



SURVEY ABOUT THE  
SPACE NEEDS OF  
BERLIN'S INDEPENDENT  
ARTS COMMUNITY

2025

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# Introduction

The Koalition der Freien Szene Berlin (the Berlin Coalition of the Independent Arts) and the Raumbüro Freie Szene (the Working Spaces Office for the Independent Arts) conducted a survey on the situation regarding working and rehearsal spaces in Berlin for the fields of the performing arts, literature, music, dance and project spaces/initiatives from June 2 to July 20, 2025.

The central focus was placed on the question of how the Arbeitsraumprogramm (ARP, or program for artistic working spaces) of the state of Berlin is viewed by the artistic fields named above and what the structural framework conditions for freelance artists in the city look like.

As an expansion of the program to subsidize the rental of studios for visual artists, the ARP offers appropriately equipped and affordable working and rehearsals spaces for the fields named above as well as their subfields. It is a central cultural policy instrument that makes the diversity of Berlin's independent art and culture community possible and also protects it.

The timing is critical: cuts to the budget of the culture department are threatening essential funding instruments and funding structures within Berlin's independent arts community while precarious working conditions, uncertain earning capacities, rapidly rising rents and living expenses increasingly pose existential challenges to artists in Berlin.

In this situation, the availability of subsidized working and rehearsal spaces takes on special cultural policy significance. They not only represent a necessary infrastructure; they are often a basic need and the only opportunity for being able to continue to realize artistic work in Berlin.

The results of the survey show that the stock of working and rehearsal spaces, especially following deep cuts to the budgetary line item for the ARP, is far from being sufficient to cover the space needs and to mitigate the precarious situation in the artistic fields of Berlin's independent arts community.

The survey was provided bilingually (in German and in English) and conducted quickly, ad hoc and without additional funding in close collaboration with the involved networks and arts advocacy organizations. 555 Berlin-based artists completed the survey within a few weeks.

Their responses are a strong signal: more than ever before, the independent arts community needs a reliable, sufficiently funded program to subsidize working spaces in order to be able to continue to work artistically under exacerbated conditions. If the infrastructures for artistic work collapse, not only is the ability of artists to pursue their profession acutely endangered; the continuation of the cultural offerings and diversity in Berlin is as well.

# Goal & Methodology

## Goal and Questions

The survey was prompted by the significant cuts that were approved by Berlin's House of Representatives as part of the amended budget of December 19, 2024, which were made to the budget for culture in general and the ARP specifically disproportionately and in an unprecedented manner. These cuts during and after the budget negotiations have led to outrage and a great deal of incomprehension within Berlin's art and culture landscape. Countless demonstrations and publicly articulated protests have taken place. The serious consequences of these cuts, which will also affect the budget for 2026 and 2027, cannot yet be fully comprehended, especially for the members of the independent arts community. For many artists, however, this means that the continuation of their artistic practice is under a greater existential threat than ever before, especially as they are being placed under financial pressure due to rapidly raising rents and living expenses. In light of this, the Raumbüro Freie Szene has followed two essential goals with this survey: on the one hand, it is intended to obtain a current picture of the mood and situation of artists in Berlin and, on the other, to query needs, including the types of spaces specifically needed as well as their required features and the budgets available for them.

## Target Group

The survey is intended for all independent Berlin artists with a focus on the fields of the performing arts, literature, music, project spaces/initiatives and dance as well as their fields.

Artists who see themselves as interdisciplinary were also expressly invited to take part in the survey.

The Internationality of Berliners

In order to respect the needs of the independent arts community, the survey was offered bilingually (in German and in English). Artists working in the field of visual art are generally represented and supported in issues of working spaces by the Atelierbüro (Studio Office). Accordingly, they were not included in this survey.

## Random Sampling and Recruiting

The goal was to have at least 500 independent artists take part in the survey and to achieve as broad a coverage of the individual fields as possible (it was possible for artists working interdisciplinarily to choose multiple answers). The survey was publicized via the numerous arts advocacy organizations and initiatives of the independent arts community, newsletters, social media, campaign events and information events.

In total, 555 artists with 742 disciplinary affiliations took part.

## Survey Design

The survey was conducted online from June 2 until July 20, 2025.

The bilingual survey comprised 16 questions with an average overall completion time of about 5 minutes.

The question types were arranged as follows:

- Scale-Based Questions (0–10): 2
- Yes/No Questions: 3
- Multiple-Choice: 4
- Single-Choice: 5
- Open Questions: 2

Of the 16 questions, 13 were mandatory and 3 were optional.

## Data Protection

The survey was conducted anonymously. All legal data protection regulations were complied with. A forwarding of personal data to third parties is not possible.

# Voices From the Independent Arts Community

## About the Survey

*“We have experienced multiple cultural shifts since I began to explore the working spaces policy advocacy of the Koalition der Freien Szene ten years ago as part of my doctoral thesis: cultural policy cuts, drastic restrictions to artistic freedom and the support of diversity, increased costs for rent as well as for everyday expenses. All of these changes increase the challenges in working artistically in a more expensive Berlin.*

*In light of the data it has collected by itself, the Raumbüro Freie Szene has created a helpful basis for the urgently needed discussion and negotiation processes between cultural policy makers, the administration of the department for culture and the arts advocacy organizations to find mutual solutions for sustainably maintaining working spaces for artists. As the conclusive data indicates, this is not only a question of more money for artist studios and rehearsal spaces, but also for jointly developed, managed and used forms and spaces for artistic work.”*

Prof. Dr. Friederike Landau-Donnelly, Guest Professor for Cultural and Social Geography at Humboldt University in Berlin.

*“In light of the results of the survey by Raumbüro Freie Szene, we are validated and shocked at the same time: in all of the questions the financial situation of dance and, accordingly, demonstrate the dependence upon affordable, that is, subsidized, working spaces (93.5%!), dance is often significantly below the average of those surveyed. Financial burdens and high rental prices are by far the greatest problem facing those looking for spaces, making it even more understandable that dance makers are already using the subsidized spaces of the ARP on an above-average basis. The need for spaces that can be used temporarily once again makes clear the structural deficit in the field of dance: very, very few dance artists have long-term funding; the absolute majority works*

*on a very short-term basis, project-based and often unfinanced. The survey also shows how a cooperative working method, the sharing of spaces as joint resources and thus also a high efficiency and creativity of the field in active space usage is much more a matter of course for dance than in other fields. The survey clarifies the absolute necessity of the ARP for all fields as well as the work of the Raumbüro Freie Szene and demonstrates the great damage done here by the extreme budget cuts. For dance, as a genuine spatial art, this means that another pillar of its already fragile foundation is at risk of breaking away.”*

Marie Henrion, Tanzbüro Berlin

*“The results of this important survey clearly confirm the feedback from our members: more affordable and publicly funded spaces are urgently needed.”*

Christof Zwiener, board member of Netzwerks freier Berliner Projekträume und -initiativen (the Network of Independent Berlin Project Spaces and Initiatives)

*“The survey clearly shows us that musicians need spaces to work, rehearse and develop. It is evident that many of these spaces are at risk or have already disappeared and that the free market cannot regulate this.*

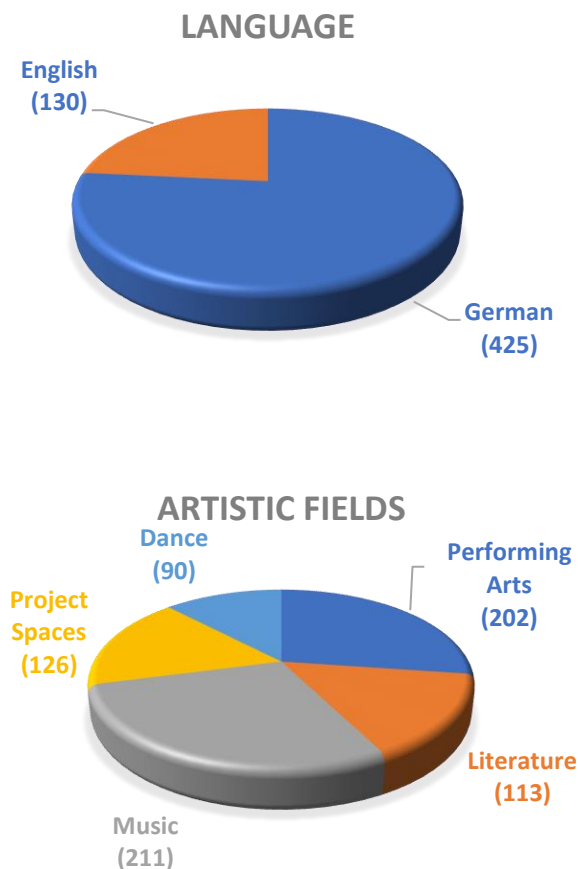
*We appeal urgently to policy makers to take this problem seriously: without spaces, silence will reign.”*

Paul Hübner, Dach Musik Berlin (the Berlin Umbrella Association for Music)

# Overall Results (1)

**Total respondents: 555**

Broken down by language (German/English) and field (performing arts, literature, project space/initiatives, dance).



**In total, 555 artists took part** – a significant number, demonstrating both the high relevance of the question of working spaces for Berlin’s artists and culture makers as well as the representative range that the survey achieved. In light of the massive cuts to the program for working spaces of the state of Berlin, the urgency of the topic is especially visible.

**It is also noteworthy that 23.5% of the respondents used the English-language survey**, which clearly demonstrates the diversity and internationality of Berlin’s independent arts community.

**The evaluation shows that all of the central fields in the independent arts community are represented.**

In addition, the detailed analysis shows that many artists in Berlin are not active in only one discipline, but instead work interdisciplinarily, meaning that, on average, they feel represented by 1.33 disciplines (corresponds to 742 disciplinary affiliations).

## Overall Results (2)

In general, how would you assess the current offerings for working spaces and rehearsal spaces for professional artistic work in Berlin? (scale-based question 0-10)



The survey makes clear that there is a marked dissatisfaction with the current offering of available, affordable and appropriately equipped working and rehearsal spaces both within the free real estate market as well as within the ARP of the state of Berlin.

**67.5% of those surveyed see the existing offer as (very) unsatisfying**, while only 8.5% are (very) satisfied.

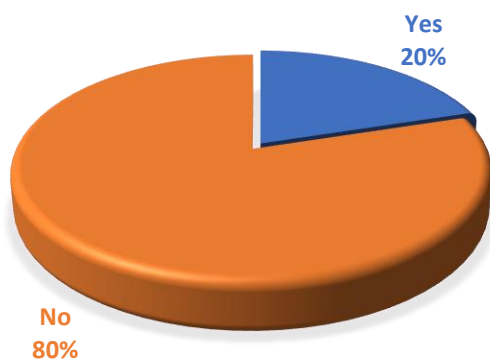
This discrepancy becomes even more poignant in light of the current deep budgetary cuts being made to the ARP: the existing offer is not only being frozen at the current level; it is also threatened with a significant reduction. At the same time, the numbers show that, despite the expansion of the ARP to the fields of the performing arts, literature, music, dance and project spaces/initiatives in the year 2012, too few working spaces have been developed. As of 2024, 300 working and rehearsal spaces have been created for these fields.

**A further intensification of the already precarious space situation is imminent as the spaces available to Berlin artists are severely limited and their working conditions are substantially endangered.**

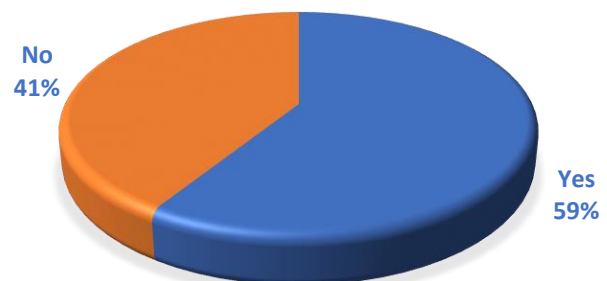
## Overall Results (3)

- Are you currently using a subsidized working space provided by the Arbeitsraumprogramm (ARP)? (yes/no question) - Are you looking for a suitable working space that can be rented (either temporarily or long-term)? (single-choice)  
- What are the reasons why you are not looking for a working space at the moment? (multiple-choice, optional)

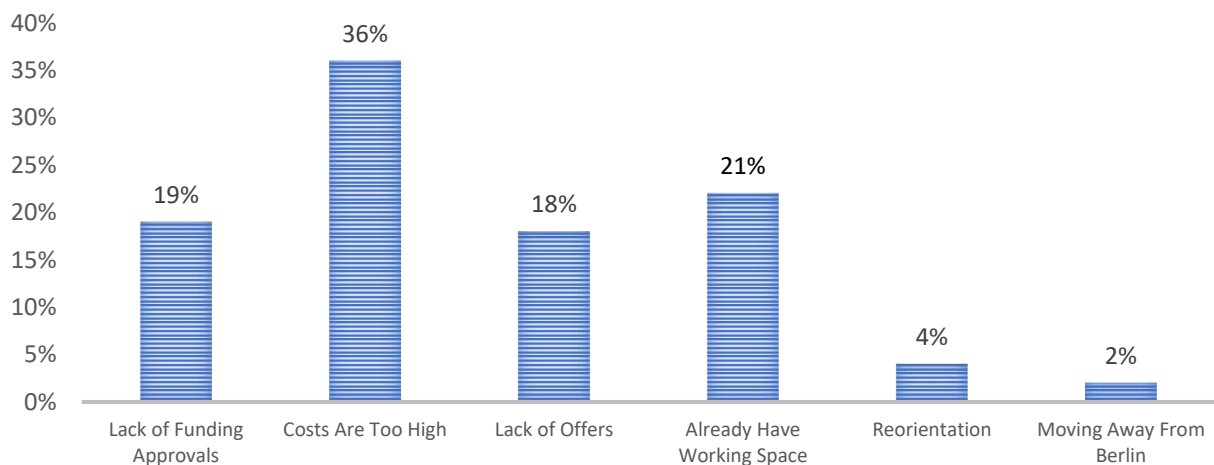
USE OF A SUBSIDIZED WORKING SPACE



SEARCHING FOR A WORKING SPACE



REASONS FOR NOT CURRENTLY SEARCHING FOR A WORKING SPACE



20% of those surveyed are currently using a publicly subsidized working or rehearsal space. **At the same time, 59% of those surveyed are actively searching for an appropriate space.**

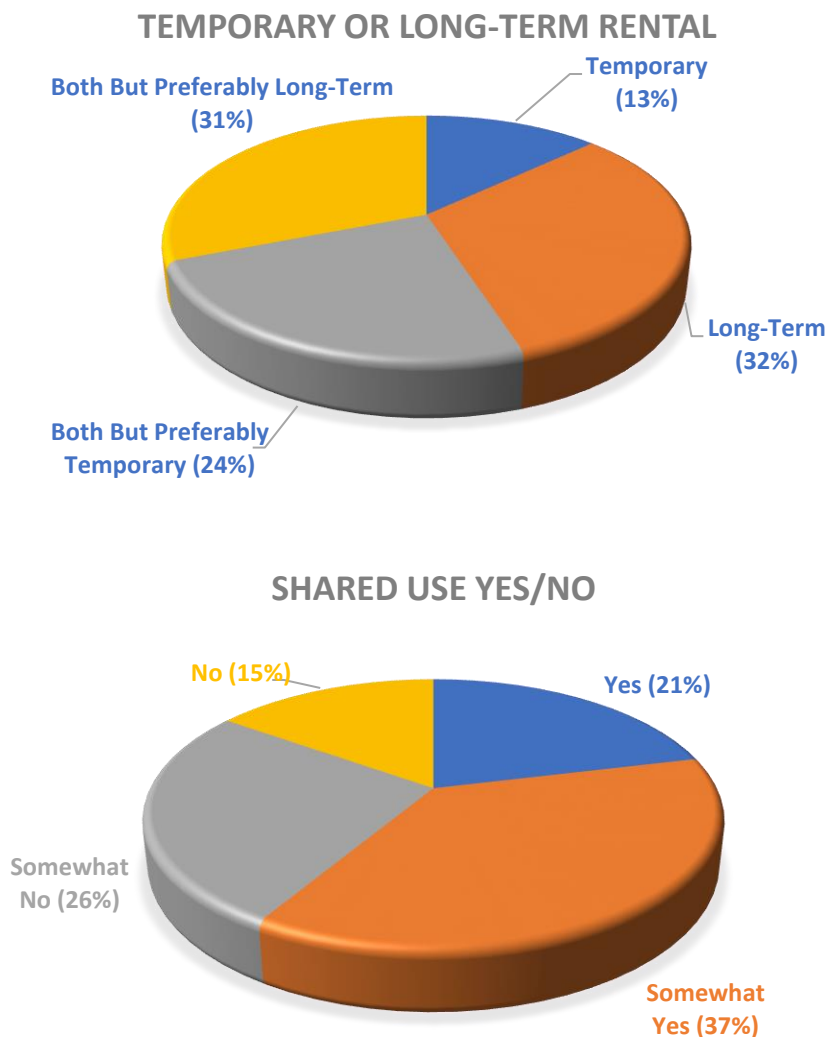
**The high rental prices on the free real estate market as well as the increased costs of living and consumption were named as the central obstacle for those who are currently not searching for a working space (36%).**

Additional significant reasons are a lack of funding approvals, not least of which due to cuts made to funding programs, (19%) as well as the lack of affordable and appropriate offers both within the commercial as well as the publicly subsidized real estate sectors. Factors such as new professional orientation (4%) or moving away from Berlin (2%) are of lower relevance.



## Overall Results (4)

- Do you need working spaces that you can book temporarily (by the hour, day or week) or that you can rent on a long-term basis? (single-choice)
- Would you like to share a working space with multiple colleagues? (single-choice)



**63% of those surveyed prefer space offers that can be rented long-term, while 37% preferred temporary or primarily temporary solutions.**

Field-specific differences must also be taken into consideration and are presented in the subsequent sections on the individual fields.

An important aspects of the needs analysis also concerns the question of individual or shared usage.

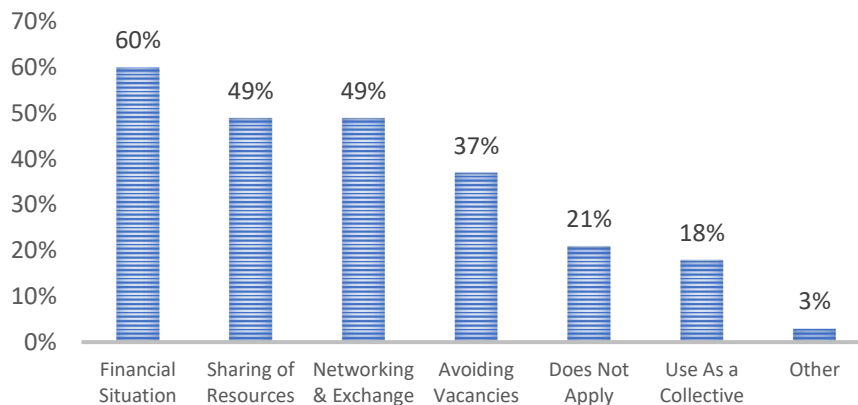
**A majority of 58% endorsed shared models** or indicated that they were open to it, while 41% preferred individual use.

**At the same time, a significant majority of 63% stated that their prioritization (individual vs. shared use) could vary if needed, speaking to a high degree of flexibility within the community.**

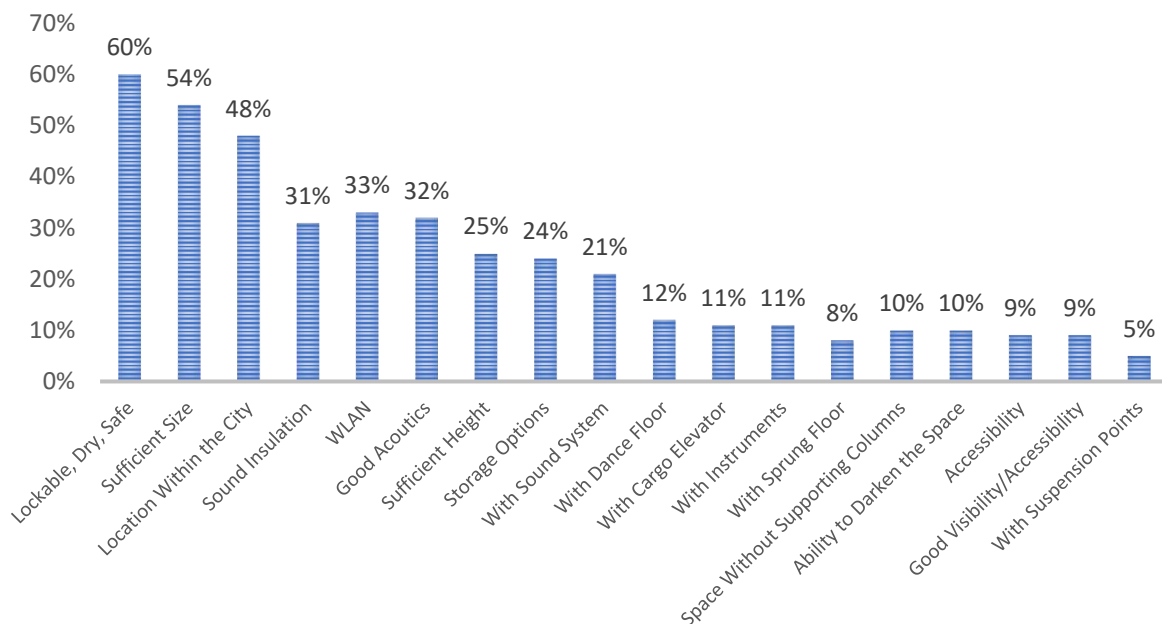
## Overall Results (5)

- Are there reasons why you would to share a working space? Multiple options are possible (multiple-choice)
- What are your requirements for a working space? (multiple-choice)

### REASONS FOR SHARING A SPACE



### SPACE REQUIREMENTS



**The essential reasons for sharing spaces are financial (60%), the sharing of resources (49%) as well as the desire for artistic networking and exchange (49%).**

For the provision of working spaces, it is critical that the space sizes, features and equipment as well as the location and accessibility meet the field-specific needs.

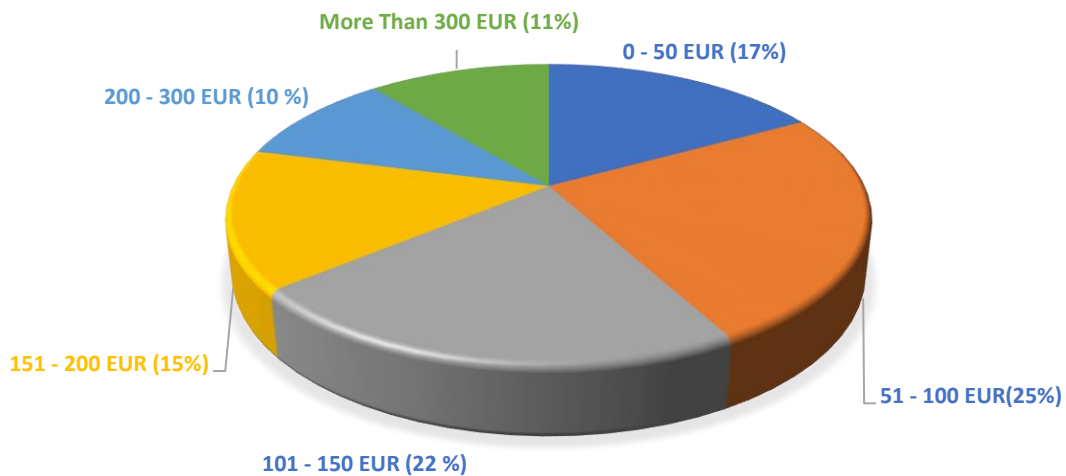
**Among the needs most frequently stated were lockable, dry and safe spaces (60%), a sufficient space size (54%) as well as a suitable location within the city (48%).**

Additional space needs demonstrate significant differences between the fields, which will be dealt with in the following sections.

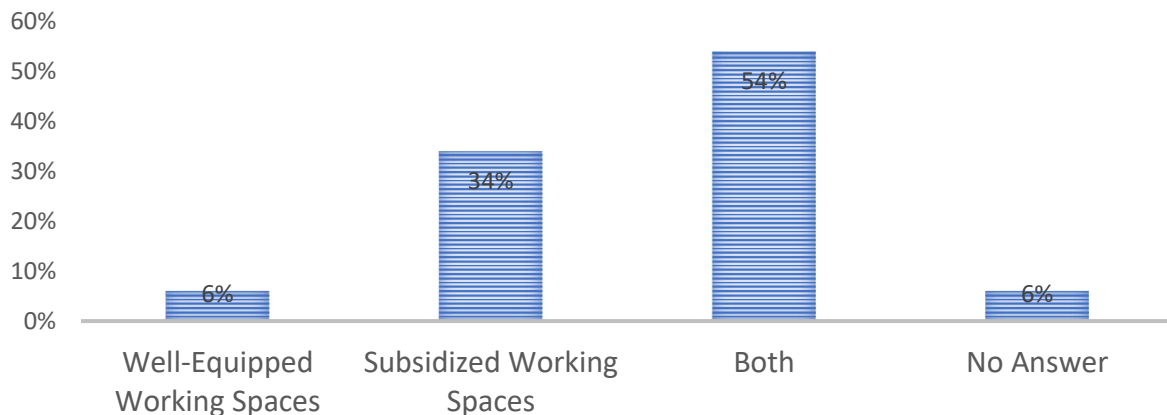
## Overall Results (6)

- How much money (in EUR) is available to you each month on average in order to be able to rent a working space (temporarily or long-term)? (single-choice)
- For the exercising of my professional artistic work, it is essential that... (single-choice Choice)

### AVAILABLE BUDGET PER MONTH FOR WORKING SPACE



### FEATURES VS. AFFORDABILITY



**42% of the respondents have a monthly working space budget of a maximum of € 100 or less, 79% have a maximum of € 200 or less. Only 11% answered that they could spend more than € 300 per month on working and/or rehearsal spaces.**

The average gross annual income of artists nationwide is € 21,016 (source: Künstlersozialkasse, as of January 2025). In comparison, the national average across all sectors is € 52,159 (source: Statistisches Bundesamt, the German Federal Statistics Office, as of April 2025).

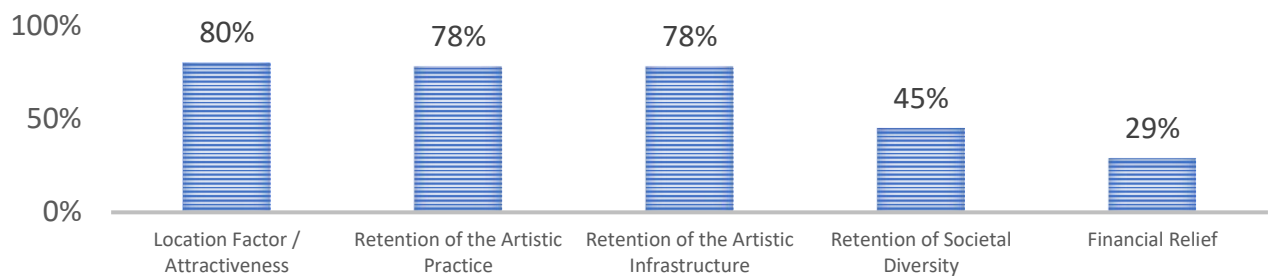
The results of the survey indicate that the majority of artists in Berlin work in precarious income situation and are thus highly dependent on subsidized space offers. **A total of 88% of those surveyed mentioned their dependence on affordable, subsidized working spaces; 34% of them were ready to accept reductions in the features of the spaces as long this meant that the costs could be sufficiently lowered.**

## Overall Results (7)

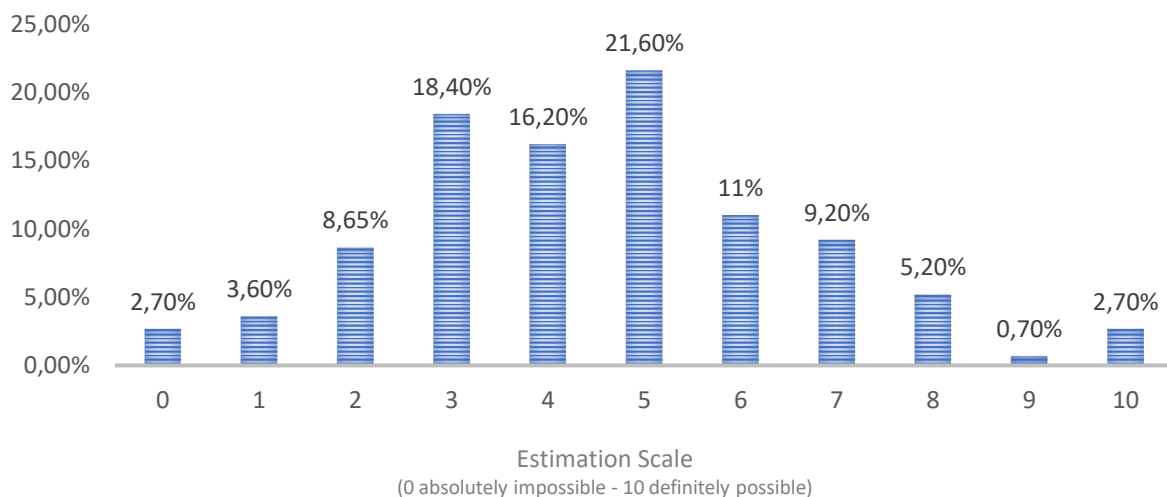
- In your opinion, what would be pertinent reasons for maintaining well-equipped working spaces for the independent arts community in Berlin and continuing to develop them for the future? (open question, optional)

- With regard to the current situation and the cuts being made to the budget for culture in the state of Berlin: Are you still able to maintain your artistic practice at the moment? (scale-based question, 0-10)

### REASONS FOR AFFORDABLE WORKING SPACES IN THE ARBEITSRAUMPROGRAMM (CLUSTERUNG)



### SELF-ESTIMATION OF OWN SITUATION



The continuation and further development of the Arbeitsraumprogramm was called for by 80% of the respondents as essential for the strengthening of Berlin as an international location for art and culture.

**With a clustering of the open answers, respectively 78% viewed the program as essential both for maintaining their own artistic practice as well as for maintaining the artistic infrastructure of the city.**

In addition, 45% emphasized the significance of the program for cultural diversity and sociopolitical benefits.

**In light of the drastic cuts to the budget for culture, 50% of the respondents estimated their personal situation as an artist as (very) critical (scale values from 0-4). Only 17.8% saw their situation as (very) positive (scale values from 7-10). This discrepancy demonstrates the precarious living and working situation of many Berlin artists which has intensified due to high rents and living expenses, shrinking sources of income as well as the reduction of cultural policy funding instruments as a result of budget cuts.**

## Overall Results (8)

In your opinion, what would be pertinent reasons for maintaining well-equipped working spaces for the independent arts community in Berlin and continuing to develop them for the future? (open question, optional)

- Selection of Some Original Answers

*Working spaces for the independent arts community are essential for supporting the development of new artistic projects and new collaborative artistic constellations that otherwise would not exist.*

*It is extremely important for the diversity and intellectual range of the arts to have spaces that can be planned, experimented, researched, failed and tested in. The rehearsal space is the working space of the artist. There is no art without a working space.*

*The space and rental situation is a critical factor for the future development of Berlin. Spaces that are lost now will not be able to be reclaimed or financed in the future. This can be seen in the developments in the last 10-20 years.*

*Independent art needs well-equipped working spaces, Berlin's development and significance as one of the most important art locations in the world, also for independent art, was and is closely connected with free, accessible spaces and a corresponding cultural and real estate policy.*

## Overall Results (9)

Are you familiar with the space needs for your field? How many new spaces should be developed for your field in the future? (open question, optional)

- Selection of Some Original Answers

*Seeing that the last relevant open call I participated in 2024 had 127 applications for 3 rooms, which prompted the jury to release a special statement about it, it's likely that about 200-300 spaces are missing. And not in the outskirts of Marzahn, but in the actual city where people live.*

*Every band that I know is either looking for a rehearsal space or is a subletter somewhere or has a rehearsal space that is pretty far from the city center.*

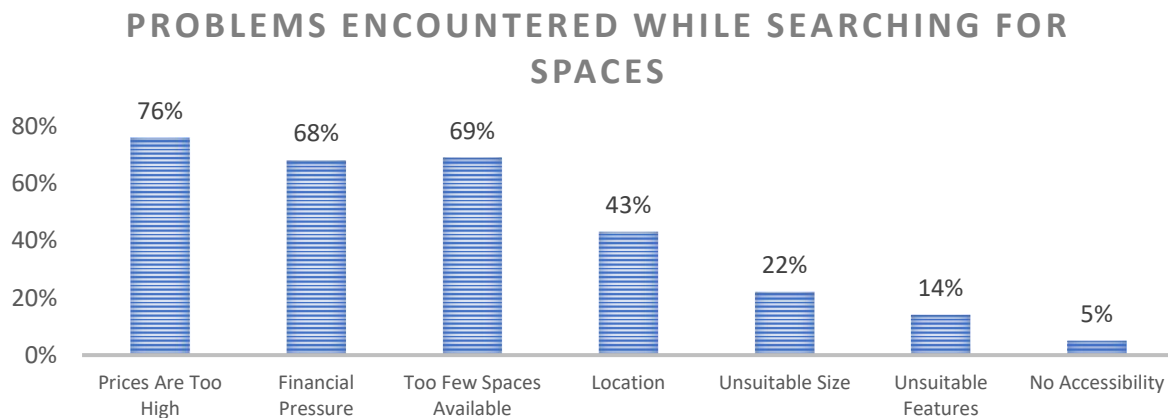
*In my opinion, there should be affordable, accessible rehearsal spaces in every district in Berlin (at least 3) that can be used collectively by the independent arts community.*

*There should be something like Theaterhaus Mitte in every neighborhood, at best with higher-quality spaces, that can be rented at all times at a low price. In addition, there should be spaces that can be rented regularly by collectives or individual artists, for example, through a membership fee or an affordable monthly fee.*

*I know a lot of independent musicians who have quit searching for a space because they can't afford the few that are available. As a result, most of them (including myself) primarily work from home. This severely restricts the freedom to work (e.g. due to conflicts with neighbors) as well as the quality of the work. There has to be more affordable spaces in Berlin that are in good condition and that are acoustically suitable that can be shared by multiple musicians.*

# Overall Results (10)

- What aspects are you causing you problems in your search for a working space or rehearsal space? (multiple-choice)
- Are you aware of Raumbüro Freie Szene (RBFS) and its work (yes/no question)



**The obstacles that arise in searching for adequate working and rehearsal spaces are diverse. 76% of the respondents named high prices, while 68% named financial burdens as reasons, no matter whether this is due to exorbitant rental prices or individual burdens that are too high that make renting a space difficult and/or impossible.**

69% mentioned an insufficient offering of spaces, which is also often connected with financial factors.

An additional obstacle concerns the location: affordable offers are, insofar as they even exist, primarily located at the edges of the city (43%).

Finally, the awareness of the Raumbüro Freie Szene was surveyed.

A little more than half of those surveyed answered that they were familiar with the work of the Raumbüro Freie Szene.

# Results for the Field of the Performing Arts (1)

**202 respondents** from the field of the performing arts took part in the survey.

## **In general, how would you assess the current offerings for working spaces and rehearsal spaces for professional artistic work in Berlin? (scale-based question 0-10)**

58.4% (Ø 67.5%) of those surveyed from the field of the performing arts see the existing offer as (very) unsatisfying (0-4), while only 11.4% are (very) satisfied (7-10).

This means that those surveyed via the current spaces on offer as somewhat less dissatisfying than the average.

## **Are you using a subsidized working space provided by the Arbeitsraumprogramm (ARP)? (yes/no question)**

24% of those surveyed are currently using a publicly subsidized working or rehearsal space (Ø 20%).

## **Are you looking for a suitable working space that can be rented (either temporarily or long-term)? (single-choice)**

57% of those surveyed are actively searching for an appropriate space. This result is close to the overall average (59%).

## **What are the reasons why you are not looking for a working space at the moment? (multiple-choice, optional)**

Significant deviations from the average can be seen here: 48% indicated a lack of funding approvals for projects, 36% stated costs that are too high, 29% stated no suitable offers and 9% indicated a new professional orientation.

## **Do you need working spaces that you can book temporarily (by the hour, day or week) or that you can rent on a long-term basis? (single-choice)**

With 49%, those surveyed preferred space offers with long-term rentability and/or a prioritization on the long-term significantly less (Ø 63%), while a slim majority of 51% preferred temporary and/or primarily temporary solutions (Ø 37%).

## **Would you like to share a working space with multiple colleagues? (single-choice)**

In comparison to the average, a large majority of 69% endorsed shared models or indicated that they were open to it (Ø 58%), while 31% preferred individual use (Ø 41%). 61% indicated that they could vary from their prioritization (individual versus shared use) if needed (Ø 63%), which, in total, demonstrates a focus on shared space usage. Only 10% of those surveyed insisted on individual use.

## **Are there reasons why you would to share a working space? (multiple-choice)**

The essential reasons for sharing spaces are financial (78%), the sharing of resources (63%) as well as the desire for artistic networking and exchange (58%), followed by avoiding vacancies (54.5%) and working in collectives (20%).

## **What are your requirements for a working space? (multiple-choice)**

The space requirements in the performing arts are complex and diverse, which can be seen in the multiple answers with high values:

- Sufficient size (70%)
- Space is lockable, dry & safe (50%)
- Location within the city (39%)
- Sufficient height (36%)
- Good acoustics (27%)
- WLAN (26%)
- Sound system (25%)
- Storage options (25%)
- Dance floor (21%)
- Sound insulation (21%)
- The ability to darken the space (20%)
- Space without supporting columns (17%)
- Sprung floor (15%)
- Suspension points (13%)
- Cargo elevator (9%)
- Accessibility (8%)
- Instruments present (6%)
- Easy to reach (5%)



# Results for the Field of the Performing Arts (2)

## How much money (in EUR) is available to you each month on average in order to be able to rent a working space? (single-choice)

48% of the respondents have a monthly budget for working spaces of a maximum of € 100 or less (Ø 42%), 76% have a maximum of € 200 or less (Ø 79%). 15% answered (Ø 11 %) that they could spend more than € 300 per month on working and/or rehearsal spaces. In comparison: the average annual income of artists working in the field of the performing arts nationally is € 22,057 gross (source: Künstlersozialkasse, as of January 2025).

## For the exercising of my professional artistic work, it is essential that... (single-choice)

A total of 97% of those surveyed mentioned their dependence on affordable, subsidized working spaces (Ø 88%); 65% of them were ready to accept reductions in the features of the spaces as long this meant that the costs could remain affordable and/or be lowered (Ø 34%).

## Are you still able to maintain your artistic practice at the moment? (scale-based question, 0-10)

In light of the drastic cuts to the budget for culture, 51.5% of the respondents estimated their personal situation as an artist as (very) critical (scale values from 0-4), the average was 50%. Only 18% saw their situation as (very) positive (scale values from 7-10).

## What aspects are you causing you problems in your search for a working space or rehearsal space? (multiple-choice)

The following reasons were named by the respondents that cause renting a space to be difficult or impossible:

- Financial pressure (68%)
- The prices are too high (71%)
- There are not enough spaces available (62%)
- Location (40%)
- There is a lack of spaces with a suitable size (31%)
- There is a lack of properly equipped spaces (20%)
- No accessibility (7%)

Alongside the financial reasons, it can be seen the lack of appropriately sized and equipped spaces is also criticized.

## Are you aware of Raumbüro Freie Szene (RBFS) and its work (yes/no question)

56% of those surveyed answered that they were familiar with the work of the Raumbüro Freie Szene (Ø 51%).

## Summary:

In the field of the performing arts, 97% of the artists are dependent upon affordable, subsidized working spaces (Ø 88%), whereby a large majority (69%) can imagine sharing spaces (Ø 58%) Temporary rentals were also preferred by 51%.

In terms of space requirements, sufficient size (70%), lockable, dry & safe spaces (50%), location within the city (39%) and sufficient height (36%) were prioritized. Other criteria, such as acoustics, WLAN or an existing sound system were also selected by about 25% of those surveyed.

The fact that 51.5% of those surveyed saw the continuation of their artistic practice as at risk shows how dramatic the situation is within the performing arts.

# Results for the Field of Dance (1)

90 respondents from the field of dance took part in the survey.

## **In general, how would you assess the current offerings for working spaces and rehearsal spaces for professional artistic work in Berlin? (scale-based question 0-10)**

64.5% (Ø 67.5%) of those surveyed from the field of dance see the existing offer as (very) unsatisfying (0-4), while only 9% are (very) satisfied (7-10).

## **Are you using a subsidized working space provided by the Arbeitsraumprogramm (ARP)? (yes/no question)**

28% of those surveyed are currently using a publicly subsidized working or rehearsal space (Ø 20%).

## **Are you looking for a suitable working space that can be rented (either temporarily or long-term)? (single-choice)**

58% of those surveyed are actively searching for an appropriate space. This result is close to the overall average (59%).

## **What are the reasons why you are not looking for a working space at the moment? (multiple-choice, optional)**

56% indicated a lack of funding approvals for projects, 65% stated costs that are too high, 19% stated no suitable offers and 7.5% indicated a new professional orientation.

## **Do you need working spaces that you can book temporarily (by the hour, day or week) or that you can rent on a long-term basis? (single-choice)**

With 34.5%, those surveyed preferred space offers with long-term rentability and/or a prioritization on the long-term significantly less (Ø 63%), while a majority of 58% preferred temporary and/or primarily temporary solutions (Ø 37%).

## **Would you like to share a working space with multiple colleagues? (single-choice)**

In comparison to the average, a significantly larger majority of 76% endorsed shared models or indicated that they were open to it (Ø 58%), while only 24% preferred individual use (Ø 41%).

At the same time, 65% indicated that their prioritization (individual vs. shared use) could vary if needed (Ø 63%). In general, dance has a focus on shared space usage. Only 7% insisted on individual use.

## **Are there reasons why you would share a working space? (multiple-choice)**

The essential reasons for sharing spaces are financial (66%), the sharing of resources (59%) as well as the desire for artistic networking and exchange (59%), followed by avoiding vacancies (43%) and working in collectives (23%).

## **What are your requirements for a working space? (multiple-choice)**

The space requirements in dance are complex and diverse, which can be seen in the multiple answers with high values:

- Sufficient size (77%)
- Dance floor (58%)
- Sprung floor (43%)
- Sound system (40%)
- Location within the city (39%)
- Space is lockable, dry & safe (34%)
- Space without supporting columns (31%)
- Sufficient height (31%)
- WLAN (25%)
- Storage options (25%)
- WLAN (21%)
- Good acoustics (27%)
- Sound insulation (17%)
- Storage options (14%)
- The ability to darken the space (13%)
- Accessibility (8%)
- Suspension points (5%)
- Cargo elevator (4%)
- Easy to reach (4%)
- Instruments present (3%)

## Results for the Field of Dance (2)

### How much money (in EUR) is available to you each month on average in order to be able to rent a working space? (single-choice)

61% of the respondents have a monthly budget for working spaces of a maximum of € 100 or less (Ø 42%), 82.5% have a maximum of € 200 or less (Ø 79%). 13.5% answered (Ø 11 %) that they could spend more than € 300 per month on working and/or rehearsal spaces. In comparison: the average annual income of artists working in the field of dance nationally is € 22,057 gross (source: Künstlersozialkasse, as of January 2025, listed as part of the performing arts).

### For the exercising of my professional artistic work, it is essential that... (single-choice)

A total of 93.5% of those surveyed mentioned their dependence on affordable, subsidized working spaces (Ø 88%); 65.5% of them were ready to accept reductions in the features of the spaces as long this meant that the costs could remain affordable and/or be lowered (Ø 34%).

### Are you still able to maintain your artistic practice at the moment? (scale-based question, 0-10)

In light of the drastic cuts to the budget for culture, 56.5% of the respondents estimated their personal situation as an artist as (very) critical (scale values from 0-4), the average was 50%. Only 13.5% saw their situation as (very) positive (scale values from 7-10).

### What aspects are you causing you problems in your search for a working space or rehearsal space? (multiple-choice)

The following reasons were named by the respondents that cause renting a space to be difficult or impossible:

- Financial pressure (77%)
- The prices are too high (74%)
- There are not enough spaces available (63.5%)
- There is a lack of spaces with a suitable size (40%)
- Location (31%)
- There is a lack of properly equipped spaces (15.5%)
- No accessibility (4.5%)

Alongside the financial reasons, it can be seen the lack of appropriately sized and the location is also criticized.

### Are you aware of Raumbüro Freie Szene (RBFS) and its work (yes/no question)

53.5% of those surveyed answered that they were familiar with the work of the Raumbüro Freie Szene (Ø 51%).

### Summary:

In the field of dance, 93.5% of the artists are dependent upon affordable, subsidized working spaces (Ø 88%). Shared models are already standard practice in the field of dance. This also speaks to the high number of artists (76%) who can imagine a shared use of the working spaces (Ø 58%). Temporary rentals were also preferred by 58% (Ø 37%). In terms of space requirements, sufficient space size (77%), dance floor (58%), sprung floor (43%), sound system (40%) and location within the city (39%) are the primary considerations. Criteria such as lockable, dry & safe spaces, spaces without supporting columns or sufficient height were also seen as important by more than 30% of the respondents.

The fact that 51.5% of those surveyed in the field of dance saw the continuation of their artistic practice as at risk shows how dramatic the situation is.

In addition, the dance-typical criteria of dance floor and sprung floor, which were also highly rated in the performing arts, must also be taken into consideration.

# Results for the Field of Music (1)

211 respondents from the field of music took part in the survey.

## **In general, how would you assess the current offerings for working spaces and rehearsal spaces for professional artistic work in Berlin? (scale-based question 0-10)**

An above-average 73.5% (Ø 67.5%) of those surveyed from the field of music see the existing offer as (very) unsatisfying (0-4), while only 7% are (very) satisfied (7-10).

## **Question 2: Current usage of publicly subsidized working and rehearsal spaces (yes/no)**

17% of those surveyed are currently using a publicly subsidized working or rehearsal space (Ø 20%).

## **Are you looking for a suitable working space that can be rented (either temporarily or long-term)? (single-choice)**

68% of those surveyed are actively searching for an appropriate space. This result is significantly above the overall average (59%).

## **What are the reasons why you are not looking for a working space at the moment? (multiple-choice, optional)**

23% indicated a lack of funding approvals for projects, 60% stated costs that are too high, 38% stated no suitable offers and 5% indicated a new professional orientation.

## **Do you need working spaces that you can book temporarily (by the hour, day or week) or that you can rent on a long-term basis? (single-choice)**

With 69%, those surveyed preferred space offers with long-term rentability and/or a prioritization on the long-term (Ø 63%), while only 31% preferred temporary and/or primarily temporary solutions (Ø 37%).

## **Would you like to share a working space with multiple colleagues? (single-choice)**

61% of the respondents endorsed shared models or indicated that they were open to it (Ø 58%), while 41% preferred individual use (Ø 41%).

At the same time, a majority of 72% indicated that they could vary from their prioritization (individual versus shared use) if needed (Ø 63%), which, in total, demonstrates a focus on shared space usage in the field of music. Only 9% insisted on individual use.

## **Are there reasons why you would to share a working space? (multiple-choice)**

The essential reasons for sharing spaces are financial (69%), the sharing of resources (49%) as well as the desire for artistic networking and exchange (42%), followed by avoiding vacancies (41%) and working in collectives (18%).

## **What are your requirements for a working space? (multiple-choice)**

The space requirements in music are complex and diverse, which can be seen in the multiple answers with high values:

- Sound insulation (67%)
- Space is lockable, dry & safe (64%)
- Good acoustics (62%)
- Sufficient size (50%)
- Location within the city (43%)
- Sound system (30%)
- Instruments present (27%)
- WLAN (19%)
- Sufficient height (17%)
- Storage options (13%)
- Accessibility (9%)
- The ability to darken the space (8%)
- Dance floor (5%)
- A space without columns or pillars
- Easy to reach (5%)
- Cargo elevator (2%)
- Sprung floor (2%)
- Suspension points (1%)

## Results for the Field of Music (2)

### **How much money (in EUR) is available to you each month on average in order to be able to rent a working space? (single-choice)**

37% of the respondents have a monthly budget for working spaces of a maximum of € 100 or less (Ø 42%), 78% have a maximum of € 200 or less (Ø 79%). 13% answered (Ø 11 %) that they could spend more than € 300 per month on working and/or rehearsal spaces. In comparison: the average annual income of artists working in the field of music nationally is € 17,318 gross (source: Künstlersozialkasse, as of January 2025).

### **For the exercising of my professional artistic work, it is essential that... (single-choice)**

A total of 96% of those surveyed mentioned their dependence on affordable, subsidized working spaces (Ø 88%); 31% of them were ready to accept reductions in the features of the spaces as long this meant that the costs could remain affordable and/or be lowered (Ø 34%).

### **Are you still able to maintain your artistic practice at the moment? (scale-based question, 0-10)**

In light of the drastic cuts to the budget for culture, 50% of the respondents estimated their personal situation as an artist as (very) critical (scale values from 0-4), the average was also 50%. Only 17% saw their situation as (very) positive (scale values from 7-10).

### **What aspects are you causing you problems in your search for a working space or rehearsal space? (multiple-choice)**

The following reasons were named by the respondents that cause renting a space to be difficult or impossible:

- Financial pressure (60%)
- The prices are too high (79%)
- There are not enough spaces available (78%)
- Location (56%)

- There is a lack of spaces with a suitable size (20%)
- There is a lack of properly equipped spaces (16%)
- No accessibility (7%)

### **Are you aware of Raumbüro Freie Szene (RBFS) and its work (yes/no question)**

45% of those surveyed answered that they were familiar with the work of the Raumbüro Freie Szene (Ø 51%).

### **Summary:**

In the field of music, 96% of the artists are dependent upon affordable, subsidized working spaces (Ø 88%).

The artists (69%) working in the field of music preferred a long-term rentability of working spaces (Ø 63%), whereby a temporary, affordable and well-equipped space offer is essential for 31% of them (Ø 37%).

Sufficient sound insulation (67%), good acoustics (62%) and sufficient size (50%) were emphasized in the space requirements and/or equipment.

In the field of music as well, shared space usage was preferred by 61%.

The situation in the field of music was seen as difficult by the artists (50%).



# Results for the Field of Literature (1)

113 respondents from the field of literature took part in the survey.

## **In general, how would you assess the current offerings for working spaces and rehearsal spaces for professional artistic work in Berlin? (scale-based question 0-10)**

64.5% (Ø 67.5%) of those surveyed from the field of dance see the existing offer as (very) unsatisfying (0-4), while only 9% are (very) satisfied (7-10).

## **Are you using a subsidized working space provided by the Arbeitsraumprogramm (ARP)? (yes/no question)**

14% of those surveyed are currently using a publicly subsidized working or rehearsal space (Ø 20%).

## **Are you looking for a suitable working space that can be rented (either temporarily or long-term)? (single-choice)**

58% of those surveyed are actively searching for an appropriate space. This result is not far from the overall average (59%).

## **What are the reasons why you are not looking for a working space at the moment? (multiple-choice, optional)**

28% indicated a lack of funding approvals for projects, 55% stated costs that are too high, 29% stated no suitable offers and 4.5% indicated a new professional orientation.

## **Do you need working spaces that you can book temporarily (by the hour, day or week) or that you can rent on a long-term basis? (single-choice)**

With 69%, those surveyed preferred space offers with long-term rentability and/or a prioritization on the long-term (Ø 63%), while only 31% preferred temporary and/or primarily temporary solutions (Ø 37%).

## **Would you like to share a working space with multiple colleagues? (single-choice)**

57% of the respondents endorsed shared models or indicated that they were open to it (Ø 58%), while 43% preferred individual use (Ø 41%).

At the same time, a majority of 69% indicated that they could vary from their prioritization (individual versus shared use) if needed (Ø 63%), which, in total, demonstrates a focus on shared space usage in the field of literature. 16% insisted on individual use.

## **Are there reasons why you would share a working space? (multiple-choice)**

The essential reasons for sharing spaces are financial (49%), the sharing of resources (42%) as well as the desire for artistic networking and exchange (59%), followed by avoiding vacancies (24%) and working in collectives (12%).

## **What are your requirements for a working space? (multiple-choice)**

The space requirements in literature are somewhat less complex and diverse; the location within the city and WLAN access are, however, especially important.

- Location within the city (73%)
- WLAN (70%)
- Space is lockable, dry & safe (57%)
- Sufficient size (29%)
- Sound insulation (19%)
- Storage options (14%)
- Good acoustics (13%)
- Sufficient height (12%)
- The ability to darken the space (10%)
- Easy to reach (9%)
- Accessibility (9%)
- Sound system (6%)
- Suspension points (5%)
- A space without columns or pillars
- Dance floor (4%)
- Cargo elevator (2%)
- Instruments present (2%)
- Sprung floor (1%)

## Results for the Field of Literature (2)

### How much money (in EUR) is available to you each month on average in order to be able to rent a working space? (single-choice)

51% of the respondents have a monthly budget for working spaces of a maximum of € 100 or less (Ø 42%), 89% have a maximum of € 200 or less (Ø 79%). In comparison: the average annual income of artists working in the field of literature nationally is € 25,115 gross (source: Künstlersozialkasse, as of January 2025).

### For the exercising of my professional artistic work, it is essential that... (single-choice)

A total of 82% of those surveyed mentioned their dependence on affordable, subsidized working spaces (Ø 88%); 41% of them were ready to accept reductions in the features of the spaces as long this meant that the costs could remain affordable and/or be lowered (Ø 34%).

### Are you still able to maintain your artistic practice at the moment? (scale-based question, 0-10)

In light of the drastic cuts to the budget for culture, 56.5% of the respondents estimated their personal situation as an artist as (very) critical (scale values from 0-4), the average was 50%. 21% saw their situation as (very) positive (scale values from 7-10).

### What aspects are you causing you problems in your search for a working space or rehearsal space? (multiple-choice)

The following reasons were named by the respondents that cause renting a space to be difficult or impossible:

- Financial pressure (72%)
- The prices are too high (76%)
- There are not enough spaces available (62%)
- Location (39%)
- There is a lack of spaces with a suitable size (6%)
- There is a lack of properly equipped spaces (6%)
- No accessibility (3%)

### Are you aware of Raumbüro Freie Szene (RBFS) and its work (yes/no question)

61% of those surveyed answered that they were familiar with the work of the Raumbüro Freie Szene (Ø 51%).

### Summary:

In the field of literature, 82% of the artists are dependent upon affordable, subsidized working spaces (Ø 88%).

55.5% of the artists working in the field of literature preferred a space that could be rented long-term, while 44.5% preferred a temporary rental.

Temporary rental options are not yet planned for literature in the Arbeitsraumprogramm, but the current figures show how relevant this offer is for the field of literature.

An above-average number of the respondents (51%) had a space budget of a maximum of € 100 or less (Ø 42%).

In terms of space requirements, a good location within the city (73%), a lockable, dry and safe room (57%) as well as sound insulation (19%) are essential.

The estimation of one's own capacity to continue the artistic practice is seen critically in the field of literature by 44%.

# Results for the Field of Project Spaces and Initiatives

126 respondents from the field of project spaces (PR) took part in the survey.

## **In general, how would you assess the current offerings for working spaces and rehearsal spaces for professional artistic work in Berlin? (scale-based question 0-10)**

An above-average 77% (Ø 67.5%) of those surveyed from the field of project spaces and initiatives see the existing offer as (very) unsatisfying (0-4), while only 4% are (very) satisfied (7-10).

## **Are you using a subsidized working space provided by the Arbeitsraumprogramm (ARP)? (yes/no question)**

19% of those surveyed are currently using a publicly subsidized working or rehearsal space (Ø 20%).

## **Are you looking for a suitable working space that can be rented (either temporarily or long-term)? (single-choice)**

57% of those surveyed are actively searching for an appropriate space.

## **What are the reasons why you are not looking for a working space at the moment? (multiple-choice, optional)**

23% indicated a lack of funding approvals for projects, 52% stated costs that are too high, 37% stated no suitable offers and 4% indicated a new professional orientation.

## **Do you need working spaces that you can book temporarily (by the hour, day or week) or that you can rent on a long-term basis? (single-choice)**

With 83%, an above-average number of those surveyed preferred space offers with long-term rentability and/or a prioritization on the long-term (Ø 63%), while only 17% preferred temporary and/or primarily temporary solutions (Ø 37%).

## **Would you like to share a working space with multiple colleagues? (single-choice)**

35% of the respondents endorsed shared models or indicated that they were open to it (Ø 58%), while 65% preferred individual use (Ø 41%).

At the same time, 64% indicated that their prioritization (individual vs. shared use) could vary if needed (Ø 63%). 27% insisted on individual use.

## **Are there reasons why you would to share a working space? (multiple-choice)**

The essential reasons for sharing spaces are financial (48%), the sharing of resources (35%) as well as the desire for artistic networking and exchange (53%), followed by avoiding vacancies (22%) and working in collectives (17%).

## **What are your requirements for a working space? (multiple-choice)**

The space requirements are complex and diverse, the location within the city and WLAN access are especially important, which can be seen in the multiple answers with high values:

- Space is lockable, dry & safe (76%)
- Sufficient size (59%)
- Location within the city (49%)
- Storage options (48%)
- WLAN (34%)
- Sufficient height (31%)
- Easy to reach (26%)
- Cargo elevator (26%)
- Sound insulation (14%)
- Good acoustics (13%)
- Accessibility (11%)
- The ability to darken the space (9%)
- Sound system (8%)
- Dance floor (5%)
- Instruments present (5%)
- A space without columns or pillars
- Sprung floor (2%)
- Suspension points (1%)



# Results for the Field of Project Spaces and Initiatives

## How much money (in EUR) is available to you each month on average in order to be able to rent a working space? (single-choice)

20% of the respondents in the field of PR have a monthly budget for working spaces of a maximum of € 100 or less (Ø 42%), 68% have a maximum of € 200 or less (Ø 79%). 10% answered (Ø 11 %) that they could spend more than € 300 per month on a space. In comparison: the average annual income of artists working in the field of visual arts (project spaces and initiatives are seen as part of the visual arts) nationally is € 21,070 gross (source: Künstlersozialkasse, as of January 2025).

## For the exercising of my professional artistic work, it is essential that... (single-choice)

A total of 83% of those surveyed mentioned their dependence on affordable, subsidized working spaces (Ø 88%); 41% of them were ready to accept reductions in the features of the spaces as long this meant that the costs could remain affordable and/or be lowered (Ø 34%).

## Are you still able to maintain your artistic practice at the moment? (scale-based question, 0-10)

In light of the drastic cuts to the budget for culture, 59% of the respondents estimated their personal situation as an artist as (very) critical (scale values from 0-4), the average was 50%. 11% saw their situation as (very) positive (scale values from 7-10).

## What aspects are you causing you problems in your search for a working space or rehearsal space? (multiple-choice)

The following reasons were named by the respondents that cause renting a space to be difficult or impossible:

- Financial pressure (73%)
- The prices are too high (79%)
- There are not enough spaces available (74%)
- Location (36%)
- There is a lack of spaces with a suitable size (25%)
- There is a lack of properly equipped spaces (10%)
- No accessibility (8%)

## Are you aware of Raumbüro Freie Szene (RBFS) and its work (yes/no question)

46% of those surveyed answered that they were familiar with the work of the Raumbüro Freie Szene (Ø 51%).

## Summary:

In the field of project spaces and initiatives, 83% of the artists are dependent upon affordable, subsidized working spaces (Ø 88%). 83% of the artists working the field of project spaces prefer a room that can be rented long-term.

Project spaces are accessible to third parties and offer curatorial programming. This reflects the desired long-term nature in the rental of spaces.

65% preferred individual usage, whereby the curatorial orientation plays an important role. In terms of space requirements and/or equipment, a lockable, dry and safe room (59%), the location within the city (49%), storage options (48%) and WLAN (34%) are essential, whereby sufficient height (31%) and good accessibility (26%) are also important.

The estimation of one's own capacity to continue the artistic practice is seen (very) critically in the field of project spaces by 59%. The increased rents in Berlin are also in focus. 52% of the respondents indicated that they are not currently looking for a space because the rental costs are too high.

# Summary (1)

The survey shows that the discrepancy between supply and demand in the Arbeitsraumprogramm of the state of Berlin is taking on worrying dimensions.

## Starting Situation

Berlin is currently seen as a cultural metropolis both nationally as well as internationally.

At the same time, infrastructure and available working and rehearsal spaces are shrinking for the approximately 30,000 freelance artists in the city working in the fields of the performing arts, literature, music, dance and project spaces/initiatives. With the cuts to the Arbeitsraumprogramm approved by Berlin's Senate of more than 23 million euros in 2024, a sum equivalent to the annual budget of the Schaubühne, the situation has been exacerbated dramatically. It is difficult to image continuing the program in its previous scope. The gap between demand and supply in Berlin's artistic landscape continues to grow.

In light of this, the Koalition der Freien Szene and the Raumbüro Freie Szene conducted a survey about working and rehearsal spaces from June 2 until July 20, 2025. Independent artists working in the fields of the performing arts, literature, music dance as well as project spaces and initiatives were surveyed. The survey was created bilingually (German | English) and in close collaboration with the networks and advocacy associations of the independent arts community. A total of 555 artists completed the survey.

## Results of the Survey

- **A High Level of Dissatisfaction With the Offer of Spaces:** 67.5% of those surveyed assessed the current situation with spaces as insufficient. 69% indicated that there are too few appropriately equipped and affordable spaces available.
- **Infrastructure At Risk:** 78% saw a broad, accessible offering of spaces as absolutely essential in order to be able to secure the artistic practice and infrastructure of the independent arts community in the long-term.
- **Critical Working Conditions:** 50% saw their working situation as critical to very critical.
- **Increasing Precarity:** 42% of those surveyed had a monthly budget for working spaces of a maximum of € 100 or less.
- **Declining Income vs. High Cost Pressure:** Low income, rising rents and living expenses as well as fewer jobs and fundings are increasing the pressure. Many artists are forced to invest public funding into overpriced working spaces instead of using them for fees or artistic production.
- **The Elimination of Opportunities for Temporary Spaces:** The lack of necessary spaces is made especially palpable by the discontinuation of the program Kultur Räume Kontingente, which made 15,000 hours available for temporary, affordable space usage as part of the Arbeitsraumprogramm. According to the survey, this flexible model is highly relevant, especially in the fields of dance (58%) and the performing arts (51%).
- **Openness to Flexibility and Cooperation:** The survey shows that artists are generally ready to use spaces together or flexibly as long as the costs remain affordable and professional minimum stands are guaranteed. At the same time, the needs of the individual fields vary significantly, which requires differentiated planning. The bundling of resources as a survival strategy only works when the infrastructural and cultural policy framework conditions are correct.

## Summary (2)

The survey shows that the discrepancy between supply and demand in the Arbeitsraumprogramm of the state of Berlin is taking on worrying dimensions.

88% of those surveyed emphasize their dependence on affordable publicly subsidized spaces. At the same time, 80% have no access to a space within the Arbeitsraumprogramm. A reliable, sustainably financed, needs-appropriate Arbeitsraumprogramm is essential for ensuring the quality and diversity of the independent arts community. Only a well-financed and well-equipped Arbeitsraumprogramm can create the necessary spaces for artistic work and ensure a sustainable funding of art and culture in conjunction with other funding instruments while providing relief to artists working precariously who cannot afford the high prices within Berlin's commercial real estate market.

- Binding target agreements for an appropriate expansion of the Arbeitsraumprogramm!
- The anchoring of artistic production as an integral component of Berlin's urban development and real estate policy—also and especially in centrally-located neighborhoods!
- The continuation and safeguarding of the Raumbüro Freie Szene as a central point of contact and coordination interface for the independent arts community!

### **The Koalition der Freien Szene Berlin (the Berlin Coalition of the Independent Arts) demands:**

- The safeguarding and solid financing of the Arbeitsraumprogramm in order to provide inexpensive, professionally equipped and appropriate working and rehearsal spaces!
- No increase to the co-payment for artists in the form of increasing rents or utility costs!
- The safeguarding of all existing locations for working spaces!
- The expansion and further development of field-specific infrastructure which comprises a mixture of spaces that can be rented both temporarily as well as long-term!

# Overall Results, Raw Data (1)

**In your opinion, what would be pertinent reasons for maintaining well-equipped working spaces for the independent arts community in Berlin and continuing to develop them for the future? (open question, optional) - additional selection of original answers**

*Without these spaces, it would soon no longer be possible in the near future for many musicians and artists within the independent arts community to maintain their work as the general costs are increasing and the opportunities to work are continuously decreasing. These spaces make it possible to continue to work, even if the conditions around that work are increasingly precarious.*

*Affordable working spaces are essential for culture makers, especially in light of inexorably rising rents. Where else should art be created? Besides, Berlin's culture community is a magnet for tourism. A discontinuation or reduction of the ARP is very shortsighted and endangers Berlin as a cultural location. A vibrant community will not be able to further develop itself. That is a shame for Berlin. Artists will move away.*

*The great diversity within Berlin's culture community is due to a large extent to available, affordable space. The increased loss of affordable spaces simultaneously means a significant decrease in artistic production and visibility in Berlin.*

*The independent arts community needs space that is central and affordable, otherwise the departure, which has already begun, of unique artists who have significantly enriched the theater and culture community will increase.*

*The cuts to Berlin's cultural budget are causing untenable conditions within the scope of the artistic professions. If Berlin would like to maintain, or better yet, expand upon its vibrant and great artistic diversity and vitality, at least a tripling of the funds currently made available is needed. These should not only be available to professionals, but to amateurs as well.*

*Well-equipped working spaces are the foundations of professional artistic work in the independent arts community. Everything takes place in working spaces, from conceptualization to rehearsals to work-in-progress showings.*

*Music rehearsal spaces for undisturbed preparation and work that also does not disturb anyone else. This requires other conditions than those for office work or co-working spaces. Berlin lives from tourism and the diversity and vitality of culture. It also lives from locations for cultural encounters and its hotbeds should be supported for this reason.*

*More and more neighborhoods are being gentrified, music rehearsal spaces are frequently located in basements (damp), if at all.*

*Art is and remains important! For society and for every individual. Artists are part of society. In order to create, safe, mold-free premises are necessary, buildings with clean bathrooms, working elevators and garbage cans (like every other office building has).*

## Overall Results, Raw Data (2)

**In your opinion, what would be pertinent reasons for maintaining well-equipped working spaces for the independent arts community in Berlin and continuing to develop them for the future? (open question, optional) - additional selection of original answers**

*Avoiding vacancy, uses offices that are not needed as residential and working spaces.*

*Our work is not possible without rehearsal spaces.*

*Spaces with costs of 40 €/qm are not an option for independent artists.*

*Creativity is not compatible with time pressure. The additional loss of working spaces and the trend to rent spaces out by the hour will have severe effects on the works of the artists. They not only have to be profitable, but also have to avoid being "rehearsal intensive", which will result in a flattening of the artistic work.*

*They are the basis of our existence.*

*Working spaces for creative work are the fertile soil for Berlin's future.*

*Art and culture communicate values, urge reflection and strengthen our awareness of democracy. The independent arts community is especially able to react quickly to current topics. Additional restrictions are cuts to socially effective systems. No space for art means no or less space for prevention (in doing with feelings).*

*Berlin's art community is what shapes the city the most and also attracts the most people. As there were a great deal of opportunities in the past to create space, especially by yourself, and this also brought a large number of people here. Now that these opportunities are limited, they must decide whether to reorient themselves or to look for a new home elsewhere.*

## Overall Results, Raw Data (3)

**Are you familiar with the space needs for your field? How many new spaces should be developed for your field in the future? (open question, optional) - additional selection of some original answers (raw data)**

*Significantly more than currently offered. Many spaces on the free market cost more than apartments of the same size.*

*Many musicians are currently looking for spaces.*

*I can't estimate this precisely, but my art association has 25 artists as members and all of them are constantly struggling to maintain their spaces.  
Well-distributed throughout all parts of the city.*

*At least one space per 5,000 inhabitants.*

*It's hard to say because of the intensifications due to the crisis, but new spaces should definitely be created since the deficit is enormous!*

*Many! For musicians, it's difficult to find a space with equipment and no sound restrictions. I believe a new multistory building would be necessary*

*There is a huge need for spaces! Many of the dancers that I know primarily use the spaces of youth initiatives to "cover" this need. I believe there should be an official shift in the spaces funded by the city.  
For sound art, as far as I know, there have never been appropriate spaces, meaning that there is a clear need for them.*

*5,000 new spaces for the cultural and creative communities.*

*I can't assess this. But a whole lot of people in my circle of musicians are always looking for spaces. I am very happy to have a funded space on Frank-Zappa-Straße right now. But I am already worried about what happens when the funding runs out in 2028/2029 and, thanks to the cuts, there will be a lot fewer spaces available than before.  
At least three to four times the amount of spaces.*

*I work in the field of classical music and find it very regrettable that this usually absolutely invisible in the calls for applications from the ARP. The needs are enormous for my field and I estimate that, in Berlin alone, at 1,000 spaces are missing for classical musicians. I am a freelancer and I have already applied before for a subsidized rehearsal space, which unfortunately did not work out. My impression is that only pop, jazz, classical or new music is supported.*

*I don't have a number. In my opinion, there are too few affordable spaces for my music since the practicing and rehearsing of more acoustic music is difficult in the band rehearsal space buildings, which are plentiful.*

*For the jazz community, at least several dozen high-quality (lockable, dry, safe, heated, sufficiently large, et cetera) spaces are needed in the neighborhoods.*

## Overall Results, Raw Data (4)

Are you familiar with the space needs for your field? How many new spaces should be developed for your field in the future? (open question, optional) - additional selection of some original answers (raw data)

*Every band that I know is either looking for a rehearsal space or is a subletter somewhere or has a rehearsal space that is pretty far from the city center.*

*I just know my personal experience, that there are not enough for an affordable price.*

*In light of the high rental prices and many exiled literary artists, the need can be very high. The fact that many people cannot afford a working space does not mean that they do not need one. I estimate that 2,000 workplaces is not exaggerated (one working space could, under the right circumstances, provide multiple workplaces).*

*The affordable rehearsal spaces in Berlin should at least double.*

*Many small, long-term working spaces for individual artists and bands.*

*In music theater, several rehearsal spaces as well as office spaces are necessary. I could imagine a center that had many office spaces in order to make it possible for groups to work continuously and some rehearsal spaces of different sizes.*

*Unfortunately, spaces for set designers are NEVER offered.*

*It would be good to have more usable space for literary artists in Berlin besides the existing venerable literature institutions like the Brechtforum or the LCB that provide residency stipends for literary artists from outside of Berlin. One or two large buildings each with 20 working spaces, a stage and a social space would be super.*

The complete raw data from the open answers can be made available anonymized from the Raumbüro upon request.



# List of Questions

- (1) To get things started: In general, how would you assess the current offerings for working spaces and rehearsal spaces for professional artistic work in Berlin? (scale-based question 0-10)
- (2) The Arbeitsraumprogramm (ARP, or program for artistic working spaces) of the state of Berlin provides subsidized working spaces for temporary (for projects, amongst other uses) or long-term use. Are you using a subsidized working space provided by the Arbeitsraumprogramm (ARP)? (yes/no question)
- (3) Are you looking for a suitable working space that can be rented (either temporarily or long-term)? (single-choice)
- (4) If no, what are the reasons why you are not looking for a working space at the moment? Multiple selections are possible. (multiple-choice, optional)
- (5) Do you need working spaces that you can book temporarily (by the hour, day or week) or that you can rent on a long-term basis? (single-choice)
- (6) Would you like to share a working space with multiple colleagues? (single-choice)
- (7) Are there reasons why you would to share a working space? Multiple selections are possible. (multiple-choice)
- (8) In which artistic field would you classify your artistic practice? (multiple-choice)
- (9) What are your requirements for a working space? Multiple selections are possible.
- (10) How much money (in EUR) is available to you each month on average in order to be able to rent a working space (temporarily or long-term)? (single-choice)
- (11) For the exercising of my professional artistic work, it is essential that... (single-choice)
- (12) The Arbeitsraumprogramm (ARP) has suffered significant cuts to its budgets and the additional expansion of the ARP is not foreseeable at this time. In your opinion, what would be pertinent reasons for maintaining well-equipped working spaces for the independent arts community in Berlin and continuing to develop them for the future? (open question, optional)
- (13) Are you familiar with the space needs for your field? How many new spaces should be developed for your field in the future? (open question, optional)
- (14) With regard to the current situation and the cuts being made to the budget for culture in the state of Berlin: Are you still able to maintain your artistic practice at the moment? (scale-based question, 0-10)
- (15) What aspects are you causing you problems in your search for a working space or rehearsal space? (multiple-choice)
- (16) Are you aware of Raumbüro Freie Szene (RBFS) and its work (yes/no question)



# Acknowledgements

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IG Jazz Berlin e.V.

<https://www.ig-jazz-berlin.de>

initiative neue musik berlin e.V. | INM Berlin

<https://www.inm-berlin.de>

Landesverband Darstellende Künste Berlin e.V. (LAFT Berlin)

<https://www.laft-berlin.de>

Music Pool Berlin

<https://musicpoolberlin.net/de>

Netzwerk Freie Literaturszene Berlin e.V. (NFLB)

<https://www.nflb.de>

Netzwerk freier Projekträume und -initiativen

<https://www.projektraeume-berlin.net>

Vereinigung Alte Musik e.V. (VAM Berlin)

<https://www.alte-musik-berlin.de>

Zeitgenössisches Musiktheater Berlin e.V. (ZMB)

<https://musiktheater-berlin.de/>

Zeitgenössischer Tanz Berlin e.V. (Tanzbüro Berlin)

<https://www.ztberlin.de>

# About Us (1)

## The Freie Szene (Independent Arts Community)

The *Freie Szene*, Berlin's independent arts community, is made up of all independently producing artists, culture makers, ensembles, organizations and structures working in all fields, including visual art, dance, theater, performance, new media, music, music theater, children's and youth theater, literature as well as all interdisciplinary work.

Artists within the independent arts community work in an independent, self-determined and self-organized manner in terms of content, methods and structure.

They work primarily on a freelance basis.

They are independent from institutional and municipal organizations.

They make their art in alternating locations in shifting constellations.

Their work is created independent of any specifications in terms of content and structure.

## The Koalition der Freie Szene Berlin (the Berlin Coalition of the Independent Arts)

The Koalition der Freie Szene Berlin (the Berlin Coalition of the Independent Arts) is a voluntary organization consisting of independent artists, curators, cultural communicators and their allies working in all artistic fields. It was founded in 2012 in order to raise awareness of the glaring problems within Berlin's budget for culture and to develop ideas for a new cultural policy. It is the arts in their diversity as well as in their collaboration that makes Berlin such an attractive city and they both a critical economic and tourism factor as well as fundamental for culture education, social participation and democratic exchange. The Koalition der Freien Szene refuses policies that increasingly subject art and culture to economic constraints and thus damage the autonomy of art as well as reduce its contribution to society.

The Koalition der Freien Szene represents the interdisciplinary cultural policy interests of Berlin's independent arts community.

It converses with the associations, networks, initiatives, groups and individuals within the independent arts community and formulates cultural policy demands.

## The Sprecher\*innen-Kreis (SK, or the Speaker's Circle) of the Coalition of the Independent Arts Community

The work of the Koalition der Freien Szene is coordinated by the Sprecher\*innen-Kreis (SK, or the Speaker's Circle).

It is made up of representatives from the arts advocacy organizations as well as independent representatives.

The SK compiles and publishes the demands of the Freie Szene and represents them to Berlin's Senate Department for Culture as well as the democratic parties within Berlin's House of Representatives.

There are also working groups (AGs) that are dedicated to individual topics.

The AGs also work exclusively to achieve interdisciplinary goals to benefit the entire independent arts community.

## Raumbüro Freie Szene as a Member of the Alliance Kultur Räume Berlin (Cultural Space Berlin)

Berlin's independent arts community has operated the Raumbüro Freie Szene (formerly known as PROSA - Projekt zur Schaffung künstlerischer Arbeitsräume, the project to create artistic working spaces) since January of 2021 as a partner within the alliance Kultur Räume Berlin within the context of Berlin's Arbeitsraumprogramm Raumbüro Freie Szene works for all disciplines except for the visual arts, which is represented by the Atelierbüro (Studio Office) im kulturwerk des bbk berlin GmbH. The Raumbüro has especially well-founded expertise in the independent arts community. This particularly supports the long-term structural orientation and focus of the Arbeitsraumprogramm.

## About Us (2)

Raumbüro Freie Szene participates within the acquisition and safeguarding of appropriate artistic working spaces for professional artists working in Berlin. It works in close collaboration with the Atelierbüro des Kulturwerk des bbk berlin GmbH and the Kulturraum Berlin gGmbH, Berlin's Senate Department for Culture and Community as well as the hired real estate service providers.

The Raumbüro is in close contact with representatives of the independent arts community as well as the advocacy organizations from the fields of the performing arts, literature, music, dance and project spaces and initiatives. In addition, other (sub)disciplines, artistic fields and interdisciplinary areas with space needs should also be taken into consideration and incorporated.

Raumbüro Freie Szene creates a space where it is possible to work to conceive, develop, provide and safeguard spaces within the Raumbündnis (the alliance for working spaces) in an interdisciplinary and solidary manner. Alongside the safeguarding of important field-specific expertise, the interdisciplinary work creates synergies, new potential and conceptual points of view that would scarcely be possible with a pure discipline-specific approach.

The legal entity behind Raumbüro Freie Szene is Bündnis Freie Szene Berlin e.V., a registered association that is made up of the networks and advocacy organization within the independent arts community.

This association manages the financial resources of the Raumbüro as well as the obligations resulting from the employment relationships.



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