

coming soon

A consultation project by Paul Gazzola, Berlin 2006

**Results of an online questionnaire for potential users in
connection with a planned new centre for dance in Berlin**

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coming soon – a consultation project

A project in connection with a planned new centre for dance in Berlin

An online questionnaire for potential users

A dirty room? A sauna? A coffee machine or a cafeteria? Conference rooms? What should be on the walls? What should the floor be like? What character should the building have? What about flats for artists? What types of art should have space made available? What should the guiding idea be for the building?

Planning a new centre for creative cultural talents is a great challenge for the organisers. It is important to answer a more or less indeterminate number of questions from the start. How, and indeed whether, such centres are adopted when they are completed always depends on how well the potential users were able to express their desires and needs during the planning phase. In the best case, a dialogue develops between users, supporting institutions and planners.

It is gratifying to see that such a consultation process has been initiated for a new building for dance in Berlin. For the project *coming soon*, Paul Gazzola has developed videos, audio work, discussions and publications around the idea of a new building for dance in Berlin, and the transformation of spaces into studios and offices. The project is to reflect traditional and modern ideas about the design of studios for dance production, and at the same time initiate a dialogue within the local dance community; it is intended to provide the impulse to think about the situation in Berlin, and demonstrate the many facets of designing a dance studio.

The questionnaire we present here is part of this process of consultation. It is intended as a contribution to the dialogue with potential users, asking their desires and needs, reflecting the results back for all interested parties, and thus stimulating a debate about such a centre. At the start of the project in March 2006, 59 people (potential users) were interviewed and asked to describe their ideal studio. The interviews were documented on video and were presented at the Podewilsches Palais on the 27.8.2006, as part of *Tanz im August* (Dance in August). To complement the interviews, a questionnaire was used to record user desires and needs in a more standardised form. As many answers as possible were to be collected to the same questions, and at the same time, those who could not take part in the interviews were to be given a chance to express themselves.

Below, we present the results of the questionnaire. Many speak for themselves, and in these cases the relevant tables and/or graphics are just explained briefly. It is important to bear in mind when reading this report that clear majorities are not to be found for most of the questions; instead heterogeneity and diversity can and should be planned into the design.

The results of the questionnaire should be available to those who are involved with planning the new building. They were also available on the 27.08 at the event *coming soon* in the Podewilsches Palais as part of *Tanz im August* (info at www.tanzimaugust.de) or directly from paul.gazzola@gmail.com.

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1. The Questionnaire

1.1 The online questionnaire

According to its design specifications, the questionnaire should be easy to use, able to be completed within 15 minutes and easily accessible to as many potentially interested people as possible. We thus decided on a simple online questionnaire in German and English. In order to fill it out, any interested parties needed only to know its Internet address, complete it online and at the end click on "send off".

In the first part, respondents were asked to describe different characteristics they desired for a studio, to do with how and where it should be built and its facilities. Further questions related to usage requirements (frequency, time of day, communal use, type of use), availability of flats for artists and the possibility of teaching in the building. It continued with the technical equipment in the studio, character and ideology in general, as well as asking about the jobs and activities of the respondent. It was possible to include an email address at the end of the questionnaire, in order to receive a copy of the report.

On the 3rd of July, emails were sent to three mailing lists of Tanzwerkstatt, asking for respondents for the questionnaire. The ztb (zeitgenössischer Tanz Berlin) and the Tanzfabrik Berlin also sent out emails. The mails were addressed to "choreographers, dancers, dramaturges, stage and costume designers, production managers, technicians and everyone else who works on the creation or production of dance pieces, in the narrow or wide sense". An invitation to take part in the questionnaire was sent in each email in German and in English. It contained information on the purpose and aim of the questionnaire, and a link to the website – in German or English depending on the language of the invitation text. On the 12th of July a reminder email was sent to the Tanzwerkstatt mailing list. All contributions made by the 20th of July could be taken into account.

1.2 Who was questioned?

A total of 90 people took part in the online questionnaire, of whom 2 could not be used. The evaluation is thus based on 88 filled out questionnaires. It is impossible to determine what the proportion of the response was, as it is not known how many people received the email.

Around half the respondents (45) teach dance, with 15 of these also teaching other forms of bodywork. Around half (45) live from dance (mostly in combination with choreography and/or teaching). For a further 30, choreography, dance lessons and other dance-related activities (e.g. production, marketing) are a source of income. For the large majority of the respondents, dance or related activities thus provide at least part of their livelihood. The respondents are rarely only active in one area; most of them combine dance, theatre, performance, other forms of body work or art, and a small number (4) report that they work academically on the subject of dance. Only a small minority (6) report that they live off activities which have nothing to do with dance, bodywork or other art forms. As was hoped for, the questionnaire thus primarily reached people who work professionally or semi-professionally with dance – and are thus potential users of a centre for dance in Berlin. This good result may be due to the particularly high motivation to take part in the questionnaire for people

who might be users of such a centre, while others probably did not join in due to a corresponding lack of motivation.

2. Results

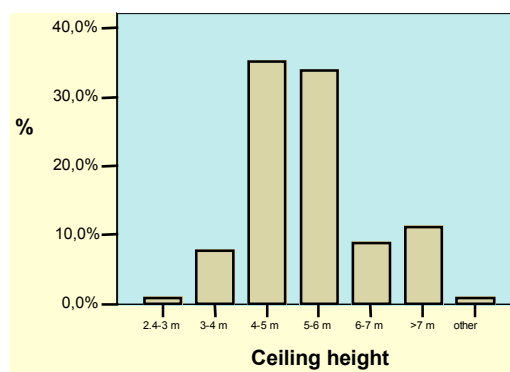
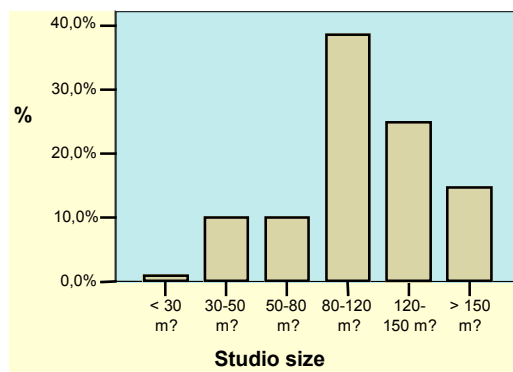
Note: percentages in the graphics are always relative to the number of people who answered the question, even where a question was answered more than once by the same person.¹ Happily, the respondents took their time in filling out the questionnaire. Many of the open questions were answered in detail, which is by no means usually the case for this type of enquiry.

2.1 Design of the studio

Below we describe how the respondents imagined “their” ideal studio.

Size and ceiling height

For most (33), their dream studio has a size between 80 and 120 m², or (for 22), between 120 and 150 m².² Some wanted a larger (13) or smaller (19) studio. There was also a desire for flexible sizes, i.e. the ability to change the size of the space by moving walls depending on the project and situation. The ideal ceiling height was between 4 and 5m, or 5 and 6m, for 30 respondents each.³ 18 respondents wanted higher, and 8 lower ceilings. It is remarked that the rooms should be high enough that hanging lights do not interfere with the view of the audience.



Shape and flooring

Most respondents (60) express a clear preference for a rectangular shape.⁴ A square shape is preferred by 18, and 5 would like a round space, or at least one with rounded corners. A hexagonal and a semi-circular shape are also mentioned.

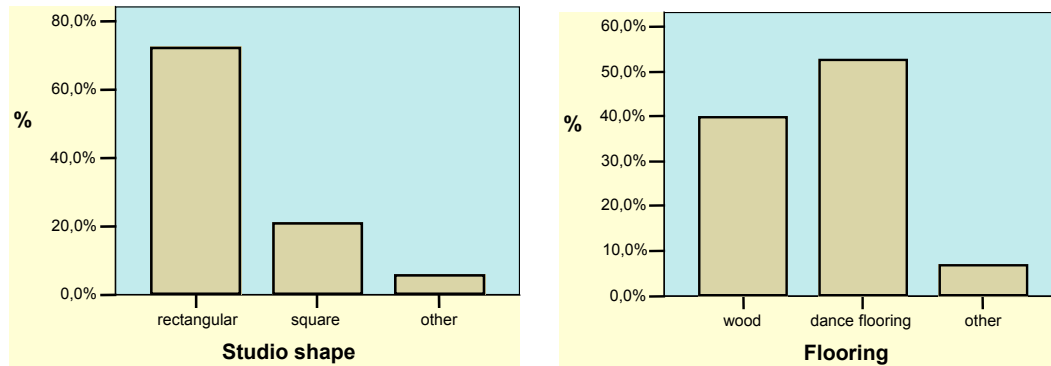
¹ When we refer to “a third of the respondents” in the text, we shall always mean “a third of the respondents who answered this particular question”. The short form has been chosen for better readability. The number of people who answered the question will always be given in the footnotes.

² N=87

³ N=87

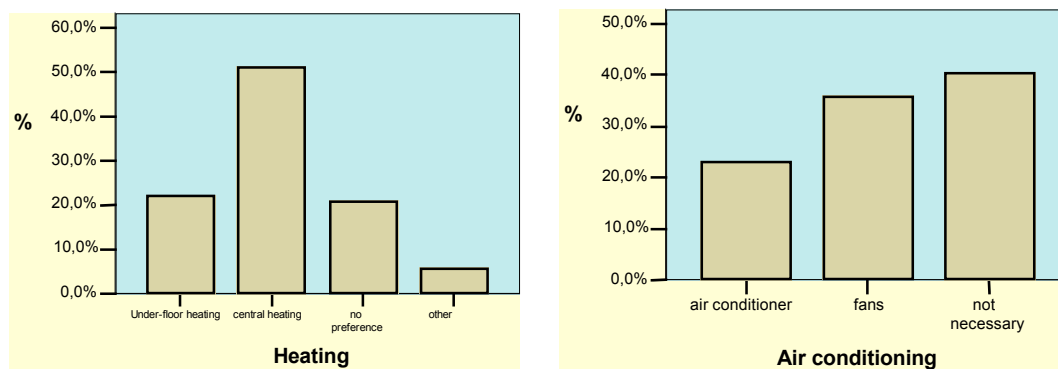
⁴ N=83

A concrete or only carpet floor is out of the question for the respondents, who mostly desire dance or wooden (sprung) flooring.⁵ Two wanted different surfaces for different uses in their studios (e.g. partly dance flooring, part a different surface for more dirty work). It should be possible to dance on the surface with or without shoes.



Heating and air conditioning

Around half of the respondents wanted central heating, 20% under-floor heating and another 20% have no preference.⁶ Other desires were wall heating from two respondents, one preferred a one-floor gas heating, and one stressed the importance of being able to regulate the temperature from within the studio itself. A little over 20% wanted air conditioning, 35% a ceiling fan and 40% did not think either was necessary.⁷



Windows and natural light

Only a small number (5) wanted a studio without windows⁸, all the rest preferred to have windows.⁹ Unsurprisingly then, most found natural light to be very or somewhat important.¹⁰

⁵ N=85

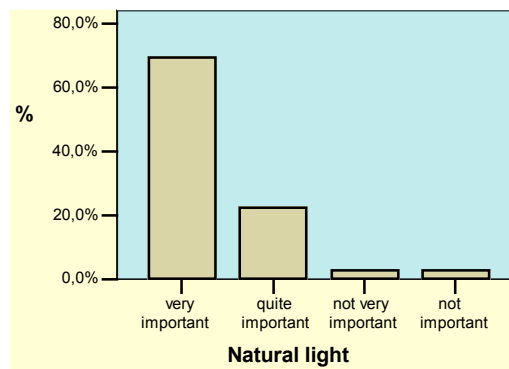
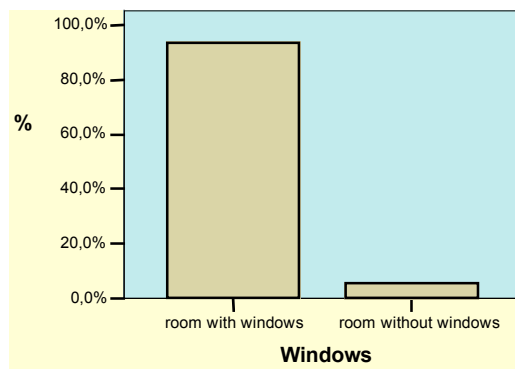
⁶ N=86

⁷ N=86

⁸ A "black box" was wished for, for example, a room without windows to simulate a stage.

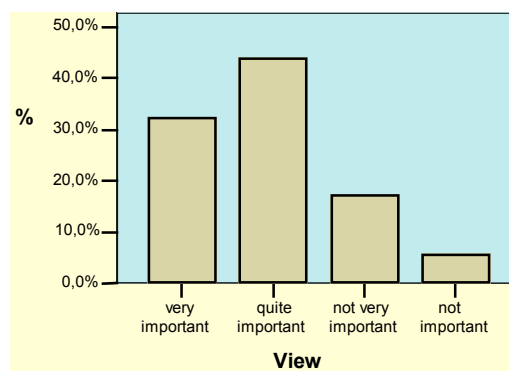
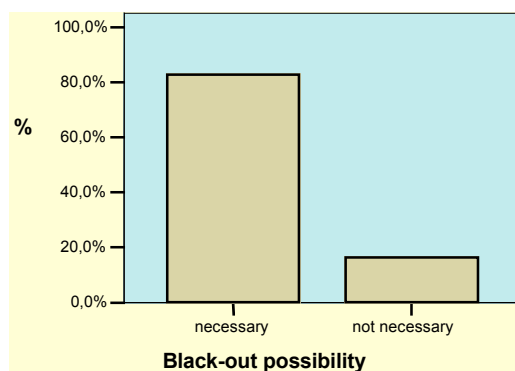
⁹ N=86

¹⁰ N=87



Black-out possibilities and view

Over 80% of respondents consider the ability to black out the light to be necessary.¹¹ A third thought the view from the window was very important, a further 45% quite important, showing that it does not have top priority for most.¹²



Size and position of windows

It was possible to give several different answers in the size and position of windows. Around 40% found skylights attractive, over 35% wanted standard types, around 35% preferred windows the whole height of the room and almost 50% wanted windows which only began above 2-3m up the wall. It is clear from the notes that combinations are important: most consider bright rooms with natural light to be important, but walls without windows at body height are also essential.

		Answers	
		N	Percent of cases
Windows	Windows from floor to ceiling	36	44,4%
	Standard	29	35,8%
	Above 2-3 meters	39	48,1%
	Skylights	31	38,3%

¹¹ N=85

¹² N=86

Light sources

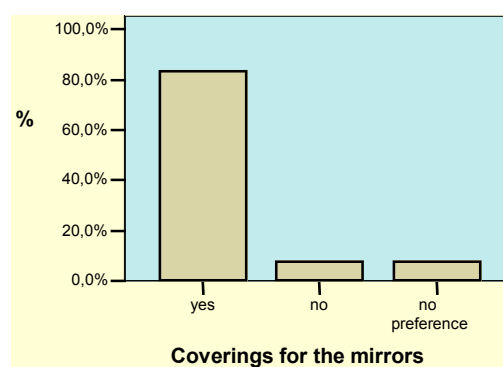
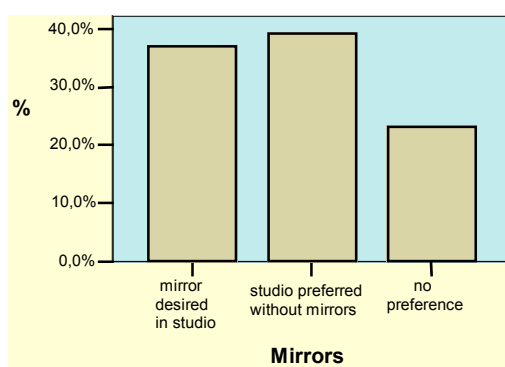
Most respondents (48) wanted daylight spectrum lights; ceiling lights are also attractive. (42).¹³ Around a third (25) wanted bulbs, and only a little over 20% likes to work with neon lights.

		Answers	
		N	Percent of cases
Lights	Neon lights	18	22,5%
	Bulbs	25	31,3%
	Daylight spectrum lights	48	60,0%
	Ceiling lights	42	52,5%

In addition, as well as daylight there were requests for dimmable light (3), stage lights (3) and individually movable spotlights (3). There is a general desire for flexibility, with a large number of different light sources available. One person wanted indirect halogen lighting.

Mirrors

Around 40% of respondents prefer a studio without mirrors, a little fewer wanted a mirror, and 20% have no preference.¹⁴ The overwhelming majority wanted the possibility of covering any mirror (70%), 7% did not want this, and the same number had no preference.¹⁵ One suggestion was to cover the mirrors with movable, variably configured screens. Only 7 and 10 respondents expressed a preference for the height and width, respectively, of the mirror surface. 5 people preferred 3m height, 2 people 5m. Desired width lay between 2 and 20m, whereby most (6) specified a width of 5-10m, 2 smaller and 2 larger.



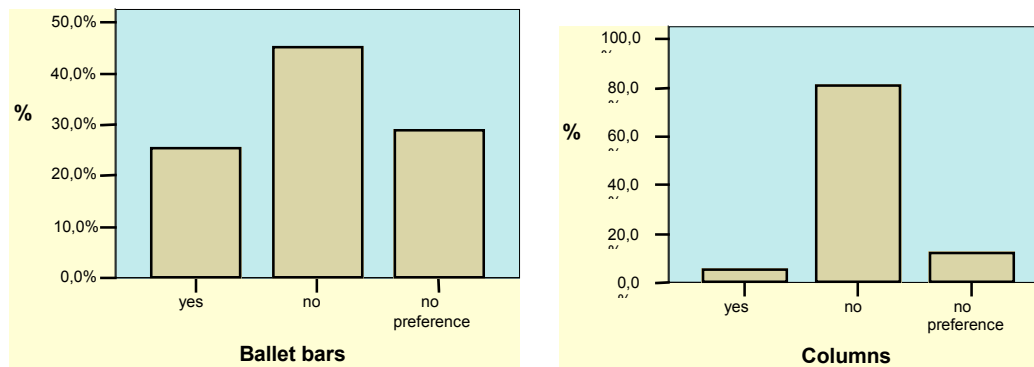
¹³ N=80

¹⁴ N=86

¹⁵ N=74

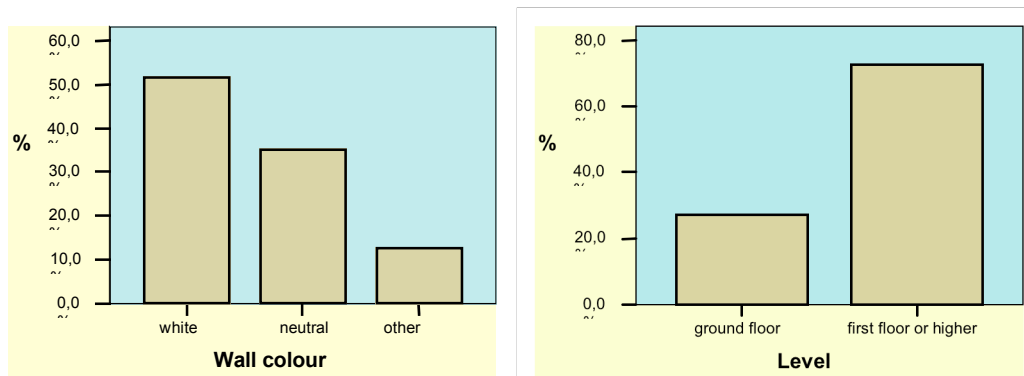
Ballet bars and columns

Around 25% of the respondents wanted ballet bars, around 45% preferred a studio without ballet bars and nearly 30% had no preference.¹⁶ Only 5 wanted columns in the studio, 80% wanted no columns and one eighth had no preference either way.¹⁷



Wall design and level

The respondents do not want the walls to be black.¹⁸ Half want white walls, 30% prefer the walls to be as neutral as possible. 13 respondents went into more detail. One wish is for the walls to be easily varied depending on the activity (2), one for visible brickwork, for yellow (3) or sand-coloured walls, for bright, exciting or stimulating colours (blue, orange, pink), or for friendly, warm colours or pastel tones. One person wanted the possibility of covering the wall with a black curtain; two others prefer clay plaster for the good room atmosphere. Two thirds want the studio to lie on the first floor of the building or higher, one third would like it on the ground floor.¹⁹



2.2 Usage of the studio and the building

Use of the studio - alone or together? Number of possible co-users

About a third of the respondents require their own studio. 8 do not need the studio to be theirs alone, and for almost 60% it depends on the current project, interest or situation.²⁰ There is however in general strong interest in the communal use of a studio – for over a third without restrictions, for nearly 60% depending on the project,

¹⁶ N=86

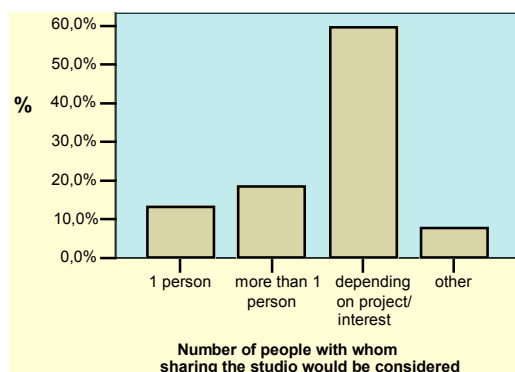
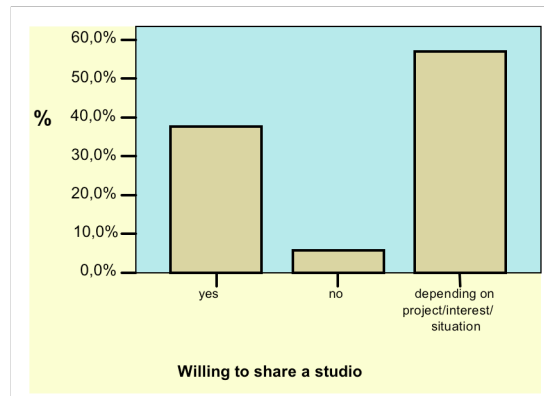
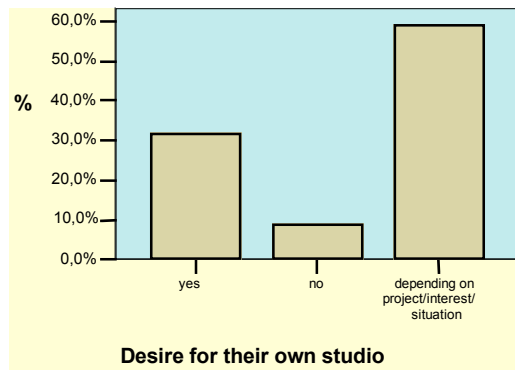
¹⁷ N=87

¹⁸ N=85

¹⁹ N=81

²⁰ N=88

interest or situation. Only 5 are not prepared to share their studio with others – with reference to possible conflicts, amongst other things.²¹ For half the respondents, the number of people with whom they could imagine sharing the studio with also depends on their current requirements. 10 would ideally share their studio with one other person, 14 with more than one other person.²² Two of these respondents emphasise that it is not possible to work in the studio at the same time.



How should it be decided who can use the studio?

The question as to how access to the studio should be organised was answered by 59 people and was interpreted variously by different respondents. On the one hand physically, i.e. how to get into the studio, and on the other – as was intended – as a question of how it should be decided who is permitted to use the studio.

On the first interpretation: the respondents suggested that every responsible user receive their own key (13) or number code (3). Many expressed the wish that the studio be available for use 24 hours a day.

On the second: 11 respondents suggested an application process, in various forms. Some prefer first come-first served, while a set of respondents want the planned projects also to be relevant for the choice. It was suggested that applicants present their project and their needs (aim of project, number involved, urgency – e.g. premiere soon) in their application. This would then be examined and chosen between by an independent group. The hope is that this process would increase the chance for people outside the existing networks also to be able to access the studio. The possibility of inviting specific artists to use the studio was also mentioned. As a further criterion for use, it was suggested that users must regularly rehearse there. Applications should be able to be sent in 3-6 months in advance.

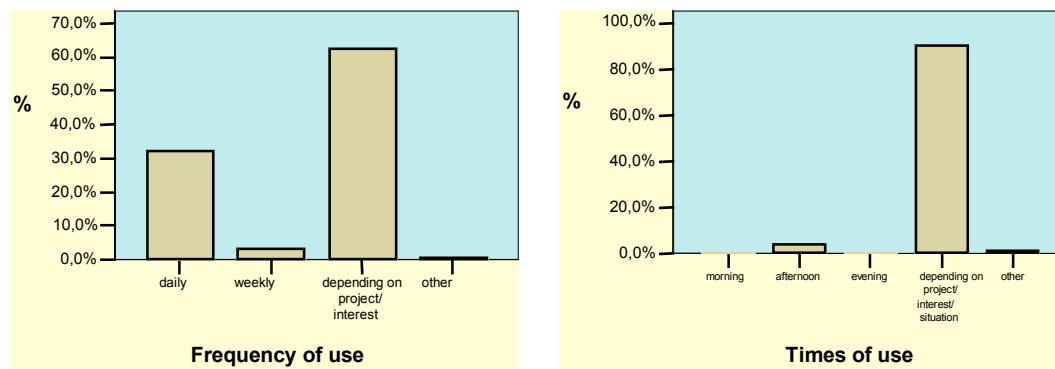
²¹ N=88

²² N=75

Organisation of studio use should then be carried out in discussion between the users, with schedules as long-term as possible (on a website, in the building). Flexibility is in any case necessary – short-term intensive use should be possible as well as regular (e.g. weekly) hourly use. For the decision as to who is to use a studio together, existing contacts and networks and personal preferences should be decisive, as here good cooperation is particularly important. Payment should be based on frequency and duration of use.

Frequency and times of use

Most respondents, over 60%, cannot give definite information as to how often they would use the studio, as this depends on project, interest or current situation.²³ Around a third, however, report that they would use a studio daily. Hardly any precise information could be given on times of use either, as for 90% these would depend on the project, interest and situation, but also in part because in cooperative projects people have differing needs. Only one person each could say that they would use the studio in the mornings or in the evenings, respectively; four people would use a studio in the afternoon.²⁴



What should the studio be able to be used for?

The respondents want to use their studio for different purposes. Over 50% want to be able to make a mess, a little over 80% want to relax and stretch there, nearly 60% would like to record audio and 44% also want to be able to use it for office work.²⁵

		Answers	
		N	Percentage of cases
Use of studio	Making a mess	47	56,0%
	Relaxing and stretching	68	81,0%
	Making audio recordings	49	58,3%
	Office work	37	44,0%

²³ N=86

²⁴ N=87

²⁵ N=84

Other uses named were for workshops, meetings, video recording (black box/blue box), performances and photography. In addition, the studio should be usable for everything necessary for production and production development (light, sound, projection, props); many expect the usage to be flexible.

The questionnaire asked which facilities should be contained in a studio for it to be used as described.

Furnishing for a dirty space

The first question was what a *dirty space* should look like, i.e. a space in which it is possible to work with water, organic material, paints etc.²⁶ One suggestion was that it is not necessary for every room to be set up for this, but that instead there could be an additional studio for this purpose to be used by all interested parties. A *dirty space* should in any case contain sufficient cleaning materials, and cleaning should be responsibly organised (either by the users or with cleaners), according to the respondents. The room should contain running water, a drain and a water hose and have showers nearby. A scaffold for hanging props etc. is also necessary. In general, such a room should be variable and able to be altered; it should be permitted to drill in the ceiling and walls. For many users, a lockable storage room is also important, where props and other materials can be kept while they are needed for a project. The room should further have an easel, work surface, chairs and a table. Many also value tough washable surfaces, for the floor they suggest dance flooring, linoleum or concrete, for the walls a rough and easily washable surface.

Facilities for relaxation and stretching

A room in which one can stretch and relax should fulfil various requirements, both in design and in equipment.²⁷ Here too there is the suggestion that additional spaces could be organised for anyone interested, for example a video lounge with bar or a cafeteria, music, books and newspapers as well as a room for massage and therapies.

Many respondents stress that a room for stretching and relaxation should be clean, bright and warm. The floor is also important, wood or dance flooring being preferred, with individual requests for some (movable) carpets. The room should be warm, especially near the floor. Many want windows, as they prefer daylight, and at the same time the importance of being able to air the room is also stressed. A few want bright walls, a high ceiling and a nice view. One person remarks that the room should be "generous, harmonious and comfortable"; it should be dry and empty.

A number of (good quality) furnishings are desired. Often mentioned are mats, blankets, balls (in different sizes), stretching (Pilates) and yoga objects (e.g. yoga blocks). The lighting should be pleasant and dimmable; it should be possible to black the room out (curtains). Individual suggestions are for a fan, television, sofa, armchair, toilet, shower, refrigerator, mirror, a good sound system and LCD projectors.

²⁶ 42 of the respondents answered this open question.

²⁷ 48 of the respondents answered this open question.

Facilities for audio recording

For rooms which are to be used for audio recording, both the physical characteristics and the technical facilities are relevant.²⁸ Many consider quiet surroundings and sound isolation to be necessary; it should be acoustically neutral and should resonate. Corresponding suggestions are made as to the walls (material mix – wood, stone, glass; wooden cladding). Equipment desired is good speakers and microphones, mixing deck, sound system, monitors, mini-disc recorders and other recording instruments, CD player, computer and internet connection as well as musical instruments (see Chapter 2.3). The answers make it clear that some explicitly want a recording studio with correspondingly high standards for sound quality, equipment and security; while others merely want to be able to make acceptable sound recordings in the dance studio (e.g. in a muted corner), and consider a noise insulated, but not noise isolated, room to be necessary.

Equipment for office work

For office work too, the respondents envisaged different variants – small office corners in their studios, or one or more communally used offices. In the office or writing corner version, or where the office is in a separate room directly next to the studio, not too much equipment is desired: table, chair, internet connection, telephone and computer are mentioned here most frequently. Some emphasise that such a corner or adjoining room should be as inconspicuous as possible, and would like to decide how the room looks themselves. Many consider good lighting to be important, some want shelves. The internet connection should be fast, and W-LAN should be possible.

Other desired technical equipment – probably rather for communally used offices – are scanners, faxes, printers, photocopiers and DVD players, as well as a refrigerator, small_kitchen or kettle/coffee machine and sewing machine. For communal offices, which should provide space for thinking and communicating in open as well as closed areas, some respondents want an entry area, one or more meeting rooms, separate work places, comfortable seating, large tables, filing cabinets, a library with books and newspapers, a dance database, a contact list for performers, and a large wall for messages and notices. The office space should be quiet, dust-free and lockable. For communally used office spaces, lockers for computers are suggested.

Further fixtures for the studio

The majority of the respondents would like showers attached to the studio (93%), three quarters would like an attached kitchen, and an adjoining room and an office room was each desired by more than half.

		Answers	
		N	Percent of cases
Fixtures	Kitchen	64	75,3%
	Showers	79	92,9%
	Adjoining room	46	54,1%
	Office room	49	57,6%

²⁸ 36 of the respondents answered this open question.

Other wishes expressed were for an artists' studio, a video cutting room, movable podia and storage space (cupboards). The necessity for a very reliable electricity supply was also emphasised here.

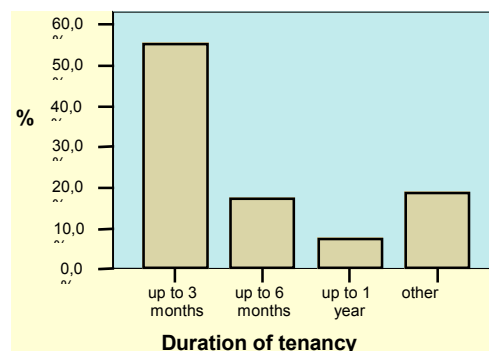
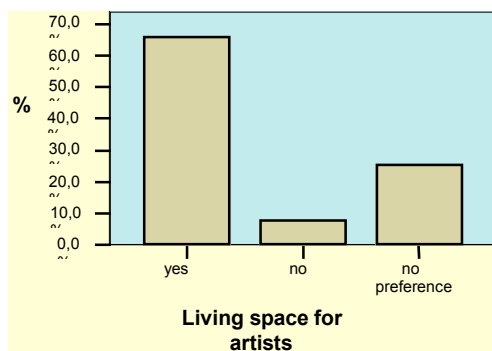
Scope for individual design

60% of respondents wanted the possibility of designing the space themselves; 40% did not.²⁹



Temporary living space for artists – duration and access

Nearly two thirds of the respondents are of the opinion that there should be temporary living space available in the building for the use of artists.³⁰ This is not wanted by 8%, and a quarter has no preference. Over half of those who answered the question of what the maximal duration should be for people to live there preferred a period of up to 3 months, nearly 20% up to 6 months, and around 8% up to a year.³¹



Other desires expressed here were especially for flexibility and for the duration of tenancy to depend on need and on the project. The desire for short tenancy periods tended to dominate; the figures for 'other' include several who want 1 or 2 months maximal tenancy. Three respondents wanted a longer maximal period – up to three years, several years, or even long term; one person would set a minimum of three months on the tenancy. Another suggestion is to fix the duration of tenancy and studio use differently, for example to offer a maximum of 6 months studio use per year of tenancy, because of the worry that studios could otherwise be blocked for too long. Other suggestions are that such tenancies – especially longer-term – need

²⁹ N=82

³⁰ N=86

³¹ N=63

not be full time, but could instead be possible in several phases. One person wants a room in which they could develop several pieces over a longer period. Their suggestion is to have a smaller room set aside for continuous work, and at the same time a larger rehearsal room, for the period of tenancy for developing specific projects.

The question as to access to living space for artists was understood in very different ways – as also the question about access to the studio. We have only evaluated those answers which treat the decision as to who is allocated living space.³² As with studio use, there are different concepts expressed here. Many suggestions are to do with the application process. Publicising the living space could be in the form of an advertisement or an international competition – here there is a concrete suggestion to encourage artists from the Balkans and the Mediterranean especially to take part. An application and selection process should have clear criteria for the allocation of temporary living space. An artistic committee could fulfil this function. The artistic work of the applicant should be taken into account, as well as motivation, commitment and dedication, and the quality of the planned project or process. The application should be in writing, and a viewing of the relevant work and an interview are also important. Outside conceptual projects, the written project information should not be overvalued; results of previous work (videos) should be given more weight. The procedure should be formal and at the same time flexible, and barriers to access should be kept as low as possible. The application should be made 6 to 12 months in advance. For well-established artists other conditions are suggested; here there could be specific invitations, or planned projects could be given less weight during the application procedure, with the aim of providing space for experimentation – also across artistic disciplines. In this case, however, the artist should be prepared to present results of their work every 6 weeks. Other variants are to allocate the living space only to proposed candidates, or to members, and that the duration of the engagement should play a role. Some however note that an objective and just allocation is in any case impossible, and suggest going with a first come-first served principle – if not for everyone, then at least for some of these artists' flats. A further suggested criterion for access is that it should be for freelance artists, and that their social situation should also be taken into account. One suggestion for the decision process is that the users should decide on the allocation of living space.

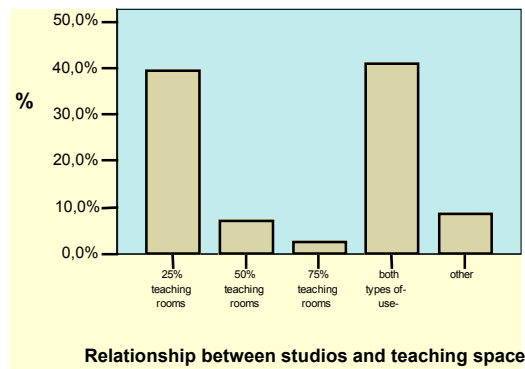
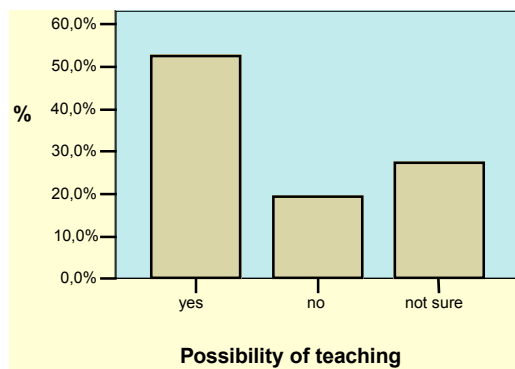
Studios and teaching space in the same building?

A little over half the respondents are of the opinion that dance teaching should also be carried out in the building, 20% do not want this and nearly 30% are not sure.³³ Most agree that there should be more studio than teaching rooms in the building. Slightly more than 30% of respondents could imagine a proportion of 25% teaching room and 75% studios, less than 10% the converse or a 50-50 proportion.³⁴ Over 30% think, however, that studios could also be used as teaching spaces and vice-versa, and that the type of use should not be fixed.

³² Regarding physical access, here too the respondents want their own keys. Some also found it important that the entrance to the living space be separate from that for the studio.

³³ N=87

³⁴ N=68



Under 'other', some respondents explain that either they do not want teaching (because there are enough teaching rooms in Berlin, amongst other reasons), or only think that intensive workshops, in part run by studio users, are preferable. Another suggestion is that teaching rooms only be used for teaching, but that artists should also be able to hold their own workshops in their studios, as appropriate for their needs, development and processes. Another is for there to be open training for the studio users and guests.

2.3 Technical equipment and support

The following tables indicate how many of the respondents would like to have which technical equipment available, and which should be available in every studio.³⁵ According to the respondents, most of the equipment mentioned should be available. Not everything need be present in every studio, however. More than half the respondents would like a CD player, amplifier, speakers, iPod input, DVD player and television in every studio. Between 40% and 50% also want a rig with spotlights in their own studio, some spotlights, a mixing deck, and a VHS video recorder. Only a quarter of respondents want a dedicated lighting deck for each studio, and around 30% would like a cassette deck and video projector in their own studio.

		Should be available in general		Should be in every studio	
		N	Percent of N=88	N	Percent of N=88
Lighting	Lighting rig on the ceiling	69	78%	37	42%
	Lighting deck	59	67%	23	26%
	Some spotlights	64	73%	44	50%
Sound equipment	CD player	83	94%	78	89%
	Cassette deck	32	36%	26	30%
	iPod connection	66	75%	53	60%
	Amplifier	75	85%	69	78%
	Speakers	80	91%	80	91%
	Audio mixing deck	66	75%	35	40%
Media	DVD player	78	89%	59	67%
	VHS video recorder	57	65%	43	49%
	Television	66	75%	52	59%
	Video projector	58	66%	27	31%
	Video cutting	38	43%	-	-

³⁵ N=88

Most of the respondents wanted technical support, for sound, light and media.³⁶

		Answers	
		N	Percent of cases
Desired technical support	Sound support	65	86,7%
	Lighting support	68	90,7%
	Media support	58	77,3%

2.4 Site and transport

Site of the building

As site, more than half the respondents could envisage a building for dance in each of the Berlin districts of Mitte, Prenzlauerberg or Kreuzberg, with Kreuzberg attractive for the largest number – nearly three quarters.³⁷

		Answers	
		N	Percent of cases
Site of building	Mitte	44	62,9%
	Prenzlauerberg	37	52,9%
	Kreuzberg	51	72,9%

Other options mentioned were Friedrichshain (3), Wedding (2), Weißensee, Kastanienallee or near Zoologischer Garten (1 each), others did not want to be specific, but prefer a central site or good access to the city's infrastructure. Many respondents emphasised the importance of access to public transport nearby – either to the S-Bahn Ring or BVG bus stops. Some do not come from Berlin, and could not answer this or the following question (5).

Travel in Berlin

Most respondents move around Berlin by bicycle (85%) or with public transport (approx. 75%). A third also travel by foot, 22% by car and one person by motorcycle.³⁸

		Answers	
		N	Percent of cases
Method of transport	Bicycle	68	85,0%
	Public transport	59	73,8%
	Car	18	22,5%
	By foot	24	30,0%

³⁶ N=75

³⁷ N=70

³⁸ N=80

Parking

Over 90% of respondents thus need a parking space for bicycles, around 40% one for cars.³⁹ Other comments pointed out the importance of unimpeded access for the delivery of equipment, props etc., and asked for a motorcycle parking space.

		Answers	
		N	Percent of cases
Parking	Car park	32	41,0%
	Bicycle parking space	73	93,6%

2.5 The building

Additional offers in the building

The following table shows the additional things that could be contained in the building, together with the number of respondents who suggested them.⁴⁰

		Answers	
		N	Percent of cases
Offers in the building	Kitchen	68	79,1%
	Cafeteria	65	75,6%
	Photocopier	62	72,1%
	Storage rooms	61	70,9%
	Changing rooms	60	69,8%
	Library	56	65,1%
	Office	55	64,0%
	Coffee machine	55	64,0%
	Garden	52	60,5%
	Roof garden	38	44,2%
	Lift	38	44,2%
	Meeting room	37	43,0%
	Sauna	37	43,0%
	Swimming pool	33	38,4%
	Costume department	28	32,6%
	Childcare	28	32,6%
	Outdoor Studio	28	32,6%
	Restaurant	22	25,6%
	Whirlpool	15	17,4%
	Roller skate rink	2	2,3%

Others mentioned were physiotherapeutic and osteopathic practices (including a Pilates studio), an artists' studio, a multimedia room, a DVD library, a cinema, design and recording studios, a washing machine, practice rooms for music, a small football pitch and a 400m running track.

³⁹ N=78

⁴⁰ N=86

Other activities desired in the building

Asked what the building should in addition be used for, three quarters of the respondents name body work, a little over 70% fine arts and a just over 25% medical practices.⁴¹

		Answers	
		N	Percent of cases
Other professions	Medical practices	23	26,1%
	Body work	66	75%
	Fine arts	63	71,6%

Other activities mentioned included other artistic pursuits (theatre, film, video, music/composition/sound). Room for the development and presentation of fine arts, architecture, media technology and design (graphic design, web design) is desired, such as studios, galleries or design companies; work by fine artists should also be presented throughout the entire building, visually inspiring and enriching the dance development. Further suggestions are a shop for ecological groceries, a club, technical workshops and a think tank. One suggestion is for therapeutic and social groups working with art and movement.

The open question asking what other activities are desired in the building was answered by 49 people, many of them in detail. On the one hand different public and semi-public events were suggested, especially in order to come into dialog with other disciplines, other ways of thinking and working, and to make the building better known. Services were also mentioned, with various suggestions as to how dancers could be helped in their professional development by in-house support. And there are suggestions about the internal communication of the building's users.

Firstly: many expressed a desire for openness, exchange and discipline-spanning thought and work, and hope for inspiration for their own work and for joint projects. A dialogue between different art forms is looked for, as well as between different ways of working; open events are to present and discuss processes and products from outside as well as from the building itself. Some quotes illustrate this desire:

"I would like to see events and lectures happening that come from the outside as much as inside. I would like to see as much exchange possible between the arts and experts (science med, architecture, philosophy, anthropology, literature etc)"

"A meeting place for artists, media pool, open studios, lectures and meetings between scientists and practitioners. Regular parties created by the "users" of the building to make the space known. Political meetings with regard to dance."

"Meetings with artists, writers and others to discuss and implement ideas and projects."

⁴¹ N=78

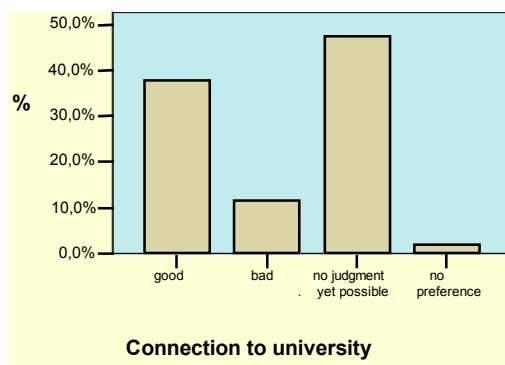
A whole series of open or semi-open forms of events are desired: screenings, film festivals, exhibitions, showings, performances, Contact/Dance jams, workshops, courses, parties, cooking parties, readings, concerts, meetings and conferences, info evenings, open discussions and connections to festivals. There is an express wish for these events to be aimed at different age groups – at children, teenagers and also older people.

Services mentioned are a job agency for artists, project managers for support in developing and realizing projects, mentoring and career advice, contacts to producers and medical advice for dancers; they would like a room in which artists can hold a press conference. One idea is to form an artists' union.

Communication should take place between the users of the building – discussions and meetings should be carried out there. Only one respondent wanted the house to be small, with as little distraction as possible. One emphasised that the use should be as flexible as possible, and as far as possible determined by the users themselves.

Connections to universities

Nearly 40% of respondents would welcome a connection between the building and a university, a little over 10% do not want this.⁴² 45% could not decide either way, needing more information to make a judgement. Less than 5% have no preferences.

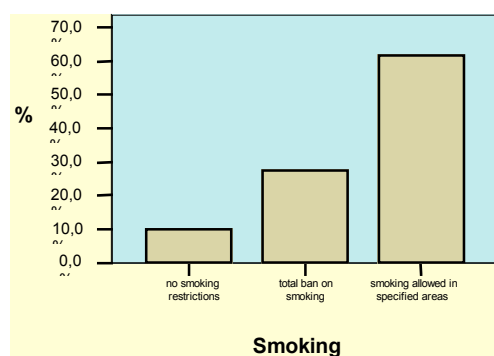


The respondents emphasised that they wanted the studio and teaching activities to be independent of one another. A condition for coexistence is that the noise made during rehearsals and work in the studio must not be restricted, and that the administration of the studio rooms must be independent of the university. One suggestion is for some kind of advisory board made up of equal numbers of free dancers and dancers with university connections (teachers and students), which could decide on productive possibilities for exchange.

⁴² N=84

Smoking in the building

Only around 10% of respondents want no smoking restrictions, around a quarter are for a total smoking ban and most, over 60%, are in favour of allowing smoking in specified areas.⁴³



What is necessary for the use of a studio?

The questionnaire also asked what potential users considered to be necessary for them to use the studio, for the development of their own work and the development of projects. The first question was answered by 28 respondents, the second by 35 and the third by 33.

For the use of the studio, financial and organisational aspects were named, as well as cleanliness and the level of noise. Some respondents also mentioned financing. They wanted a rent which could be financed in the long term – for one person also if this meant waiving comfort and extras. One person wanted use to be free, another wanted financial support. As far as organisation is concerned, the respondents want un-bureaucratic access, in order to have as much flexibility as possible ("to use space when ever I need it"), and in order to be able to swap or find times of use easily. For relations between users, some consider a small number of clear rules to be essential – rules about start and end times for rehearsals and about cleanliness. Cleanliness is an important condition for use of the studio for many respondents. Quiet on the one hand, and sound insulation on the other are also important conditions. While some require quiet for their work, for others it is important that others are not disturbed by their noise. Both are thus important – quiet and noise – in both senses. It should be an "inviting place", somewhere with its own comfortable private space.

What is required for the development of your own work?

Many consider a private space, somewhere to withdraw to, and peace also to be important for the development of their work – for many however, the chance for dialogue, exchange and inspiration is just as central. Learning from one another is desired both between dancers (e.g. in feedback for showings, coaching) and also between disciplines. Three respondents expressed this as follows:

"A mixture between quietness and a lively atmosphere... with people sharing various interests in a bigger shaped field called dance and theatre. A lot of showings and talks about dance and its neighbouring genres."

⁴³ N=87

"To be able to connect with other peoples work. Sharing ideas in an environment of interest towards the performing arts with a good relation to criticism."

"I need to integrate teaching, coaching, composing for the body through voice, text and movement across various forums and contexts. So I like to be around different types of artists and thinkers, crafts and scientists"

Independence and exchange are both important aspects. Only one person expressed a clear preference for working in isolation. Another important point for many users in connection with the development of their work is the financing. Some would like low cost use of the rooms, others a transparent, not centralised (as far as possible not project dependent) public funding of their own work, e.g. in order to pay dancers.

Reliable agreements and good organisation (24h use, availability at short notice) are also important here. As in the previous question, it should be possible to make noise, while at the same time not be disturbed by other users. Other important factors are access to video equipment and to people who are responsible for it, in order to document work, the possibility of making a presentation of work in progress (showings), work rooms as multifunctional as possible, musicians, therapy benches, Pilates equipment and muscle training.

What is necessary to develop projects?

As far as the development of projects is concerned, many of the conditions named above are repeated (financial support, independence and exchange, special and organisational conditions). Financially, some require more long-term support, others support for projects. The idea is mooted to form an association of free producers, which could also support smaller groups. As well as financial aid, the desire for professional support comes to the fore here. Production assistants, production managers, stage and costume designers, coaching and mentoring, a placement office, advice and assistance for publicity are all desired for the development of projects. There is a wish for a good pool of performers, or in general for artists to be available. One important point for the respondents is the possibility of exchange with other artists, in order to develop one's own work in dialogue with others; communication rooms are important for this. Free access to all technical equipment is also necessary.

Possibilities for performance in the building

The large majority of respondents (over 80%) think that it should be possible to present work in progress in such a building. Two thirds also support the idea of complete productions being shown.⁴⁴

		Answers	
		N	Percent of cases
Stage	Stage for productions	51	66,2%
	Stage for work in progress	62	80,5%

⁴⁴ N=77

The respondents suggest that performances could also be carried out in the studios, that e.g. a larger studio could be used for showings and, if required, be built out to a stage. Further suggestions are to enable outdoor showings and castings.

What should the ideology of such a building be?

The respondents were finally asked what the ideology (in German: Leitidee) of such a building should be. 66 people answered this open question, some in great detail. Different aspects are discussed. The most important themes mentioned are creation, creativity and presentation, professionalism and work, innovation and experiment, dialogue and openness, community and communication, praxis and knowledge.

According to many respondents, in the first case the building's ideology should be rather prosaic – the building should provide space for work – for work on dance, on projects, which are developed with the aim of public presentation.

"It should be a space where artists can work and if you're not working it should be available for someone else."

"Dedicated to the provision of facilities for artists to study & develop works which can be made available to the general public."

For most respondents, future users of the building are (freelance) artists, for some explicitly only those professionally active in the area of dance (training, support, studios). Others however would like such a building to be open both to established and to prospective dancers, for training and artistic work to flow into one another, and that as well as production also exchange and learning should take place there. Very democratic and participatory ideas are also represented, one person formulating the credo "dance and art is there for everyone", for example, as an ideology of the building, and another desiring a place "where people are free to express themselves in training and are encouraged to do so". The cultivating of creativity and the production of dance should be the *raison d'être* of such a building. Some would like pieces to be presented there as well as produced.

Many emphasise the importance of openness. One definition of dance, one style, should not dominate, the building should instead enable dance in all its facets, and it should be "a meeting point for all varieties of contemporary dance and education". They want a place "that does not define what dance is (...) but leaves artists with their differences". One person speaks against a fixation on dance, and would like the idea of "performance as a temporal design of space and experience (setting)" to be a basic principle of the building, and thus for dance or choreography not just to depend on "bodies moving through space"; others emphasise the relationship to the body, they would like a "centre for the body".

The required openness goes further than the desired equal status for different styles, definitions and schools of dance. For the respondents, 'freedom in mind' also means dialogue, exchange and communication with other forms of art, knowledge and praxis. The building should have room for very different approaches, and all possible definitions of modern art, a "cross art-form work/experiment space", a "performing arts centre" should develop, though some stress that the emphasis of the activities in the building should be on dance.

"A building to research, experiment, discuss performing arts and other arts interested in sharing content, work practices, methodologies".

Mental openness and exchange as basic principles should allow "broad based performance exploration, innovation and development". For many respondents, "research – both practical and academic" should be the ideology of the building, i.e. development, experiment, risk and innovation, they would like a view beyond the present, it should be a place for the avant-garde; at the same time a place for the collection and dissemination of knowledge ("open source").

Part of such an open attitude is also an internal climate shaped by mutual trust, respect and support. For many, community building thus belongs to the ideology of communication and exchange. This is in part expressed rather prosaically:

"A place open 24 hours where you have a key to your studio, you can leave stuff and where you can do whatever you want with a bar to meet the other people working there."

Central for many is that such a building should be a meeting place, enable exchange and community, build and support networks, be a place of communal work and fun, creativity and partying – "connecting people" internally as well as externally would thus be one of the ideologies of the building. It should encourage cooperation and be alive – "open to all, busy with creativity and friendliness".

The place, the building, should provide support ("helping people"), especially artists who lack money and opportunities to develop and present their work; different choreographers should be supported there, who regularly and seriously develop their own work and who live and work in Berlin.

Some respondents are irritated by the term ideology/Leitidee, they do not think it is necessary for a workspace (studio) and would like to have an ethic or an anarchist collective, or would like instead reference only to the needs of the users. The users should thus decide the character of the building; they should also make all other decisions for the building in a democratic process.

One person, finally, makes it clear that they do not want such a building, or that the group which moves such a project forward should not be interlinked with local structures. One other person found the idea to be essentially good, but also likes to work in small studios without sophisticated facilities.

Respondents further say that it should be a place for body, mind and soul, and that the mottos "heart over head" and "art not commerce" should hold.

3. Summary

With a simple online questionnaire, a largely standardised enquiry was carried out into the desires and needs of users in relation to a new centre for dance in Berlin. This analysis of the result is based upon 88 completed questionnaires, whereby in the main people who work professionally or semi-professionally with dance were reached.

Most respondents express preferences for a rectangular studio, it should be between 80 and 120 m² or between 120 and 150 m², and the ceiling should be between 4 and 5 m, or 5 and 6 m high. Most would like either dance flooring or wooden floors. More than half would like air conditioning. Natural light is important to nearly all respondents, they would like a room with windows and the ability to black it out; at the same time, walls without windows at movement height are also essential. Most would like daylight lamps or ceiling lights as well as normal windows. Nearly two fifths prefer a studio without mirrors, somewhat less would like mirrors and for most the ability to cover them is important. A quarter of respondents would like ballet bars in the room; most do not want columns. Most would like white or neutral walls. Nearly two thirds answered in the affirmative to the question as to whether they would like to be able to shape aspects of the room themselves.

Roughly a third require their own studio. There is however in general great interest in communal use of studios. For most respondents, the frequency and times of use are dependent on the current project. One third knows that they would use their studio daily. According to some respondents, the studios should be allocated with by application process; there are also other suggestions. The organisation of the specific modalities of use should be decided by agreement between the users, with as long-term as possible timetables.

The large majority of respondents would like showers attached to the studio (93%), three quarters would like an attached kitchen, and more than half each a side room and an office. They would like to be able to use the studio for different purposes, over half would like to be able to get it messy and dirty, over 80% would like to relax and stretch there, nearly 60% would like to make audio recordings and nearly half also want to use the space for office work. With a view to all these different desires, some suggest additional rooms for all interested parties (a dirty space, a room for stretching and relaxation, a sound studio, communally used office rooms).

Nearly two thirds of respondents are in favour of temporary living quarters for artists being available in the building, with views on the maximal period of time for tenants to stay tending towards 3 months. Here too, there should be an application and selection procedure. A little more than half the respondents are of the opinion that dance lessons should also take place in the building, around 20% do not want this. Nearly a third think that studios could also be used as rooms for teaching, and vice versa. More than half would like every room to contain a CD player, amplifier, speakers, iPod connection, DVD player and television, between 40% and 50% would like a lighting rig in their studio, together with some spotlights, a mixing deck for sound and a VHS video recorder. Most would like technical support.

As far as the site is concerned, over half were in favour of a building for dance in Mitte, Prenzlauerberg or Kreuzberg, with Kreuzberg being attractive for the largest number. Most travel around Berlin by bicycle or public transport; the importance of a good connection to public transport is thus emphasised. Most would like parking facilities for bicycles, two fifths also for cars. Over 60% of respondents each would like

a cafeteria, photocopier, storage rooms, changing rooms, a library, a coffee machine and a garden. Over 70% think that the building should be used for other forms of bodywork and fine arts, as well as dance. The desire for an interdisciplinary use of the building is in general high. Many respondents want different public and semi-public events to take place in the building, in order to come into dialogue with other disciplines, other ways of thinking and working. Suggestions were further made as to how dancers could be supported in their professional development by in-house offers (labour exchange, project managers, mentoring and career advice, contacts, medical advice), and how the internal communication between users could be encouraged. Nearly two fifths would welcome a connection with a university, around 10% disapprove; there is a clear desire for the studios to be independent of any teaching activities. Most respondents are in favour of allowing smoking in the building in designated areas.

Respondents name various conditions for the development of their work and of projects. Rents which are financially supportable in the long term, un-bureaucratic and flexible access to the studios, cleanliness and clear rules for interaction. Both quiet on the one hand, and sound isolation on the other, are necessary, as are privacy and somewhere where one can withdraw. Dialogue, exchange and inspiration are often named as being important pre-conditions for work. Professional support is an essential condition for the development of projects (e.g. production assistants, production managers, stage and costume designers, coaching and mentoring, a labour exchange and help with publicity). Over 80% of respondents want it to be possible to present work in progress in the building. Two thirds are also in favour of the possibility of showing completed productions.

As far as an ideology (Leitidee) for the building is concerned, the most important themes named are production, creativity and presentation, professionalism and work, innovation and experiment, dialogue and openness, community and communication, praxis and knowledge.

The most important factor for many respondents is that the building should provide room to work in – for work on dance, on projects, which are developed with the aim of being publicly presented. One definition of dance or one style should not be allowed to dominate. For the respondents, 'freedom in mind' also means dialogue, exchange and communication with other forms of art, knowledge and praxis. The building should provide space for development, experimentation, risk and innovation, just as it aims to facilitate mutual trust, respect and support amongst its users. For many, an ideology must also reference community building – communication and exchange between one another.

The author

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