

Briefe aus Alumni Newsletter

Berlin

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of the KRUPP INTERNSHIP PROGRAM FOR STANFORD STUDENTS IN GERMANY



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Alfried Krupp von Bohlen
und Halbach-Stiftung

Spring quarter students, interns, staff and faculty with members of the Krupp Foundation and the Stanford Club of Germany at Villa Hügel, Essen, in May 2008.



Grußwort der Krupp-Stiftung

by Prof. Dr. h.c. mult. Berthold Beitz

Stanford-in-Germany war vor 50 Jahren der erste von heute zehn Stanford-Campussen außerhalb der USA. Nach den Anfängen in Beutelsbach bei Stuttgart werden die Stanford-Studenten in Deutschland seit 1975 in Berlin betreut.

1982 hat die **Alfried Krupp von Bohlen und Halbach-Stiftung** gemeinsam mit der **Stanford University** das „Krupp Internship Program“ in Deutschland gestartet. Seither haben mehr als 900 Studenten ihre Praktika in Wirtschaftsunternehmen, Forschungs-instituten, kulturellen Einrichtungen und Schulen absolviert.

Ich gratuliere zum 50-jährigen Bestehen des **Stanford-in-Germany-Campus**. Ich wünsche den aktuellen Stipendiaten, daß sie in ihren Praktika reiche Erfahrungen sammeln mögen, und den ehemaligen Stipendiaten, daß sie sich gerne an ihren Aufenthalt in Deutschland zurückerinnern.

Prof. Dr. h.c. mult. Berthold Beitz
Vorsitzender und geschäftsführendes Mitglied des Kuratoriums
der **Alfried Krupp von Bohlen und Halbach-Stiftung**



Photo: Barbara Klemm, 2008.

What's New in Berlin

by Karen Kramer



This year marked the 50th anniversary of the Bing Overseas Studies Program with a reunion on the home campus in May, where I had the pleasure of catching up with some of you. And since Stanford-in-Germany was the University's first Overseas Campus (located in Beutelsbach, close to Stuttgart, before moving to West Berlin in the mid-seventies), this year also marked the 50th anniversary of Stanford-in-Germany. In that context, I started digging into a history that predates even me; I perused early *Leitz-Ordner* (those legendary two-hole ring binders some of you will remember as the archetypal instrument of German orderliness) trying to reconstruct the first years of the Berlin program. In those dusty binders I found many interesting tidbits of information: reflections on the advantages and risks of moving to a city 150 miles inside the Iron Curtain, deliberations on where students would park their cars (times and temperaments *have* changed!), correspondence on whether students could offset some of their room costs by working in the households of homestay hosts, and references to the first premises of the program – a one-room office at the *Freie Universität*. The move from Beutelsbach to Berlin proved fortuitous; Stanford's was the first, and for many years the sole, American program in the city – long before the secret got out, a few years back, that this is one of the world's truly great cities.

Without question, the most significant development of the German program in its first half century, other than the founding of the program itself, was the visionary decision of the *Alfried Krupp von Bohlen und Halbach-Stiftung*, seven years after Stanford moved to Berlin, to provide funding to establish the "Krupp Internship Program for Stanford Students in Germany." During the history of this unparalleled internship program, over 900 ↓

Stanford students have entered German workplaces from biotech firms to theaters to wildlife preserves to hospitals. That history is your history; you not only benefitted from the Program – you are the program. The growing base of host institutions confirms that Krupp interns not only learn, they also contribute – to the knowledge-base of host institutions and to the trans-Atlantic experience of global partners. The financial turbulence of the last months has driven home how interdependent we are and how shared our fates. The world is small, the pace of change is fast. The international education of future leaders, whose experiences in Germany will inform

a productive interface of national cultures in a shifting constellation of post-national economies, is of fundamental importance to a world in transition.

But not only Stanford in Germany celebrated a birthday this year. On the occasion of his 95th birthday, we extend our warmest congratulations to Prof. Dr. h.c. mult. Berthold Beitz, *Vorsitzender des Vorstands* of the *Alfried Krupp von Bohlen und Halbach-Stiftung*, whose vision enabled this unparalleled program in 1982 and whose generosity and personal commitment sustains it to this day.

Happy Birthday, Dr. Beitz!

Making Connections: Seeing Germany through New Eyes

by Hermione Giffard

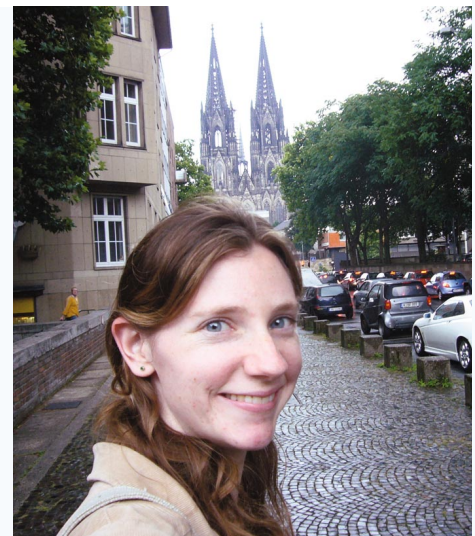
When I arrived in Germany this summer, it was a sort of homecoming. My first impression of Munich was of the familiar material world: the street signs, the peculiarly German house shapes with their steep roofs often tinged with the blue-black of silicon, the windows and doors with their *Rolläden*, and the evidence of the extensive public transport system. Speaking with my hosts about nuclear power and the restrictions on noise during the *Mittagspause*, I realized with a jolt that I did not feel like I was visiting a foreign country and a city I had been to only briefly before as a tourist. Instead, I felt as if I was returning to a place that I knew well.

July 2008 was my first visit to Germany since I had finished my Krupp internship in Köln at the *Deutsche Zentrum für Luft- und Raumfahrt*. My interests – language, engineering and history – were already clear when I arrived in Berlin in 2003, but where they would take me was not. As it turned out, the sum of my experiences brought me this summer to undertake original historical research into the history of National Socialist technology – into the history of one of the most intensely historically interesting places in Europe today.

As a graduate student, I returned to Germany with a much more subtle understanding of European history than I had had as an undergraduate. But my particular interest in Germany rested on a foundation laid at the Stanford Center, when I took the center's course on the Second World War from the German perspective. It was also my experience in the Stanford program that gave me the confidence to return in this way to a foreign country, with a three-month scholarship from the German →

Academic Exchange Commission and only a vague plan of action, guided by my research topic. I improvised as I went, seeking out friends and friends of friends to stay with, as I moved from archive to archive and city to city, discovering new aspects of the story as I went.

My research trip took me first to München, to the legendary *Deutsches Museum*. Thence via Freiburg to Köln, where I visited the archives of the German Aerospace Agency, held in a building, as it turned out, not far from the place where I did my Krupp internship, albeit as an engineer, five years earlier. I also traveled again to Essen, to the Krupp archive, where the imposing *Villa Hügel* once again opened its doors to me. From there, I traveled to the small university town of Göttingen, and then to Berlin, where recognizing the Podbielskiallee stop ↓



on the tube map made me feel like a local. Traveling to so many parts of Germany juxtaposed their characters geographically, linguistically and historically in a way that demonstrated well the local and everyday face of history.

As I traveled, local museums and monuments showed me familiar and unfamiliar stories; street names and places fell into a sort of comprehensible order. I learned about the history of Köln as a French city and later its history as a key trading center and herring clearing-house on the Rhein. In Göttingen I learned of the enthusiastic establishment of the university in 1734 and then of the founding of the NSDAP in 1922. In Berlin, I stumbled across the enormous Nazi-era Air Ministry on Wilhelmstraße, completed to Göring's megalomaniacal orders in 1936. Currently housing the German Finance Ministry, it carries a memorial to the East German uprising of the 17th of June (1953), which took place nearby and served as an inspiration to uprisings in Communist Hungary and Czechoslovakia (and for

which the boulevard through the Tiergarten is also named).

This summer I recognized as familiar many things that were new and saw once familiar things in different ways. Old connections made through the Stanford in Berlin program developed into new connections. The Second World War is as important to understanding modern Germany as ever; it is still very much *aktuell*, for it shaped how Europe understands itself as much as it changed the landscape. Through a sort of double vision provided by history and place, I came to know Germany even more intimately this summer, moving further along a path of self-realization, of academic striving, and of attempting to better understand a foreign culture that I started on in Haus Cramer five years ago. ■

Hermione Giffard (Physics (BS), Materials Science and Engineering (MA), 2005), studied and interned in Germany in 2003; she is currently a PhD student at the Centre for the History of Science, Technology and Medicine, Imperial College London.

Linda Green: **Photographing Berlin**





The Marx-Engels-Denkmal beside Alexanderplatz, erected in 1986 after much controversy, is still a popular photography spot for Berlin tourists.

The famous staircase of the Marie Elisabeth Lüders Haus (2003), the Parliament's information and service center, opposite the Reichstag building.

View from the Warschauer Brücke in the direction of the Ostbahnhof. Located in Friedrichshain, the areas on both sides of the rails are currently among the largest development areas of the city.

Linda Green: **Photographing Berlin**

– **was one of the hardest assignments** I ever gave myself. The city presents countless unstable versions and iterations of itself, evading a coherent visual statement. But the unique and complex relationship between Berlin and its architecture make the effort more than just worthwhile. To keep the scope manageable, I restricted myself to architecture. My photographs were inspired in large part by a class I took during my academic quarter in Berlin, “Berlin: The Vanishing City;” the course was taught by Knut Ebeling, a Cultural Studies professor from Humboldt University. In this class, we learned about the politics of architecture and the various attempts throughout history to re-fashion and re-write the urban landscape. The *Schloßplatz* in particular fascinated me, because it distilled and intensified Berlin’s troubled stance towards its buildings and its past. It was once the site of the *Hohenzollern-Schloß*, is currently the site of the *Palast der Republik*’s destruction (previous page), and is the future site of the re-constructed *Hohenzollern-Stadtschloß*. This cycle of destruction and creation encapsulates Berlin’s constant attempt to reinvent itself. I hoped to capture this cycle of built and un-built meaning in my pictures. ■

Linda Green (German Studies, Art History) studied in Berlin in spring quarter and interned with the Museum Folkwang in Essen in July 2008.





Status Report on the Krupp Internship Program by Wolf-Dietrich Junghanns

Like Garrison Keillor's weekly *News from Lake Wobegon*, the yearly internship briefings from Berlin are variations on the theme of life – a particular, experimental life, with continuation and alteration including reality checks and irritations and surprises, all the things that constitute what we call "the program." The Greek word *prógramma* means prescription – in our case a prescription of one thing that takes many forms: the adventure of immersion into the unknown. Every year anew.

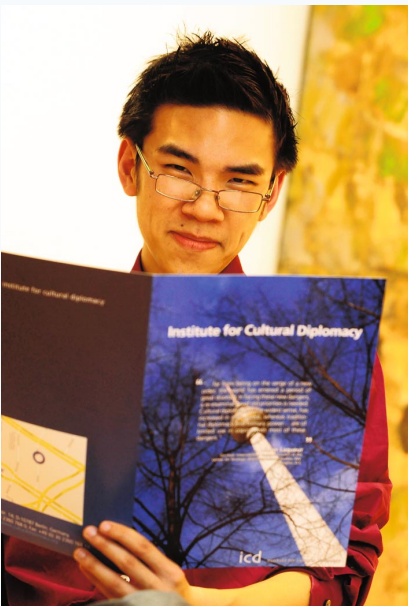
And as always, it is impossible to name all the adventurers who undertook the 38 internships completed this last study year including the 900th intern, Sini Matikainen (Economics), who researched best practices in rural development for *Ecologic*, the Berlin-based *Gesellschaft für internationale und europäische Umweltforschung* where interns Barry Fischer and Alexander Bandza paved the way in 2006 and 2007.

"Older," though still fairly recent, alumni will be interested to learn about the participation of many long-time hosts: E.g., we continue our cooperation with the *Deutsche Bahn* in different departments and locations like, in Berlin, HR (Ellen Bernard, Linguistics '08) and Corporate Strategy (Cristina Espinosa, Economics) or Marketing (Patrick Boyd: Economics, German) and →

International Business and Affairs in North and Eastern Europe (Whitney Martin: Sociology, Economics) in Frankfurt/Main and Hamburg.

Some other *alte Bekannte* were *Casa Nostra – Integrative Hilfen e.V.* where Monica Mueller (Psychology) helped formerly homeless women in Berlin, the increasingly successful handbag design company *OLBRISH b*, formerly *cover b* (Kirstin Gail: Product Design, Mathematics), and, also in Berlin, the *Krankenhaus Lichtenberg* (Fiona Gispén: Human Biology). Ten years ago, Subarna Biswas (Human Biology, Political Science) was our first intern at this clinic; she now holds a postdoctoral scholarship in Biomedical Informatics at Stanford's Medical School, as I learned the other day at the *Coho* where many former Berliners seem to "hang out," even after graduation. In the pre-health field we also explored the south this year: Jessica Klima (Human Biology), one of our rare German citizens, learned about medical practices both at a *Praxisklinik* in Sauerlach close to Munich and at Munich's university clinic *Klinikum GroBhadern*.

Andrew Zhou (International Relations, Music, Modern Languages) was already our fifth intern at the *Institute for Cultural Diplomacy* in Berlin, which started as a very small NGO and is now growing substantially, due in ↓



Andrew Zhou (International Relations, Music, Modern Languages), Berlin student in spring 2008, at the Institute for Cultural Diplomacy, Berlin.



Mafope Alao (Public Policy, German), Berlin student in fall 2007, with her youngsters at the Sportjugend Berlin in Summer 2008.

part to the many German and international interns who are given a high degree of responsibility – an ideal place for our “program.” From a (literal) home base in Bad Nauheim, north of Frankfurt, Ricardo Villareal (Biomechanical Engineering) was able to demonstrate his otherwise unused baseball skills on the Roadshow of *ITMS Sportmarketing* through 20 cities all over Germany – probably no one got a better idea of the country than he. We hope for an encore next year! The second half of Mafope Alao’s (Public Policy, German) internship was also sports-related; like Michael Bordoni

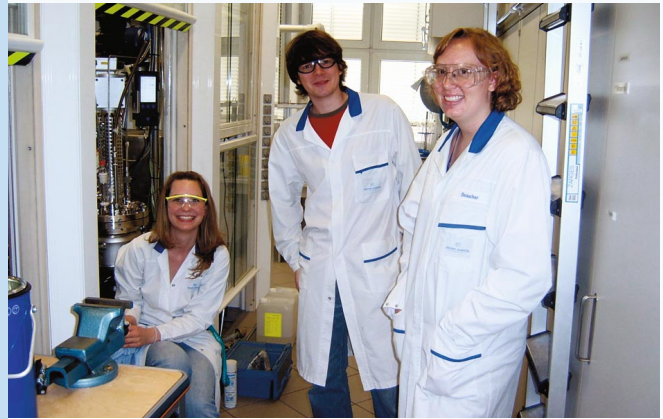


Jennifer Ouk (Product Design), Berlin student in spring 2008, at *Moniteurs. Gesellschaft für Kommunikationsdesign*.

Ariella Tai (Film), Berlin student in winter and spring 2008, at her workplace at the *Deutsche Kinemathek – Museum für Film und Fernsehen, Berlin*.

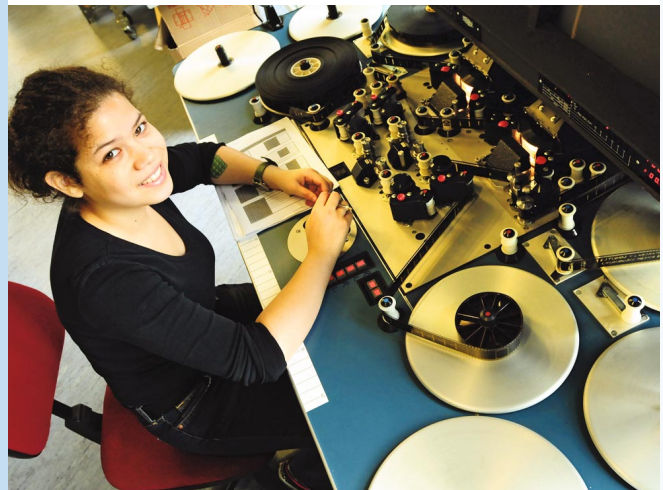
(2006) she worked with the *Sportjugend Berlin*, where she supported sports and other recreational activities to foster the social integration of children in various districts of Berlin. Before this assignment Mafope interned for a month with the *Kinderschutzzentrum Berlin*, observing the work of social programs like “Starke Eltern – Starke Kinder®” in which parents can learn how to support the *Erziehung und Ausbildung* of their children. This was new for her and also a debut for us. We were very grateful for this opportunity, as well as for the one offered by the *Sportjugend*, as school-related internships are hard to come by in the *Sommerferien*.

The introduction of a major in Biomechanical Engineering led us to the discovery of two completely new hosts: the *Institute of Polymer Research* at the *Center for Biomaterial Development* (Kyla Barr) in Teltow, south of Berlin, and the laser research project at *WaveLight AG* in Erlangen, the center of the “Medical Valley,” about which Lily Truong writes at the end of ➔



Alexandra Buttke (Chemical Engineering), Berlin student in winter 2008, with colleagues at the Department of Chemical & Particle Engineering at *Sanofi-Aventis* in Frankfurt a.M.

this newsletter. There were other new hosts; to name just a few: the pharmaceutical company *Sanofi-Aventis* in Frankfurt/Main (Alexandra Buttke: Chemical Engineering), the Berlin hosts for graphic and communication design *Music Pictures Ltd.* (Mao Vang: Studio Art) and *Moniteurs. Gesellschaft für Kommunikationsdesign* (Jennifer Ouk: Product Design), and the *Deutsche Kinemathek – Museum für Film und Fern-*



sehen at Potsdamer Platz in Berlin where Ariella Tai (Film) did archive work in the collection of Mexican and Cuban films; in addition to this she supported the film historian and former Stanford professor Oksana Bulgakowa with research on the images of American movie stars in German magazines. Two students of the humanities did very unique internships: To gain a new perspective on art sponsorship in the U.S. from the distance of state-supported German arts, Kellie Brownell (Religious Studies, Art History, Sociology) supported the *Konzerthaus Berlin* in PR, marketing and sponsoring activities – see her reflections in this issue. And Yule Schmidt (History, Modern Languages) was able to ↓

live out her passion for military history at the *Militär-geschichtliches Forschungsamt* in Potsdam, the ideal location for her thesis research on the German officer corps in WWII.

I should not close this list without honoring two particularly courageous students: Dharma Tamm (Mechanical Engineering, German) designed cars for disabled people with *Paravan* in Pfronstetten-Aichelau south-east of Stuttgart. At this innovative new host he got his hands dirty, as he had hoped to do, and enjoyed *das Dorfleben*. Chris Stiedemann (Civil Engineering) managed to free himself for a six-month internship at the *Gesellschaft für ökologische Bautechnik*, Berlin, with many field excursions, also outside of Berlin, and hands-on tests of buildings. He, a passionate biker, could not be scared away from tales of German winters. We wish more students were able to stay for longer internships, but we know it is not easily compatible with completing requirements toward graduation. And, of course, there are the temptations of all the other things one could do and which sometimes might look safer than the prospect of extended Germanization.

We cordially congratulate all of our students who take on the challenge of entering a foreign workplace, as overwhelming as it may seem at the outset, rather than opting to undertake a more predictable summer experience in the U.S. To choose and to commit to this



Chris Stiedemann (Civil and Environmental Engineering), Berlin student in spring 2008, at the *Gesellschaft für ökologische Bautechnik*, Berlin, conducting a test drilling.



Charlotte Silver (History, German Studies), Berlin student in spring 2008, with Sophia New and Dan Belasco Rogers of the performance group *plan b* in Berlin in summer 2008.

one path, and to challenge one's professional and personal growth through this cross-cultural experience is a great endeavor. In that vein, let me close with the words of Lene Gammelgaard (*Climbing High. A Women's Account of Surviving the Everest Tragedy*, Seattle: Seal Press 1999, 10, 13). She was one of the survivors of the 1996 Mt. Everest disaster, the one which Jon Krakauer chronicled in the famous report "Into Thin Air." "To grow up is to learn that one's life consists of a sum of personal choices and decisions, and to realize that options give freedom. To dare to take upon oneself the responsibility and the pain in this kind of freedom is the condition of living. My life and the time span that makes up my life are my concern. It is up to me and me alone to decide how I will spend my life – and the consequences of each choice are my responsibility." And she substantiates her understanding of freedom by emphasizing a decisive nuance: that the final, well-prepared limitation of options is the precondition of enriching oneself with experience: "Freedom for me is learning to accept reality – with all its contradictions and paradoxes, the formidable and discouraging aspects as well as the pure and inspiring. The freedom of limitation." – That is the latest news from our little lake *Im Dol*, where *der Mut zur Selbstbegrenzung* proves, year in and year out, to bring rich rewards. ■

Ode to German Theater

by Kellie Brownell

One can approach a new culture from any number of perspectives, I chose to explore Berlin from the perspective of a performing arts sponsor. My interest in Germany and the German model of arts sponsorship began when I learned, a few years ago, that young people actually attend the theater in Berlin. As someone who had been taken to Shakespeare plays at a very young age, and who had been painfully aware of the age gap between me and the rest of the audience, this fact made me eager to learn more. I had already interned in American performing arts administration, where I had learned that the typical American arts organization receives one third of its budget from ticket sales, raises the remaining two thirds from donors – who also support an endowment – and worries about the health of their elderly audiences. My American bosses and colleagues communicated consistently and clearly that aging audiences indicate the imminent death of traditional art forms. I had to assume they were right. So I came to Berlin – to experience the simple, extraordinary phenomenon of a young audience.

I arrived in Berlin last fall with what I considered well-honed artistic values. I wanted a performance to bring from the depths of a classical text something new and beautiful. Among the many outlandish performances I enjoyed that semester, the Komische Oper's *Marriage of Figaro* really tore up, spat out, vomited on, stripped, and bled to death my so-called artistic values. The outlandishness of the Komische Oper surprised me. Did I want to watch? run? close my eyes? or morally object the following day in class to their blatant destruction of scripts, scores, costumes, and codes of priority? When they were proclaimed "Opera House of the Year 2007" by a prominent German opera magazine, I had to question the cultural assumptions that had shaped my artistic expectations. With time, I came to broadly label as "sentimental," art that establishes a congruent relationship with its audience and as "ironic" art that allows for a dissonant relationship between the performance and its audience. This distinction enabled me not to reject the Berlin performances as horrible opera, but rather to appreciate them as expressing different artistic values than those I had cultivated in California. It also helped me see that beyond the superficial coarseness of the Komische Oper lies a relationship of interchange with the audience. In other words, I experienced in Berlin a wider spectrum of possible relationships – ➔



Kellie Brownell with Christine Schroeter, her supervisor at the Konzerthaus Berlin.

from agreeable to antagonistic – between a performance and its audience. As a young person eager to explore ideas and opinions outside my own culture, these ironic, dissonant, and discursive performances excited me.

But is an antagonistic relationship with the audience financially sustainable? I asked this question through the well-polished arts sponsor lens. I have learned that theater and opera not only need an audience in the theoretical sense, but also that administrators and artists really do need salaries. In North America, the audience – as single ticket buyer, subscriber, or donor – directly pays for the production, operating costs, and endowment of an active theater. As far as I have observed, the German government pays most operational costs and a few generous audience members supplement the annual budget to enable a special production or house renovation. This support has profound consequences. The perceived necessity to satisfy an audience's expectations weighs much heavier on American theaters and operas. In addition to the categories "sentimental" and "ironic," I needed and found new terms – to describe "heavy" productions (that prioritize material craftsmanship including costumes and sets) as compared to "light" productions (that utilize replaceable and mobile materials). I will not go so far as to pit an attention to materials against innovative interpretation, implicit though the comparison may appear. Rather, I hope to point out differing focal points of the judging audience and priorities the arts organization must set in the context of achieving financial sustainability.

American opera companies, for example, avoid the exorbitant costs of designing, sewing, and constructing high quality costumes by renting durable clothes and sets for twenty to thirty years. Last year, the San Francisco Opera opened their season with a thirty-year-old production of Saint-Saëns's *Samson and Delilah*. ➔

Artistically staid? Possibly. To be sure, twelve-year-old productions can be found in Berlin repertoires as well – though these result more likely from enduring directing feats than from a need to optimize costume use. I am thinking of Heiner Müller’s 1995 interpretation of *The Resistible Rise of Arturo Ui* for the Berliner Ensemble, still played today. No costumes are destroyed in Heiner Müller’s production. The costumes in other plays that I did see destroyed, however, do not seem to be secretly sewn up the next day by costume-wardrobe magic. They seem more easily and cheaply replaced. Furthermore, the simplicity of set designs enables technicians to exchange and reconstruct them daily – a necessity of the expansive repertoires of most major Berlin theaters that change the bill each night. The rapid succession of premieres in a German season far outpaces the productivity of American playhouses and operas. The durability of the light Berlin productions lies for me in the directing. Many of the interpretations of classical texts were so strong that they still remain intimate, unpredictable, and obtrusive discussion partners in my memories of even the most familiar playwrights, including Shakespeare. Oberon and Titania never seemed so new and strange to me as when they, part animalistically and part sexually, attacked each other in casual hiking clothes on the Deutsches Theater stage. In a way, Jürgen Gosch’s production of *A Midsummer Night’s Dream* made me ten years younger by bringing back to mind my understanding of the play when I first read it as a confused and ➔

humbler thirteen-year-old. Not because the production broke new boundaries of theatricality, per se, but because it convinced me that I know a lot less about the performative possibilities in *A Midsummer Night’s Dream*, about artistic values, or the proprieties bordering on prudishness of American theater than I like to admit. Assumptions that were, fortunately, dismantled in the next two hours, so that I left a wiser, “younger” audience member than when I arrived.

I have come to embrace the bodily and sometimes nonsensical liberty of German opera and theater that did not, finally, destroy every artistic value I had developed in California. Something survived this spitting up and vomiting upon: namely, the enjoyment of wrestling with productions that are ironic and light. Increased awareness of the financial structures supporting the drastically different American and German performances afforded me a neutral but informed position from which to consider what is different and to postulate why. Upon returning to California, I must begin reconsidering from an equally unprejudiced position how to discuss and disagree with our excessively agreeable productions. In the future, I hope also to develop an academic language for communicating these differences to peers, young people of any age – whom I invite to accompany me to the next play. ■

Kellie Brownell (Religious Studies, Art History, Sociology), Stanford in Berlin student in fall 2007, interned with the Konzerthaus Berlin in winter and spring 2008.

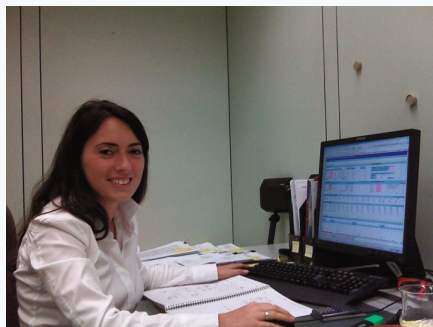


Alexander Laube (International Relations), Berlin student in spring 2008, in the conference room of his host, the Deutsche Gesellschaft für Auswärtige Politik, and its “International Forum on Strategic Thinking.”



Molly Butcher (Studio Art), Berlin student in winter 2007, intern in fall and winter 2008-09 at the Galerie Aurel Scheibler in Berlin-Mitte.

Mark Donig (Public Policy), Berlin student in spring 2008, and his supervisor Dr. Elke-Vera Kotowski at the Moses Mendelssohn Zentrum für europäisch-jüdische Studien in Potsdam.



Melike Abacioglu (Chemical Engineering major, Economics), Berlin student in spring 2007, during her internship in the management of Bayer Schering Pharma AG, Berlin, in summer 2008.



Filmtips

Freischwimmer

http://www.novapoolpictures.de/index.php?p=freischwimmer_der_film

„Provinzposse und Thriller“ zugleich am – Achtung, wir sind im Kafka-Jahr – Kafka-Gymnasium. Es ist aber nicht der Institutsbetrieb an sich, sondern das merkwürdige Personal, das dem jungen Rico das Leben in der malerischen, touristenfreundlichen *Kleinstadt* samt *Wald* zur Hölle macht. Nach mehreren ausgezeichneten Fernsehfilmen hat Andreas Kleinert (z.B. „Neben der Zeit“, 1995) wieder einen Kinofilm gedreht. Es ist eine dunkel-romantische Tragödie voller Symbole und verborgener Absichten, ungewöhnlich fotografiert und sehr gut besetzt: Fritzi Haberlandt, Dagmar Manzel, Devid Striesow u.a.

Wolke 9

<http://www.wolke9-senator.de>

Andreas Dresen arbeitet mit kleinen Teams und viel Improvisation. Die Erfolge „Halbe Treppe“ (2002) oder „Sommer vorm Balkon“ (2005) sind Ergebnisse dieser Methode. Nun thematisiert er Liebe und Sex im Alter und zwar ohne die leicht konsumierbaren Beschönigungen, mit denen uns Fernsehserien und Werbung sonst zu schützen vorgeben. Es geht jedoch nicht um den Tabubruch, sondern um existenzielle Erschütterungen auch nach vielen Lebens- und Ehejahren.

Der Mond und andere Liebhaber

<http://www.der-mond-und-andere-liebhaber.de>

Alter 2: „So'ne kleine Frau, und so'ne große Lust...“ hieß es in einem Hit der DDR-Rockband Silly (<http://sillyhome.de>, youtube.com) und Katharina Thalbach, 1976 von Ost nach West gezogen (worden), scheint die perfekte, weil glaubwürdige Besetzung für die Frau jenseits der 50 in einer deindustrialisierten, ostdeutschen Kleinstadt, die in der „Nachwendezeit“ nicht nur überleben will, sondern auch noch immer das Glück sucht. Dem Regisseur Bernd Böhlich („Du bist nicht allein“, 2007) ist diese Suche mit dem, was man eine „Verkettung unglücklicher Umstände“ nennt, sehr dramatisch geraten! Birol Ünel, bekannt geworden durch „Gegen die Wand“ (2004), ist Thalbachs Partner, außerdem sind Fritzi Haberlandt und Andreas Schmidt mit von der Partie.

42plus

<http://www.42plus-derfilm.at>

Alter 3, diesmal im Milieu der „Besserverdienenden“ im „schönen Italien“: Die demographischen Veränderungen drängen in den Spielfilm und oft scheinen gerade die Frauen von Interesse, die den Ausbruch wagen. Hier ist es eine erfolgreiche Medienfrau, die den – irgendwie immer problematischen – Familienurlaub nutzt, um sich mittels eines unverhofften, jugendlichen Liebhabers zu fragen, wo sie und die Ihren stehen und wohin die Reise gehen soll. Die Kritik wirft der (österreichischen) Regisseurin Sabine Derflinger vor, die Hauptdarstellerin Claudia Michelsen peinlich zu unterfordern. Wie dem auch sei, immerhin taugt dieses Skript zum Beleg, daß es zur Welt von „Sex and the City“ Alternativen gibt. Für 2009 sind übrigens Filme über alte Männer angekündigt worden.

Falco. Verdammt wir leben noch!

<http://www.falcofilm.at>

Noch einmal Österreich: „Rock me Amadeus“ erreichte im März 1986 als erster deutschsprachiger Titel den 1. Platz in den Billboard Charts und Falco, der Sänger (Johann „Hans“ Hölzel, 1957–1998), gilt als der erste weiße Rapper – nach Mozart selbst, natürlich. Weniger von der Kritik, dafür vom österreichischen Publikum geliebt, zeichnet das *Biopic* mit viel Musik nicht nur das wechselvolle Leben des Wieners nach, sondern auch seine Erfahrungen im Musikgeschäft.

Ich will da sein – Jenny Gröllmann

<http://www.defa-spektrum.de/?Verleih/Filme-IchWillDaSein-JennyGroellmann>

Gröllmann war eine prominente DDR-Theater- und Filmschauspielerin, die nach der „Wende“ aber „bloß“ als Anwältin von Manfred Krug in „Liebling Kreuzberg“ bekannt wurde. Zuletzt sprach man von ihr als der ehemaligen Ehefrau von Ulrich Mühe, dem Hauptdarsteller in „Das Leben der Anderen“, der sie beschuldigte, als IM der Staatssicherheit gegen ihn gearbeitet zu haben. Die juristische und öffentliche Auseinandersetzung des einstigen „Traumpaares“ bildete den makabren und tragischen Hintergrund von Produktion und Rezeption des Mühe-Films in Deutschland – beide sind inzwischen an ihren Krebsleiden gestorben. Petra Weisenburger begleitete Gröllmann während ihrer letzten Lebensjahre und montiert alte DEFA-Filmausschnitte sowie Gespräche mit Kollegen und Freunden zu einem liebevollen Portrait zusammen, zur Rettung ihres Andenkens. Eine deutsche Geschichte.

Novemberkind

<http://www.novemberkind.net>

Der 20. Jahrestag des Mauerfalls steht bevor und dies ist der Film für die Dreißigjährigen mit einer Ost-West-Biographie. Ein poetisches Familiendrama in Mecklenburgischer Landschaft: Inga sucht ihre Mutter, die sie bei der „Republikflucht“ in der DDR zurückgelassen und nach der sie sich auch nach 1989/90 nicht erkundigt hat. Ein Film über das Vergessen und über (westliche) Intellektuelle, die das (Ost-)Leben akademisch und literarisch ausbeuten. Herausragend in einer Doppelhauptrolle: Anna Maria Mühe, die Tochter Jenny Gröllmanns und Ulrich Mühes.

Sportsfreund Lötzsche

<http://www.mfa-film.de/kinofilme/kino-titel/sportsfreund-loetzsch/>

Nachdem „Katharina Bullin: Und ich dachte, ich wäre die Größte“ (2006) anhand einer Volleyballerin anti-hippokratische Medikationspraktiken im DDR-Sport beschrieb, zeigt diese Dokumentation das Schicksal eines außergewöhnlichen Radrennfahrers, der wegen Unbotmäßigkeit an einer internationalen Karriere gehindert, aus dem Leistungskader ausgeschlossen wurde und dennoch wiederholt DDR-Spitzfahrer besiegte. Als die Mauer fiel, war er zu alt für einen Neuanfang. Der Film hat kaum aufregende Bilder zu bieten, dafür aber ein Interview mit einem ehemaligen Offizier, der nicht nur die Handlungslogik der Staatssicherheit, sondern indirekt auch die „Versäulung“ des DDR-Sportsystems offenbart, d.h. Widersprüche im Herrschaftssystem, die auch für den Literaturbetrieb und seine Zensurpraktiken schon nachgewiesen wurden. Daß kafkaeske Verhältnisse Leben nicht nur verhindern, sondern mitunter auch ermöglichen können, zeigt der folgende Berlinale-Beitrag dieses Jahres.

Football Under Cover

<http://www.football-under-cover.de>

Den Widerstreit verschiedener politischer und sportpolitischer Interessen sowie die Vielfalt von Lebenslagen im heutigen Iran zeigt die preisgekrönte Dokumentation des ersten Spiels der iranischen Frauenfußballnationalmannschaft – ausgerechnet gegen ein Team des Kreuzberger BSV Al-Dersimspor. Letzteres hatte die Initiative ergriffen zu einem Freundschaftsspiel vor etwa 1000 begeisterten Frauen in Teheran (die Männer mußten draußenbleiben!). Das Zustandekommen des Spiels wie auch das des Films sind eine Sensation. Der Film, inzwischen als DVD erhältlich, belegt die Unterdrückung von Frauen auch durch Frauen und das Verlangen junger Iranerinnen nach Selbstbestimmung und Gerechtigkeit. Zugleich macht er Hoffnung auf Veränderung, obgleich das Rückspiel in Berlin bislang verhindert wurde.

AlleAlle

<http://www.allealle.de>

Was sollen die „Ausgegrenzten“, „Überflüssigen“, die Bürger ohne Erwerbsarbeit oder markttaugliche Biographie tun? Kann man „Bürger, ohne Arbeit“ (Wolfgang Engler), also Citoyen, werden? Können etwa „Die Ostdeutschen als Avantgarde“ (ebenfalls ein Engler-Titel) dienen für eine ökologisch-solidarische und dabei innovative Lebensweise jenseits des sog. Turbokapitalismus und ohne die Deprivationen des Kasernensozialismus? Und wie ver-rückt muß man sein, um sich auf solche Experimente einzulassen? In diesem poetischen Film müssen ein bankrotter Gerüstbauer, ein „Behinderter“, eine ehemalige Strafgefangene und die genügsamste Ratte der Filmgeschichte in idyllischer, ebenfalls „übriggebliebener“ Landschaft das *andere Leben* probieren – im Fläming südlich von Berlin, auf einem ehemaligen Militärgelände. Schon Andreas Kleinert fühlte sich für „Neben der Zeit“ (1995) von solch ostdeutschem Unort angezogen. „AlleAlle“ ergänzt gleichsam „Schultze gets the Blues“ (2004), nur die Auswege liegen hier gleich vor Ort, in der Heimat. Deutsche Privatsender füllen heute die Sendezeit mit Dokusoaps über auswandernde Deutsche. Emigration oder Konversion – das ist die Frage.

Anonyma. Eine Frau in Berlin

<http://www.anonyma.film.de>

Nach 1945 schweigen die Männer über ihre Kriegserfahrungen, besonders an der „Ostfront“, und die Frauen über ihre Vergewaltigungen durch sowjetische Soldaten. Max Färberbrück („Aimée und Jaguar“, 1999) liefert nun eine freie Verfilmung der 2003 zum Bestseller gewordenen Tagebuchaufzeichnungen einer Berlinerin vom 20. April bis 22. Juni 1945 (Anonyma: Eine Frau in Berlin: Genf 1959, Berlin 2003; A Woman in Berlin: New York 1954, London 2005). Die erst 1959 erfolgte deutsche Erstveröffentlichung galt als Skandal,

BERLINALE FEATURE REVIEW

Kirschblüten – Hanami

by Gwen Lawson



This film, directed and written by Doris Dörrie, tells the touching story of a married couple reaching a new understanding of each other at the end of their lives. When Trudi (Hannelore Elsner) discovers that her husband Rudi (Elmar Wepper) is terminally ill, she does not tell him his diagnosis; instead she finally persuades him to leave his constant daily routine to travel to visit their children together. She is especially excited to visit their son in Tokyo and to see Mt. Fuji, but she passes away in her sleep before they leave the country.

In a move that is extremely out of character for him, Rudi travels to Japan by himself, continuing his grief on the streets of Tokyo. There, he becomes friends with a young girl, Yu (Aya Irizuki), who practices Butoh dancing, a form of Japanese dance that had been important to Trudi. Through this unlikely friendship, Rudi comes to a new peace with himself and his wife.

Both Elsner and Wepper give fantastic performances, and the portrayal of a life-long couple is the highlight of the film, perfectly capturing the love, quiet kind-→

wegen: des Tabubruchs – besonders in der DDR, wo das Ansehen der Sowjetarmee nicht befleckt werden und das Buch nicht erscheinen durfte –, der lakonischen Sprache der Autorin auch über die schützenden Tauschaktionen mancher Frauen mit den Siegern und der Abrechnung mit dem Versagen deutscher Männer.

Der Baader-Meinhof-Komplex

<http://www.bmk.film.de>

Diese handwerklich gute Dramatisierung der berühmten Terrorgruppe, die in der Zeit der deutschen Studentenbewegung entstand, hat natürlich heftige Kontroversen hervorgerufen. Die Kritiker bemängeln die tendenzielle Heroisierung der prominenten Gruppenmitglieder, die Verteidiger verweisen auf die Genauigkeit der Darstellung. Doch dieser Film ist nur der jüngste Versuch, diesen Teil der deutschen Geschichte kinematographisch zu bewältigen. Wichtige Vorgänger sind „Die bleierne Zeit: Marianne & Juliane“ (M. v. Trotta, 1981), „Die verlorene Ehre der Katharina Blum“ (V. Schlöndorff/ M. v. Trotta, 1975) und „Die Stille nach dem Schuß“ (V. Schlöndorff, 2000).

Filmportale

deutscher und internationaler Filme, Filmliteratur u.a.:

<http://www.filmportal.de>

<http://www.film-zeit.de>

<http://www.kinofenster.de>

<http://www.bpb.de> ⇒ Publikationen/Filmhefte

Deutsches Fernsehen in den USA:

<http://www.germankinoplus.com>

nesses, dependencies and suffocations that such a relationship brings. Rudi's grief, especially when he is alone in Tokyo, is convincing and heartbreaking. Also excellent is the picture of the pair from the country-side lost in big cities, with priceless scenes of the couple trying to navigate the Berlin S-Bahn and of Rudi's son offering him a giant cardboard sign with his contact information written in Japanese in case he should get lost in Tokyo.

Irizuki also gives a convincing and entertaining performance as the teenage Butoh dancer Yu. Creating several funny moments, Dörrie capitalizes on the quirkiness of the friendship between a teenage Japanese girl and German man communicating in broken English, but does not sacrifice the genuineness of the relationship. The Butoh dancing aspect of the plot is slightly less well developed and remains somewhat mysterious through the end, but is nonetheless intriguing and visually interesting.

With the universal story of a grief and the unusual story of Butoh dancing, the film strikes a successful balance between the familiar and the unknown. ■

Link: <http://www.kirschblueten-film.de>

Gwen Lawson (Human Biology), Stanford in Berlin student in fall 2007.

Alienation and Isolation in Modern German Dance Forms

by Sini Matikainen



Although superficially diverse, techno dancing in Berlin and contemporary German dance – as exemplified by Pina Bausch and Sasha Waltz – are united by underlying themes. Common currents of isolation, repetition, and mania run through Bausch's and Waltz's works as well as the dancing and atmosphere in techno clubs, resulting in an intriguing intersection of the primal and the modern.

One of the first things one notices in a techno club is how physically isolated the dancers are. While salsa, swing, and hip hop clubs all favor couples dancing, techno clubs almost exclusively feature people dancing by themselves. Elements like fog, strobe lights, and the use of ecstasy allow the dancers to further retreat into their own world – with the pulse of the beat strong enough to rattle a rib cage and fog so thick that neighbors are lost in whiteness, dancers can easily imagine themselves in a world of their own, governed only by the bass that seems to merge with their heartbeats. People face forward towards the DJ, arranged in loose crowds or lines rather than cohesive circles, such that individuals are dancing next to people but not with them. In contrast to the sense of community described by Fiona Buckland, techno clubs are not the places to form friendships or seek out like-minded people, as the dancers keep to themselves and are, largely, uninterested in conversation.

The works of Pina Bausch and Sasha Waltz reflect a similar feeling of isolation. Bausch's *Café Müller* (especially Bausch's own performance, where she is clearly lost in her own agony) shows people completely engrossed in their own world, sometimes interacting with other dancers but never really acknowledging them as individuals. The pair that clings together again and again in what appears to be an intimate embrace is a perfect example. Despite the appearance of affection, their embrace is curiously passionless, and the way the woman is repeatedly and thoughtlessly dropped to the ground is dehumanizing. In the first half of Sasha Waltz's *Gezeiten* dancers repeatedly collide and collaborate without ever making eye contact. All of the dancers are united by a certain turning-inward, a focus on the self in which other dancers can intrude on their physical space, but never their mental one.

The dancers' movements are repetitive, almost to the point of thoughtlessness. Techno dancers repeat mechanical gestures over and over again (usually shifting ↓

Auf eine Weise des Joseph Freiherrn von Eichendorff

Peter Rühmkorf

**In meinem Knochenkopfe
da geht ein Kollergang,
der mahlet meine Gedanken
ganz außer Zusammenhang.**

**Mein Kopf ist voller Romantik,
meine Liebste nicht treu –
Ich treib in den Himmelsatlantik
und lasse Stirnenspreu.**

**Ach, wär ich der stolze Effendi,
der Gei- und Tiger hetzt,
Wenn der Mond, in statu nascendi,
seine Klinge am Himmel wetzt! –**

**Ein Jahoo, möcht ich lallen
lieber als intro-vertiert
mit meinen Sütterlin⁴-Krallen
im Kopf herumgerührt.**

**Ich möcht am liebsten sterben
im Schimmelmonat August –
Was klirren so muntere Scherben
in meiner Bessemer⁵-Brust?!**

Peter Rühmkorf (1929–2008), one of the most important German poets of his time, became famous for both his poetical and political irony. In this quasi-parody of 1960 he is cooling down a very popular poem of Romanticism¹, „Das zerbrochene Ringlein“: „In einem kühlen Grunde/ Da geht ein Mühlrad,/ Mein' Liebste ist verschwunden,/ Die dort gewohnt hat. [...] Hör ich das Mühlrad gehen:/ Ich weiß nicht, was ich will –/ Ich möcht am liebsten sterben,/ Da wär's auf einmal still!“

Notes: 1. crushing mill, 2. This Turkish form of addressing high-ranking persons was known to Germans mostly through Karl May's adventure fiction, 3. Jonathan Swift's primitive human species, 4. Ludwig Sütterlin's writing style, 5. Henry Bessemer's converter for the mass production of steel. – The allusion to a link between Silicon Valley and the Ruhr-Gebiet is obvious. We are referencing the text using Bernd Rauschenbach's excellent chronological edition: Peter Rühmkorf: Gedichte. Werke 1. Reinbeck: Rowohlt Verlag 2000, 239, 511f.

Links to German language learning sites:

<http://german.about.com>

<http://www.learn-german-online.net>

<http://www.germanfortravellers.com>

<http://www.dw-world.de>

weight from foot to foot and arm motions within limited spheres of movement), without the creativity shown in, for example, hip hop or salsa. Similarly, repetition is an important element for both Bausch and Waltz's performances. Bausch's performances are characterized by repetition of words and movement to the point of absurdity (as in the clinging man and woman in *Café Müller*). Waltz's figures scrub mechanically, build and rebuild, form and reform in gestures repeated with a disconcerting, single-minded determination.

In each form, these gestures build almost to madness. The man and woman in *Café Müller* and the eerie mob in *Rites of Spring* are frightening examples of how Bausch's dancers drive repetition to mania. Similarly, Waltz's *Gezeiten* shows a descent into insanity; as the performance progresses, the dancers' actions become increasingly obsessive, illogical, and frenetic. In techno, the repetition builds into a great outburst of emotion led by the DJ, who deliberately drops the bass, leaving just a skeleton beat and throwing the crowd into a frenzy that culminates when the beat returns. Dancers wave their arms in the air, scream and cheer in an almost primal expression of glee.

In all three dance forms, the primal coexists with – or perhaps co-opts – the modern. Techno is an ostensibly contemporary form of dance, with electronic beats, LCD screens, and technologically advanced DJ'ing equipment. But the mania of the crowd and its trancelike state is reminiscent of one of the earliest forms of dance, where people are led only by a drumbeat to dance into a frenzy. One observer described raves (and by extension, techno dance) as "trancelike tribal rituals" (N. Saunders). The *Rites of Spring* is the quintessential intersection of primal and modern – the subject of ancient, bloody ritual combined with distinctly modern music and choreography. Waltz's *Gezeiten* and Bausch's *Café Müller*, again both contemporary dance forms, depict the breakdown of society and the rules normally governing human interactions – a regression away from modern society into anarchy.

There seems to be an underlying motif of shaking off the bonds of modern society, of ignoring contemporary social conventions and retreating into a primitive, frenzied state. Techno dance, as "a transcendental mind altering experience providing psychic relief to alienated people in a secular repressive and materialistic society" (N. Saunders), could be linked to Bausch's dancing, which shows a body aware of – and struggling with – its role as a symbol in society. Both ideas put the dancing body at the center of a community of alienated, repressed individuals. What does it mean for Germany that its modern dance reflects so much social anxiety and →

focus on the breakdown of normal social interaction? What kind of societal demons are modern-day Germans grappling with, that the only escape is a retreat? Or does it reflect, perhaps, a more universal sentiment – one in which people long to escape from the constraints of society while still seeking a place to belong?

The only way to gain more insight might be further research – particularly into the American club scene and its respective discontents. ■

Work Cited: Nicholas Saunders: *The Spiritual Aspect of Rave Culture* (1995), <http://ecstasy.org/info/rave.html>, 1.12.2008.

Sini Matikainen (Economics), Stanford in Berlin student in spring 2008, interned with Ecologic: Gesellschaft für internationale und europäische Umweltforschung, Berlin, in summer 2008.

How to come back?

Tips for recent alumni:

The Alexander von Humboldt-Stiftung offers fellowships for U.S. scientists and scholars:

<http://www.humboldt-foundation.de>

The Foreign Policy Internship at the American Academy in Berlin: for graduate students in their Public Policy Program (background in US foreign policy and international affairs is preferred): <http://www.americanacademy.de>

The Bavarian American Center (BAC) Professional Internship Program: internships for graduate students and recent graduates pursuing a career in public administration or international relations: <http://www.cdsintl.org/fromusa/bac.htm>

The Robert Bosch Foundation Fellowship Program enables young professionals from the US to spend a year working in their field in Germany: <http://www.bosch-stiftung.de>

The Robert Bosch Foundation in cooperation with Deutsches Studentenwerk (DSW) and CDS International, Higher Education Administration Program (HEAP): internships in the field of student affairs: <http://www.cdsintl.org>

The Bundeskanzler-Stipendium für Führungsnachwuchskräfte aus den U.S.A, in cooperation with Alexander von Humboldt-Stiftung: http://www.humboldt-foundation.de/de/programme/stip_sonst/buka.htm

The Bundestagspraktikum, officially called "Internationales Parlaments-Praktikum," offers five-month-long paid internships: <http://www.bundestag.de/ipp> ↓

The Carl Duisberg Gesellschaft (CDS) provides practical training opportunities in business, finance, and engineering for up to 18 months: <http://www.cdsintl.org/fromusa/ipgerm.htm>

The Deutscher Akademischer Austauschdienst (DAAD) and the German Committee of the International Association for the Exchange of Students for Technical Experience (IAESTE) help people find internships: <http://www.daad.de>, <http://www.iaeste.de>

The German-American Fulbright Commission has special programs for U.S. citizens, e.g. grants for teaching assistantships at German high schools: <http://www.fulbright.de>

The International Cooperative Education (ICE) helps arrange summer jobs and internships: <http://www.icemenlo.com>

The Konrad-Adenauer-Stiftung e.V. (KAS) provides stipends to German and international graduate students for further education and graduate work, especially for young people who want to become leaders in the fields of politics, business, science, media and culture: <http://www.kas.de> (see: Stipendien)

YOUNG GERMANY, a career, education and lifestyle guide, lists institutions offering research scholarships: <http://www.young-germany.de> ■

Silicon Valley and the “Medical Valley” in Erlangen: Start-Up Cultures Compared

by Lily Truong

Globalization – the increased interconnectivity between the economies and cultures of countries – has brought about a wind of change, one so strong it threatens to sweep us off our feet. Long fascinated by the speed at which the process of globalization is occurring and the way it is reshaping the world, I decided to globalize myself, by going abroad.

As an engineering student, I was naturally drawn to Germany, as its precision and high-quality engineering is deemed the best in the world. My nine-month stay in Germany transformed me from being an outsider, viewing the society as a tourist, to being an insider, being able to share in the subtleties of German culture. If you stay in a place long enough, it changes you. Being in Germany changed my views on America, both for better and for worse, my views of Germany, and helped me grow in tangible and intangible ways – from finally learning survival skills such as cooking and paying bills while living alone for the first time in my life, to instilling in me the courage to be flexible and unafraid of change.

In the following article, I explore the differences of entrepreneurship and start-up dynamics in Germany and the US. As a student at Stanford University, the excitement and creativity of Silicon Valley is only a footstep away. By good fortune, my Krupp Internship took me to Germany’s smaller version of Silicon Valley for a 3-month internship at a biotech start-up called *Wavelength* AG. Having landed in Germany’s main innovation center for medical technology, I became a participant-observer of the inner workings of what is proclaimed to be “Medical Valley” and its people, the Germans who work there, using Silicon Valley and its people (the Americans who work there) as a comparative backdrop. A main →

question I asked was why fewer start-ups form there than in the U.S.

I will assess in what ways Medical Valley has successfully replicated Silicon Valley, yet also why it has been so difficult for it to succeed *fully* in doing so. Are there factors in Germany that act as entrepreneurship killers? In what ways can Germany provide solutions to these obstacles? My findings are not only relevant to Germany, but provide valuable insight into the U.S. case as well.

My paper will examine influential factors on a technology cluster’s vigor including the strength of its intellectual talent pool, the role of government, the amount of venture capital, the presence of linking institutions, the infrastructure, how well it cultivates an entrepreneurial spirit, the size of its domestic market, and the cluster’s societal perception of failure. At the root of many of the differences between Medical Valley and Silicon Valley, the history and culture of their respective countries weaves in and out of all these factors. Due to limited space, I will here only discuss the issues surrounding the strength of Medical Valley and Silicon Valley’s intellectual talent pool. The other aspects are covered in the full version of this paper.

Background: Technology Clusters and Entrepreneurship

At the heart of any successful technology cluster is the entrepreneur. These are the individuals who strike their own path, and in that pursuit do good for the greater community by creating jobs and sometimes inventing something that can change the world. Technology clusters house a collection of these eclectic entrepre- ↓

neurs. Such a cluster is a geographic location with a high concentration of interconnected businesses, suppliers, and associated institutions in a particular field; the proximity of resources and expertise in the field increases productivity and gives it a “decisive sustainable competitive advantage.” Successful clusters cultivate and encourage these entrepreneurs within their region, and are driven by the motto “The best way to predict the future is to invent it.”

The Vehicle: Medical Valley

Erlangen is the heart of Germany’s “Medical Valley.” The Valley encompasses the Bavarian cities of Erlangen, Forchheim, Furth, Nuremberg, and Schwabach. Medical Valley holds its regional advantage over all other regions in Germany in the field of medical technology by having the best conditions for such start-ups to form and grow. Medical Valley sustains its reputation as a medical technology powerhouse by boasting the highest “dynamic founding rate” measured in companies per year and the highest number of patent applications in Germany (Trinkwalter). Within the confines of this small 76.84 squared-km Germany city, around 250 Medtech/ Life Science companies currently reside. Just within the last year, about 50 new firms have sprung up (Etscheit). In addition to many small medtech firms, the global giant Siemens is headquartered here with 40% of its world facilities; of its six divisions, the most important is *Siemens Healthcare* (Requardt 16). Right next door to Siemens is the *IZMP* (Innovationszentrum für Medizintechnik und Pharma: <http://www.izmp-erlangen.de>), a successful start-up incubator and entrepreneur networking organization. Drive a little further and you will find the *Friedrich-Alexander-Universität Erlangen-Nürnberg* (FAU) and top private research institutes, such as the *Fraunhofer-Institut Integrierte Schaltungen IIS*. Out of Erlangen’s estimated 80,000 jobs, one out of every four is either in medical services, pharmacology, or medical-related engineering (Etscheit). Still at a young age, Erlangen’s Medical Valley has its foundations set and is growing at a rapid pace. The state of Bavaria already attracts the highest share of all German venture capital money (Requardt 10). With the creation of Bayern’s High-Tech Offensive Program, another 66 million Euros have been invested in the Life Sciences in the Erlangen-Nuremberg region (Etscheit). This region’s life revolves around the healthcare and medtech sector, with government, industry, and science working in sync together.

The Fuel: Talented People

Good talent is hard to find, and without it, innovation →

is like a perfectly designed engine without gas to fuel it. No matter how good the infrastructure in the society, without fuel, ideas and competent people to realize these ideas, the vehicle will not run. There is a global competition to get the world’s best talent; above I referred to the people who work in Silicon Valley and in Erlangen as “Americans” and “Germans” respectively. But in fact the story is more complex. Both nations have good fuel in the tank, but the problem is that it is not full. Immigration is the only way to fill the gas tank.

Though Erlangen is only a small city with 100,000 inhabitants, as a research city it is large. It is home to a Max Planck Institute and two Fraunhofer Institutes, which attract the best researchers in Germany. Many German cities twice the size of Erlangen do not have even one research institute. In addition, the university and industry work in close collaboration to promote research and talented staff. The fruit of its investment manifests itself in the growing number of start-ups emerging from the university (Requardt 23). The strong concentration of talent in the region should not be taken for granted. In other regions, such as Magdeburg, one of the East German cities I had an opportunity to visit, the talent pool has dried out, a development common in the East, where the reorganization of the economy after unification proved to be a more difficult challenge than anticipated. In cities like Magdeburg (which does have a *Fraunhofer-Institut*) there is a 20% unemployment rate compared to Erlangen’s 3%. Young people leave as soon as they reach 18-20 years old because there are no career opportunities (Trinkwalter). The brain drain prevents it from becoming a center of innovation. Attracting and keeping intellectual talent in the region makes Medical Valley a top intellectual center in Germany.

Though a top research center in Germany, in comparison to Silicon Valley, Medical Valley has not reached the critical threshold where innovation proceeds at an explosive rate. Why the difference? With regards to its intellectual talent pool itself, German research institutes are on par with those in the U.S. In fact, one of the greatest cutting-edge research projects coming out of Erlangen’s *Fraunhofer-Institut Integrierte Schaltungen IIS* set the mp3 standard; the more than 170 million iPods sold worldwide use this technology. The competitive advantage of the U.S. over Germany lies in its university system. None of Germany’s universities are as renowned as the top-notch U.S. universities. In fact, ↓



outside of the U.S. the only other universities that are held in such high esteem are Oxford and Cambridge. The very best U.S. universities, with massive revenues from endowments, donations, and grants, have resources to draw the best professors, conduct more research and support new ventures (Requardt 15). U.S. universities publish the vast majority of research journals.

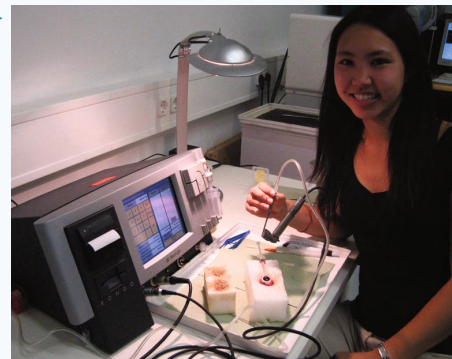
Because the German universities are conceived as more or less equal across the board, the struggle to develop a profile as an excellent, top-ranked institution is an uphill battle, and the resource base lags severely behind their American counterparts. The reasons for this can be traced back to Germany's social-market economy, whose foundations were laid in the days of Bismarck. With a centralized system responsible for covering essential social needs, the German political-economic code has been deliberate in its attempt to balance redistributions of goods and opportunities (Isaak 48). The education system is considered an essential social need and in this arena, Germany bends over backwards to be fair and fulfill its code. The best professors, funding, and resources are relatively evenly distributed among the German universities. In the past, the amount of funding allotted to universities was also greatly limited due to the fact that universities did not charge tuition; Germany only recently introduced a semester tuition of 400-600 Euros! The effect is that no universities are extraordinary.

Instead, in the U.S., the best professors concentrate in the best schools with the best students, enabling talent powerhouses such as Stanford or Harvard to form. Very much like the idea behind a cluster, the concentration of competency and resources leads to productivity and competitive advantage. The U.S. also has private schools, whereas Germany's university system is public. Privatization allows universities like Stanford to receive more funding outside of what the state can provide. As their funding amasses to significant amounts, some U.S. universities can themselves act as sources of venture capital, further promoting investment in the region. The benefits of privatization could stimulate the creation of more venture capital, money that German technology clusters like Medical Valley are lacking.

Immigration Policy

There are also significant differences in the integration policies of Germany and the U.S., which have an impact on the ability of technology clusters to attract high numbers of talented people. Immigrants are strongly attracted to Silicon Valley where they have ample opportunities. The ethnic composition in Silicon Valley is 48% white, 24% Hispanics, 24% Asian/Pacific Islander, and 4% African Americans, making for great diversity →

Lily Truong at Wave-light AG, testing a microkeratome on eyeballs as the first step of LASIK surgery.



(Saperstein 12). With its diversity and open society, its great strength is its ability to easily integrate immigrants into their new life and culture.

Germany's immigration policy has been a strong inhibitor to talent immigration. The country was slow to realize that attracting top talent from around the globe is essential to technological innovation; for the real issue of talent immigration is not how to limit the number of people you let in, but rather how to entice them to come. A case in point is the heated political debate on immigration that took place a few years back over the question of whether Indian IT workers should be granted visas to work in Germany. After much haggling, the government approved issuing 30,000 visas for high-tech workers from India and other Asian countries, but few ended up applying due to the rigidity and restrictiveness of the bureaucratic process (Saperstein 17). In the end, the law did not work. In response, the government has launched new initiatives to promote "technology scouting." How successful it will be remains to be seen. Immigration is closely tied to tolerance.

Immigration is closely tied to tolerance. I experienced Erlangen as quite a tolerant, international city. In less international German cities, for example Magdeburg, I often got "second looks" as an Asian. Erlangen's tolerance is part of the reason it has been successful in becoming a high tech cluster. On the whole, my sense is that Germany is not as open to immigrants as the U.S., though to be sure immigration is a contested issue in both countries. It will take the efforts of the German federal government to improve the situation, but thus far they have been slow to react to the changing circumstances. Sustaining an intellectual talent pool is essential.

Yet although Silicon Valley has held an advantage in its intellectual talent pool, since 9/11 its advantage has slowly been declining. Out of fear of letting terrorists in, the U.S. is also keeping the best talent out; this is manifested by the significant decline in the number of visas granted. If the U.S. studied German models of technology clusters such as Medical Valley with as much ↓



vigor as Germany studies American ones such as Silicon Valley, then its officials would know better than to go down the same path; this path will only lead to the hindrance of innovation. With regards to its intellectual talent pool and the various other influential factors, I'd like to point out that Silicon Valley is by no means a perfect technology cluster, it's just the best existing example. The fact that we're currently driving the nicest vehicle on the road doesn't mean it'll always be that way. The U.S. had a head start for the race in the innovation economy; whether it will sustain its lead remains to be seen. As Germany has shown, through development of strong clusters such as Medical Valley, it is keenly aware of its weaknesses and it is aggressively seeking solutions to them in order to nurture an environment where entrepreneurship and innovation can flourish. ■

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