tax reductions. In the case of VAT, some cultural products are subject to a lower rate of 7% instead of the standard 19%; under certain conditions, public cultural operations and non-profit activities (e. g. theatre performances) are exempt from VAT and corporate tax altogether. An Act on the Taxation of Foundations includes tax incentives for the establishment of and donations to foundations. Amongst others, donations remain free from income tax to a limit of 20% and the tax free allowance for the establishment of foundations was raised from €300.000 to €1 million.

Concluding Remarks

Within this overall picture, the public funding policies of performing arts in Germany differ from other European countries which have more central cultural policies. Germany like Switzerland is a country whose funding policies are more decentralized and local public actors such as the Federal States and municipalities are the main funding bodies. For example, “Swiss theatre is funded by municipalities, and in this respect the country is comparable with Germany, where the federal states (Länder) are the binding factor in culture, not the federation itself. But in Germany, too, the municipalities (which contribute 80% of public investments) are the most influential parties in the performing arts system” [7].

Turkey is currently a country where most funding for performing arts comes from the central government, namely the Ministry of Culture and Tourism. In this respect, Turkey appears to resemble, for example France, whose National Theatre, Comedia Francaise, is funded to a great extent by the Ministry of Culture and Communication. However, even in France the national theatre has other financial sources. Turkey is one of the few countries in Europe in which national performing arts institutions are fully supported by the government. Finland and Estonia are the two other examples of this model which based its performing arts subsidies on full-time equivalent years, covering all the costs, not just the salaries [7]. Thus, with respect to having a national theatre which is funded fully through a central ministry, Turkey is very different from Germany because Germany does not even have central national theatres.

In Germany there are state and municipal theatres as well as theatres that are jointly supported by different cities. Thus, the only similarity that Germany and Turkey have in regard to public funding of performing arts institutions is that both countries have municipal theatres that are supported by the municipalities. The main difference in regard to management of the municipal performing arts institutions in Germany and Turkey is that while they are supported by the government in Germany but generally are not managed by the state, in Turkey the municipalities have increasingly more to say in regard to programming, hiring of staff and etc. Thus, although the funding of municipal theatres are similar in both countries, the management of local public performing arts institutions in Germany also differs from the case in Turkey.

One of the other similarities between Germany [5] and Turkey [1] in regard to the actors in the performing arts scene is the increasing number of independent theatres and dance companies which produce very innovative and contemporary work. Although these

independent theatres increase constantly and have become more professional each year in both Germany and in Turkey, they receive much less funding than the state-run and/or subsidized performing arts institutions in both countries. However, the kinds and amount of public subsidies available to independent theatres in Germany and Turkey also vary in the favor of the former.

[In Germany] the bulk of independent groups finance their work through individual projects, mainly via public-sector subsidies. The two chief funding instruments are the national Performing Arts Fund of the Federal Cultural Foundation and the Capital Cultural Fund for projects connected to Berlin. Since 1988 the Performing Arts Fund, founded in 1985, has spent 11 million euros nationwide for 2,400 projects; in 2011, € 785,000 for 79 projects. The Capital Cultural Fund has, since its founding in 1999, sponsored over 1,422 projects in various areas (theatre, dance, art, music and literature) with a total of about 119.5 million euros (as of June 2012). It is one of the reasons that the focal point of independent theatre in Germany today is located in Berlin [25].

Unlike Germany, there are not different kinds of public funding for independent theatres in Turkey. In Turkey, money is allocated to independent theatres by the Ministry of Culture and Tourism through annual grant applications. In 2010/2011 season the Ministry of Culture and Tourism allocated € 1,382,230 for 138 projects [26]. However, these theatres received no other funds – central and/or local – from the government whereas the independent theatres in Germany receive national, federal and local subsidies.

The independent theatres, too, receive local authority subsidies, although most of it is only allocated to projects, as well as federal state subsidies, e.g. from the Federal State Association of Independent Theatres (Landesverband freier Bühnen) and national subsidies (mostly from the Performing Arts Funds (Fonds Darstellender Künste) [5].

In a quick summary, one can state that Germany and Turkey resemble each other only because both countries have public funding for municipal performing arts institutions and independent theatres although Germany exceeds Turkey both in regards of the number of municipal theatres supported and the types and amount of public funds available for the independent theatres. However, the most fundamental difference between Turkey and Germany is that that in regard to the current policies in performing arts, Turkey have one of the most centralized while Germany has one of the most decentralized systems of public funding. However, this dichotomy perhaps will no longer be valid in the future due to the recent developments about the future of public funding of performing arts in Turkey.

Conclusion

One of the authors of this paper is manages the Czech Trio, a classical ensemble, originally formed in 1890. The repertoire is drawn from Czech chamber music and the trio gives dozens of concerts a year, both at home and abroad. During the preparation and implementation of projects, production performances and tours during 2013, the author spent the same amount of effort to (1) find a sponsor among large commercial organizations and (2) to get support from the government or foundations. There was no success in the private sector. But all the public organizations that were applied to for support responded and provided financial assistance. They are: The Ministry of Culture, State Fund of Culture (Státní fond kultury ČR), Prague City Hall (Magistrát hlavního města Prahy), Protective Union of Authors (Ochranný svaz autorský), the Foundation “Nadační fond Viktora Kalabise a Zuzany Růžičkové” and the Auspices of the Mayor of the town Písek (Záštitá starosty města Písek). Thus in the Czech Republic the most reliable and the easiest option within the context of multi-source financing seems to be public and foundational support, because “in many respects, raising funds from

foundations is the most straightforward. A foundation's purpose is to make grants and it must do so by law; a foundation might as well fund your organization.” [6]

Historically, after denationalization in 1989, the performing arts industries in the Czech Republic went through significant changes, one of which was the abolition of the federal and national creative unions that had provided artists and groups a certain amount of financial stability. But State agencies grants and grant support programs have begun to emerge and Government expenditure on culture is rising. In Prague there are substantial grants from the government to support both projects and artists in a wide variety of artistic fields.

Thus it would be fair to say that in countries like the Czech Republic the system of intelligent and generous state patronage of the performing arts is the one that works best.

Actors and directors and arts professionals are not trained to be managers of businesses. So if, as in the Turkish case, they are obliged to find their own funds by marketing themselves, they will lack the necessary expertise. And the option of hiring in professional managers of course involves extra expenditure that stretches further already stretched budgets.

By contrast, comprehensive public funding, as in the German case, frees up arts professionals to concentrate solely on the work of creating and delivering the performing arts to the public. But there are further less obvious positive features about the provision of public funding. For instance, the very act of preparing a funding application helps applicants to clarify and define their aims. And funding applications themselves create the opportunity to compare organizations, so that there can be a selection process favoring those of greater artistic merit.

But public support for the arts need not stop at the organizational level. Performing artists themselves may also be helped individually, if appropriate legislation is enacted with respect to social guarantees, employment policies, and tax regimes, especially in the case of artists who are self-employed.

Ultimately the decision to give funds to the performing arts depends on the will of the government of a nation. We have shown in the cases of Germany and Turkey that it is very difficult for new forms of performing arts to reach a wider public when the artists themselves have to find the funds for their organizations. But when there is generous public funding a healthier situation develops, whereby artists can concentrate on what they are good at. In the latter case the quality of the work they bring to the public is not compromised by the loss of time and effort given to the work of financial survival.

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