

**BERLIN  
REHEARSAL  
SPACE SURVEY  
RESULTS AND  
ANALYSIS**

**BERLINER  
PROBERRAUM  
UMFRAGE  
ERGEBNISSE UND  
AUSWERTUNG**



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In response to the shrinking availability of rehearsal spaces in Berlin, Musicboard Berlin conducted a survey in May 2020 to determine the supply and demand of rehearsal spaces, especially the ones used for pop music. Besides documenting the quantity of such spaces, the survey supports the Berlin pop-music scene's call for protecting and creating additional spaces by providing further data on current conditions and future needs. The results of this survey, both quantitative and qualitative, serve as a basis for taking necessary action to improve the rehearsal space situation within the pop-cultural sector.

Through its mailing lists and with the help of its network, local associations, collectives and numerous operators of rehearsal spaces, Musicboard Berlin widely circulated the Berlin Rehearsal Space Survey among musicians living in Berlin. Due to the Covid-19 pandemic, the survey was distributed exclusively via digital channels.

In the period from May to June 2020, a total of 948 Berlin-based musicians took part in the survey. Although its focus was on the needs of Berlin's pop-culture scene, musicians of all genres were invited to participate. This defined target group ensured that musicians working at the intersection of genres are included in the Berlin Rehearsal Space Survey while also allowing comparisons among genre-specific requirements for rehearsal spaces. Musicboard Berlin considers pop music to include all genres and varieties of popular music that cannot be clearly categorised as jazz, classical or new music.

The survey was conducted on behalf of Musicboard Berlin by Samuel Bergmann (musician and graduate of SRH Berlin School of popular Arts) and Prof. Dr. Clemens Schwender. The qualitative evaluation of the results was carried out by Musicboard Berlin.

With the Berlin Rehearsal Space Survey, Musicboard Berlin continues to be an active supporter of Berlin's pop-cultural music scene, a role that the state-owned funding institution has been fulfilling since its founding in 2013.

**T**o date, there has been no representative data on musicians in Berlin in terms of number, gender or genre. Therefore, no data-based conclusions could be drawn so far, e. g. between the number of musicians and available spaces. Reported figures from the Artists' Social Insurance Company (Künstlersozialkasse) at least provide a non-specific reference point that can be used for comparison (see appendix).

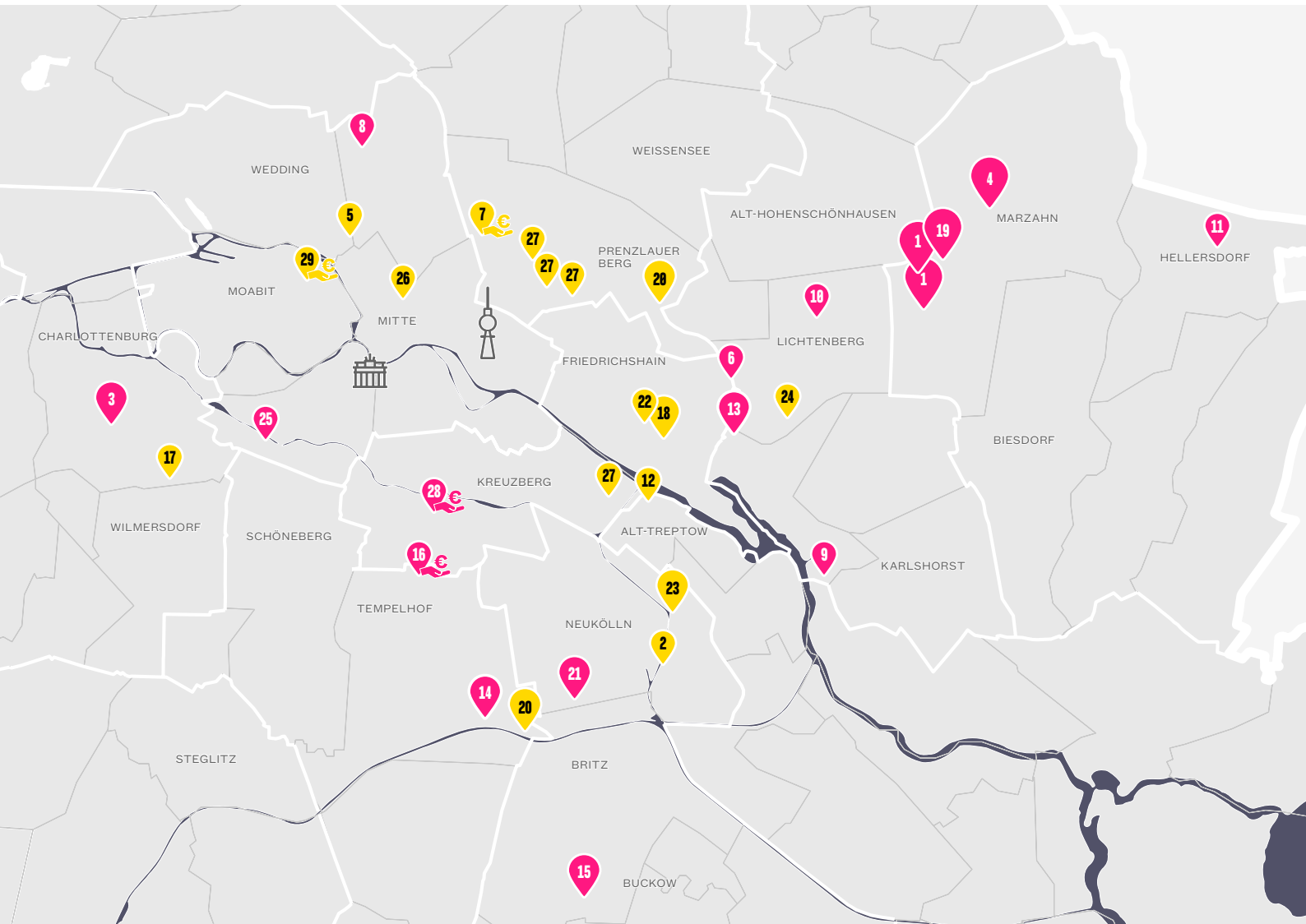
The Berlin Rehearsal Space Survey used a method that does not require representative data. Musicians were asked via online questionnaires about various characteristics in relation to their musical activities and their needs concerning practice rooms in the city. Accordingly, statistical group comparisons can show the specifics of each group, allowing for comparisons. As this is a description of the situation, no statistical parameters – such as significance – were calculated.

The following variables were formed: genre (pop, rock / alternative / indie, punk / heavy metal / grunge, jazz / blues / soul / r&b / funk, hip-hop / grime, Schlager, house / trance / techno, electronic / experimental music, folk / singer-songwriter, film score, new (classical) music), district of residence (approximated from postal delivery districts, which largely, but not entirely, coincide with district boundaries), professionalism (whether making music is the primary source of income), gender (female, male, non-binary) and age (29 and under, 30 to 34, 35 to 42, 43 and over). The age groups were decided so that each group would be approximately the same size. One condition for the evaluation was that the groups could be clearly separated, with the exception of genre, which allowed for multiple answers, reflecting the reality of many music-makers. This does not stand in the way of statistical assessment. It should also be mentioned that the distinction as to whether music is the primary source of income can draw only limited conclusions about the participating musicians' level of professionalisation, as younger or experimental musicians often earn little or no money from music, making their living from another profession.

The complete questionnaire used for the Berlin Rehearsal Space Survey can be found in the appendix.

## Map: Availability of Rehearsal Spaces in Berlin in 2020

The following map provides an overview of the current offerings of rehearsal spaces for musicians in Berlin. Included were private and publicly subsidised spaces, whether renting long-term or on an hourly basis. Smaller facilities and individual rooms – for example, in flats or basements – could not be included due to their small-scale nature. This overview can also be found as a list with contact information in the appendix. Musicboard Berlin makes no claims as to whether this overview is complete.



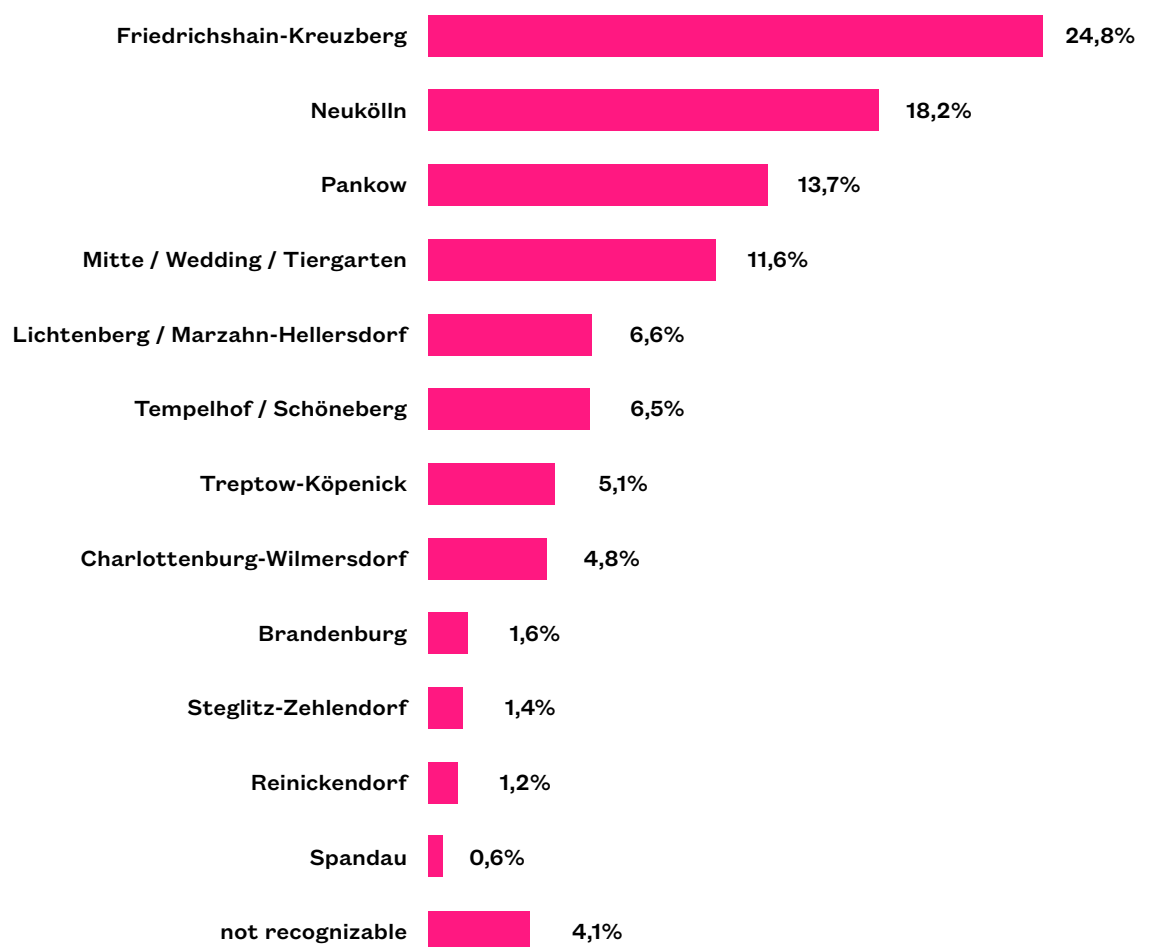
- |                                    |   |  |                         |
|------------------------------------|---|--|-------------------------|
| 1 ARTtraktiv                       | 12 Makersfactory  | 23 Raumvorteil                           | 📍 long-term             |
| 2 bandsupport                      | 13 musik erlaubt  | 24 Soundbox Berlin                       | 🟡 hourly basis          |
| 3 Berlin-Musikschule               | 14 Musikbunker Berlin   | 25 Steinway Übungsstudio                 | 📍 small (1-10 rooms)    |
| 4 Berliner Rockhaus                | 15 Musikbunker Neukölln   | 26 Super-Sessions                        | 📍 medium (11-100 rooms) |
| 5 Castalian Spring                 | 16 Musikproberaum auf dem Gelände des ehemaligen Flughafens Tempelhof | 27 Tomatenklang                          | 📍 big (100+ rooms)      |
| 6 Die Linse                        | 17 nji musicbox   | 28 Übungsräume (ehemaliges Schulgebäude) | 👉 publicly subsidised   |
| 7 Die Wache                        | 18 noisy Rooms  | 29 Vivaldi Saal                          |                         |
| 8 Frauenmusikzentrum Lärm und Lust | 19 ORWOHaus   |  |                         |
| 9 Gaswerksiedlung Berlin           | 20 Pirate Studios   |  |                         |
| 10 Herzbergstraße 100              | 21 Proberaum Berlin   |  |                         |
| 11 JFE Eastend-Berlin              | 22 Proberaum stundenweise   |  |                         |

Fig. 1  
Berlin Map

### 4.1 Participants

The Berlin Rehearsal Space Survey was aimed at musicians and bands living in Berlin, whether or not they currently have a room for practicing. A total of 948 musicians participated in the survey with evaluable statements.

Questions about district of residence, age, gender, professionalism and genre affiliation were intended to provide a picture of the participating musicians and their group-specific characteristics. The structure of the participants provides information about their homogeneity or heterogeneity, helping in the further course of the evaluation to document and differentiate the needs of the musicians and bands in the best possible way.



**Fig. 2**  
District of Residence  
N=945

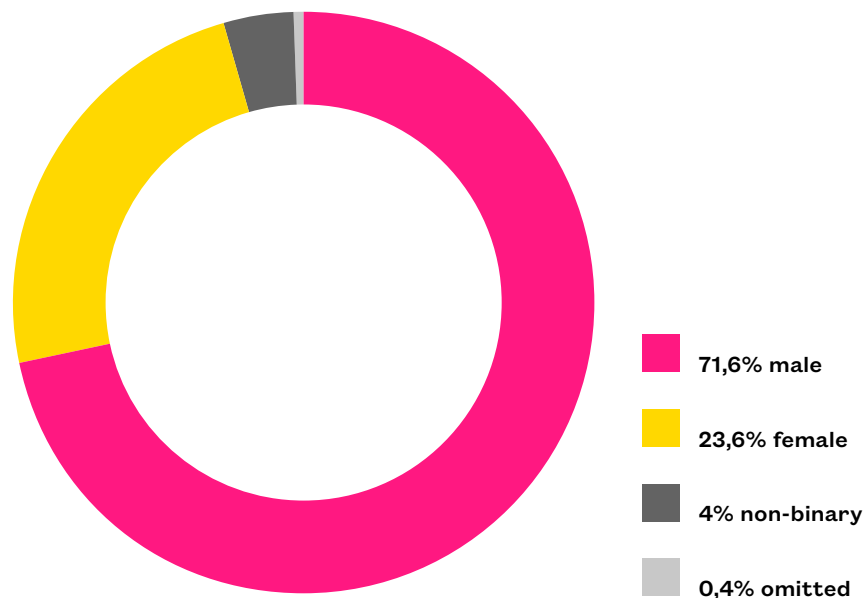
The survey respondents live predominantly in the districts of Friedrichshain-Kreuzberg, Neukölln, Pankow, Mitte, Wedding and Tiergarten. This indicates that the majority of the participating musicians live in the centre of the city.

## Results of the Berlin Rehearsal Space Survey

Age group	Number	Percent
29 and under	221	23,6%
30-34	221	23,6%
35-42	256	27,4%
43 and over	237	25,3%
<b>subtotal</b>	<b>935</b>	<b>100%</b>
<b>omitted</b>	<b>13</b>	
<b>total</b>	<b>948</b>	

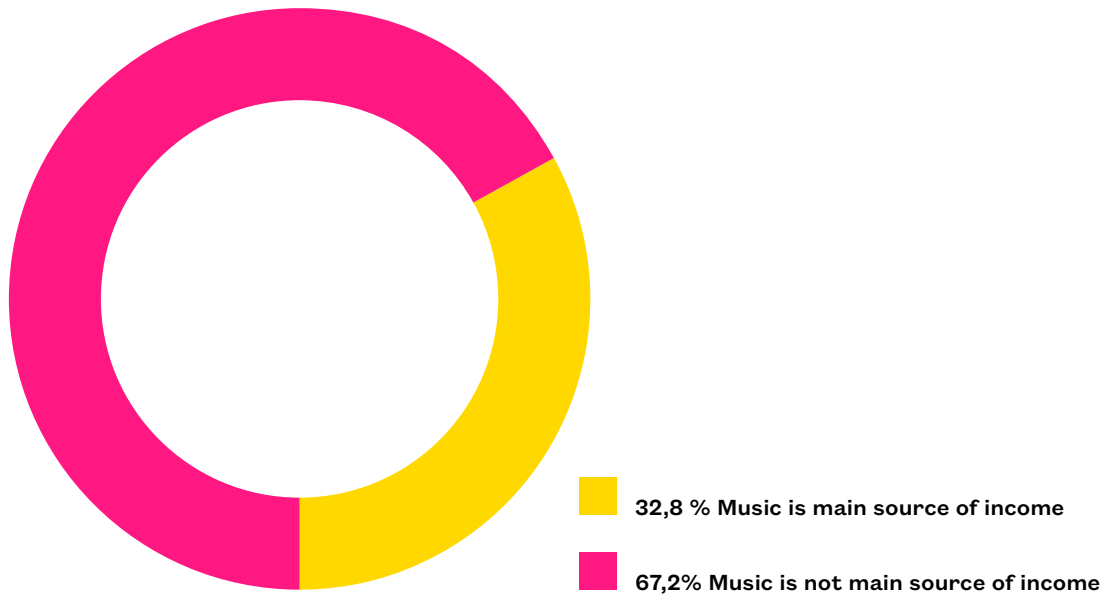
**Fig. 3**  
Age  
N=935

The ages range from 16 to 68. The above image represents the data divided into four groups of roughly equal size.



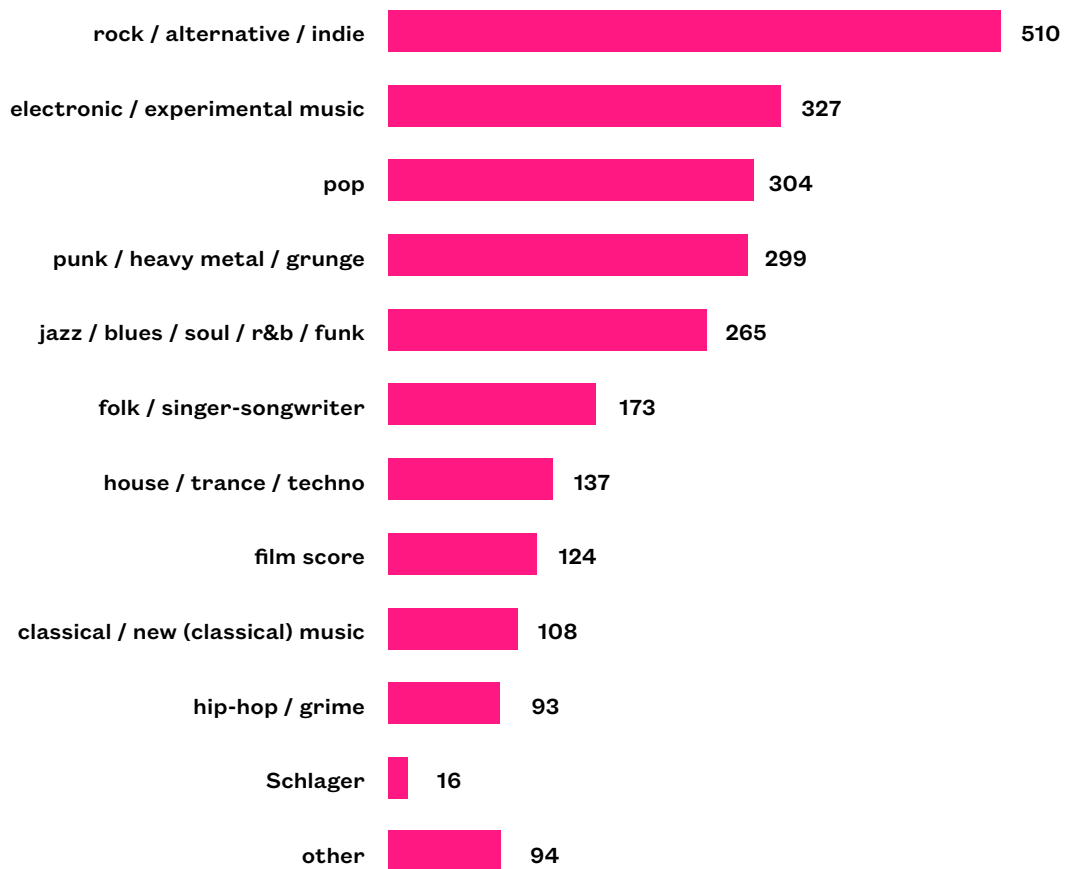
**Fig. 4**  
Gender  
N=945

The gender breakdown of the participants in the Berlin Rehearsal Space Survey shows a strong imbalance. Of the 948 participants, 71.6 percent selected “male” and 23.6 percent “female”. Four percent of the participants opted to enter their own text and defined themselves as queer, fluid, non-binary or non-conforming; these are expressed together in the following evaluation in the group “non-binary”. The remaining 0.4 percent did not answer. The gender-specific evaluation roughly corresponds to the registration figures for pop musicians in the Artists' Social Insurance Company (Künstlersozialkasse) for the state of Berlin in 2020 (76 percent male / 24 percent female, see appendix).



**Fig. 5**  
Music as Source of  
Income  
N=944

Overall, 32.8 percent of the respondents stated that making music provided their main source of income, while the remaining two thirds of the survey participants said that it did not.



**Fig. 6**  
Genre  
N=936  
Multiple answers  
allowed



## Results of the Berlin Rehearsal Space Survey

Participants were asked to identify their music by selecting the genres of pop, rock / alternative / indie, punk / heavy metal / grunge, jazz / blues / soul / r&b / funk, hip-hop / grime, Schlager, house / trance / techno, electronic / experimental, folk / singer-songwriter, film score, classical / contemporary / new music, or to enter their own text. The evaluation of the survey with regard to musical genre affiliation showed that rock / alternative / indie, electronic / experimental and pop were among the participants' most-favored genres, with 510, 327 and 304 selections respectively, followed by punk / heavy metal / grunge with 299 selections and jazz / blues / soul / r&b / funk with 265.

Multiple answers were allowed for this question. The 936 participants answered with a total of 2,450 selections, which means that on average, each participant identifies with 2.6 genres.

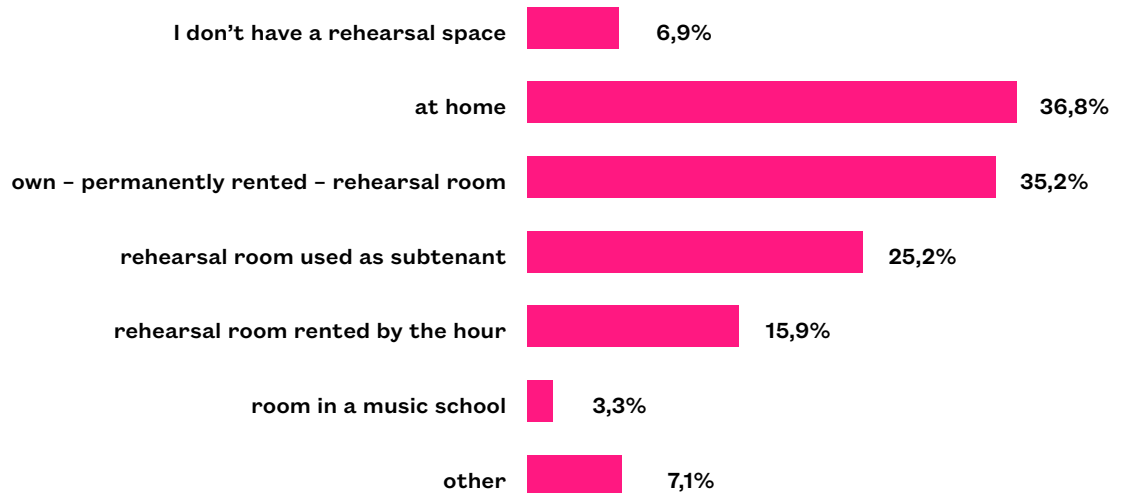
Genre	Average value
rock / alternative / indie	2,4
pop	2,0
electronic / experimental music	2,0
punk / heavy metal / grunge	1,9
jazz / blues / soul / r&b / funk	1,9
folk / singer-songwriter	1,6
film score	1,5
house / trance / techno	1,4
classical / new (classical) music	1,4
hip-hop / grime	1,4
Schlager	1,1
other	1,3

**Fig. 7**  
Average value genre  
**N=948**

This figure shows that the categories of rock / alternative / indie, pop and electronic / experimental music are often mixed with other genres. In the case of Schlager, the stylistic classification is much less varied.

## 4.2 Information on the Rehearsal Space Situation

In order to gain insight into the current situation on rehearsal spaces in Berlin, the survey requested information about the participants' spaces and their usage. Musicboard Berlin sought to establish where the participating musicians rehearse and how they use their space. The aim was also to get an overview of how many participants currently have a rehearsal space versus how many are looking for one. Participants without a rehearsal space were also asked the reasons why.



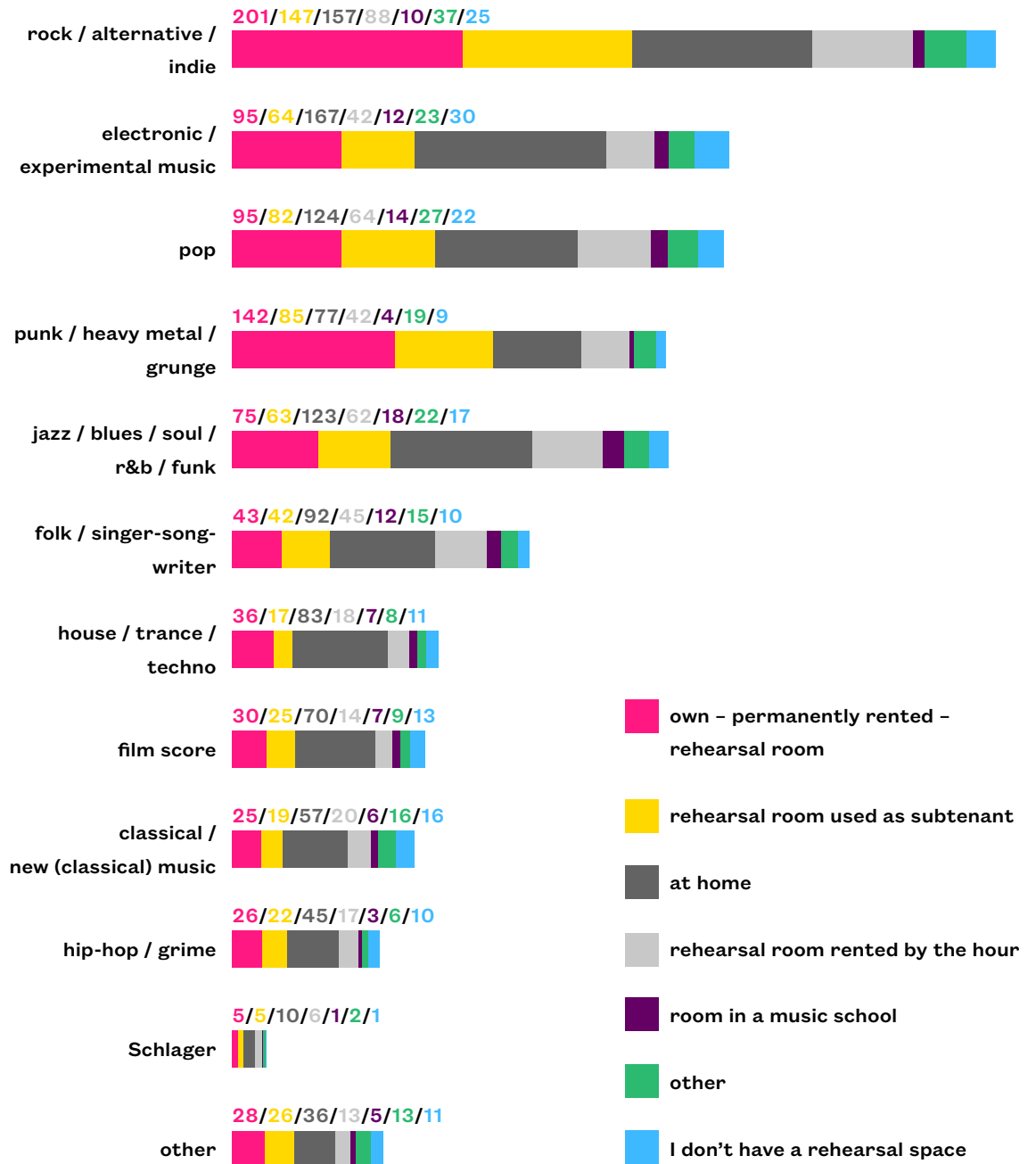
**Fig. 8**  
Rehearsal Space  
Options  
**N=946**  
Multiple answers  
allowed

Of those who participated in the Berlin Rehearsal Space Survey, 348 stated that they rehearse at home – more than a third of the total respondents. For 169 – almost half of these – this was the only option, without current access to room for practicing outside their own four walls. Of these 169 cases, 114 stated that studio equipment was available, which speaks for their own living space.

Survey participants who have their own rehearsal space – meaning a long-term rental agreement – represented a similar, slightly lower proportion with 333 respondents. About a quarter of the total, 238 respondents, did not have their own contract but rather opted to sublet from other long-term renters. It is common for rehearsal spaces to be shared by several parties. Around 15 percent of the total, 150 respondents, stated that they used rooms rented by the hour. Very few people, 31 respondents, practiced at a music school. Multiple answers were allowed.

The evaluation of the 55 free-text answers about rehearsal space options showed that besides private (6 respondents) and shared spaces (14), musicians also practice using publicly subsidised offers (10) as well as non-profit spaces, such as youth centres and church communities (9). Furthermore, participants stated that they had to use alternatives such as storage rooms and offices due to a lack of proper rehearsal spaces (10).

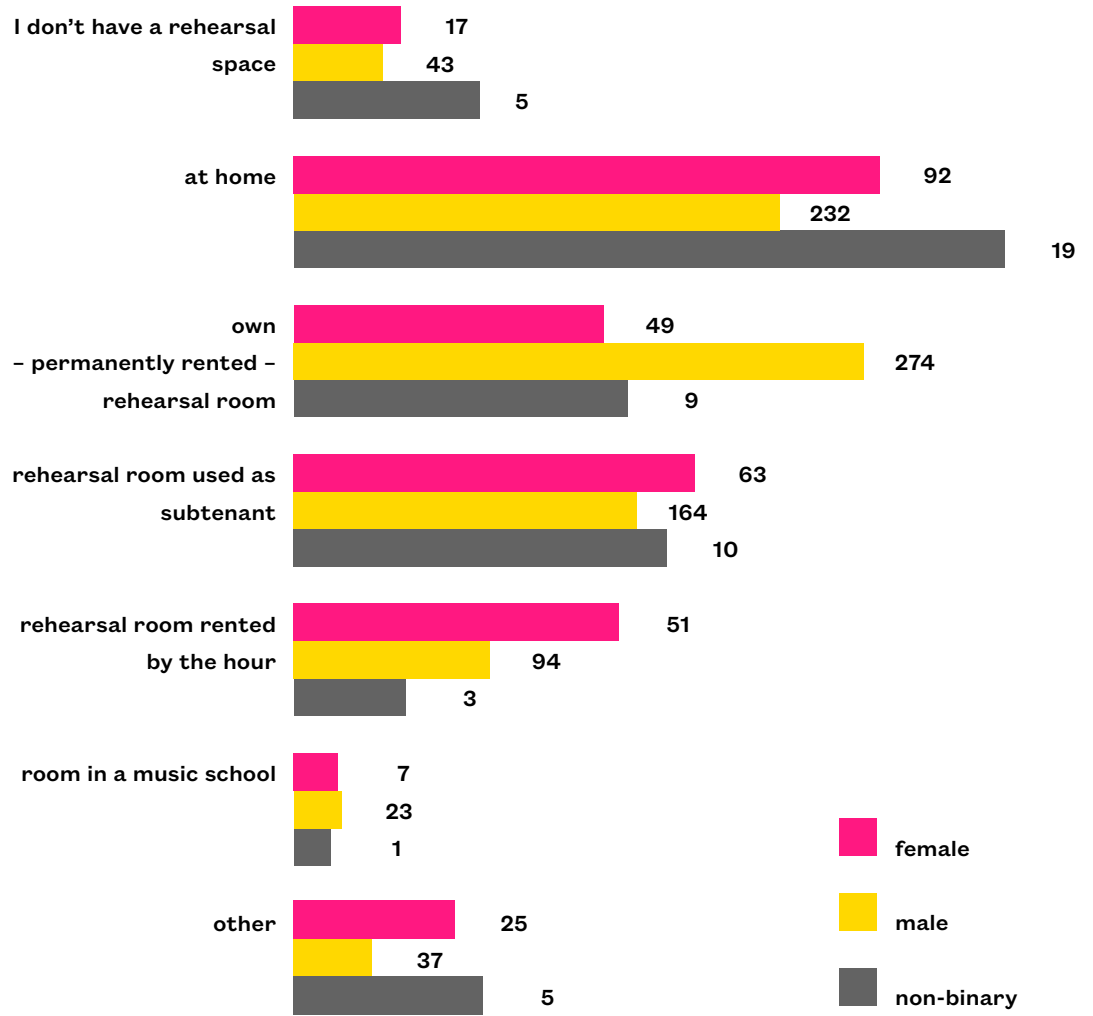
# Results of the Berlin Rehearsal Space Survey



**Fig. 9**  
 Rehearsal Space Options  
 by Genre  
**N=938**  
 Multiple answers  
 allowed

The rehearsal space options used vary discernibly according to the genres selected by the survey participants. Almost half of all surveyed musicians in the genre of electronic / experimental (167 respondents) stated that they practiced at home, whereas long-term rented rehearsal spaces were used especially by those representing of the genres of rock / alternative / indie (201) and punk / heavy metal / grunge (142).

Results of the Berlin Rehearsal Space Survey



**Fig. 10**  
 Rehearsal Space Options  
 by Gender  
**N=940**  
 of which female: 223,  
 male: 679 and non-bi-  
 nary: 38, unanswered  
 not included - multiple  
 answers allowed

Furthermore, according to survey results, participants who identify as male more often have a long-term rented space than those who define themselves as female, non-binary, non-conforming, queer or otherwise.

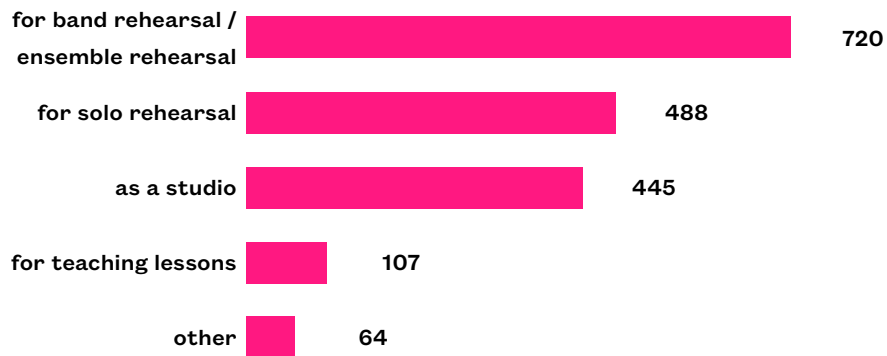


Fig. 11

Rehearsal Space Use

N=974

Multiple answers allowed

Almost two thirds of the survey participants (720 respondents) use their rehearsal space room for bands or ensembles, or they would if they had one. Almost half of all respondents (488) also used the rehearsal space for solo rehearsals. Nearly as many (445) used their rehearsal space as a studio. There are 107 participants who use their room for music lessons. Here, too, multiple answers were allowed. An analysis of the responses shows that, on average, each participant used a rehearsal space for two purposes.

Evaluation of the free-text answers on other uses also indicates that rehearsal spaces are often multifunctional and social spaces. They are used not only for rehearsing but also as studios (11) and for producing other media and art forms (6), for collaborations and jam sessions (6) and as workspaces for composing and songwriting (4).

Out of 946 participants, 65 stated that they currently had no rehearsal space at all, representing 7% of the total. In the free-text answers, musicians could state why they do not have a rehearsal space. Out of a total of 61 answers, 23 stated the lack of space, also in relation to the specific spatial requirements for musicians (sound insulation, safety, equipment and location). There were 21 participants who mentioned cost, 12 who lost their previous spaces – the key phrases here being rising rent, change in ownership and evictions. Others mentioned the difficulties in being able to find an available space (5).

## 4.3 Evaluation of the Rehearsal Space Situation

Questions on the participants' satisfaction regarding their rehearsal space situation are meant to clarify how musicians assess their current situation as well as what actions are needed to improve it. Participants who stated that they were dissatisfied with their rehearsal space situation were asked to provide explanation.

There were 65 respondents who do not currently have a rehearsal space available. Out of 932 participants, 308 said they were satisfied with their situation, which is about one third of the total. Around two thirds did not comment more specifically on their rehearsal space situation. There were 392 who said they could live with the situation despite a certain dissatisfaction. For some, this meant that any shortcomings or stress was not too severe. According to the math, there should be 232 survey participants looking for a rehearsal space, yet 427 gave at least one reason why they are looking for an alternative.

<b>I'm looking for an alternative because of ...</b>	<b>N</b>	<b>Percent of Cases</b>
<b>the time limit of use (day/hour)</b>	<b>148</b>	<b>34,7%</b>
<b>the rental price</b>	<b>151</b>	<b>35,4%</b>
<b>eviction / time limitation of rental contract</b>	<b>48</b>	<b>11,2%</b>
<b>poor sound insulation</b>	<b>213</b>	<b>49,9%</b>
<b>other</b>	<b>105</b>	<b>24,6%</b>

Fig. 12

Dissatisfaction

Multiple answers allowed

Those who explained why they were dissatisfied with their rehearsal space situation but could still live with it stated the following reasons: time constraints / conditions of use, cost of rent, loss of space or expiration of rental contract, insufficient sound insulation / location within the neighbourhood, size of rehearsal space, inadequate spatial conditions, location within Berlin / travel distance.

## Results of the Berlin Rehearsal Space Survey

With 113 mentions, inadequate spatial conditions the most frequent reason for dissatisfaction, especially poor infrastructure and hygienic conditions and maintenance, including inadequate ventilation and heating, lack of a lift and inadequate, unhygienic sanitary facilities. Other common reasons were insufficient sound insulation (79 respondents) and time constraints of use (68) as well as the size of the room (67).

Participants who were not satisfied with their situation and were looking for an alternative most frequently gave the reason of insufficient sound insulation (212 respondents). Cost of rent (150) and time constraints (147) were also stated. Multiple answers were possible. Under “Other”, reasons given were similar in frequency to those by participants who are not satisfied but can still live with their situation. Here too, inadequate space corresponded to the most frequent reason given.

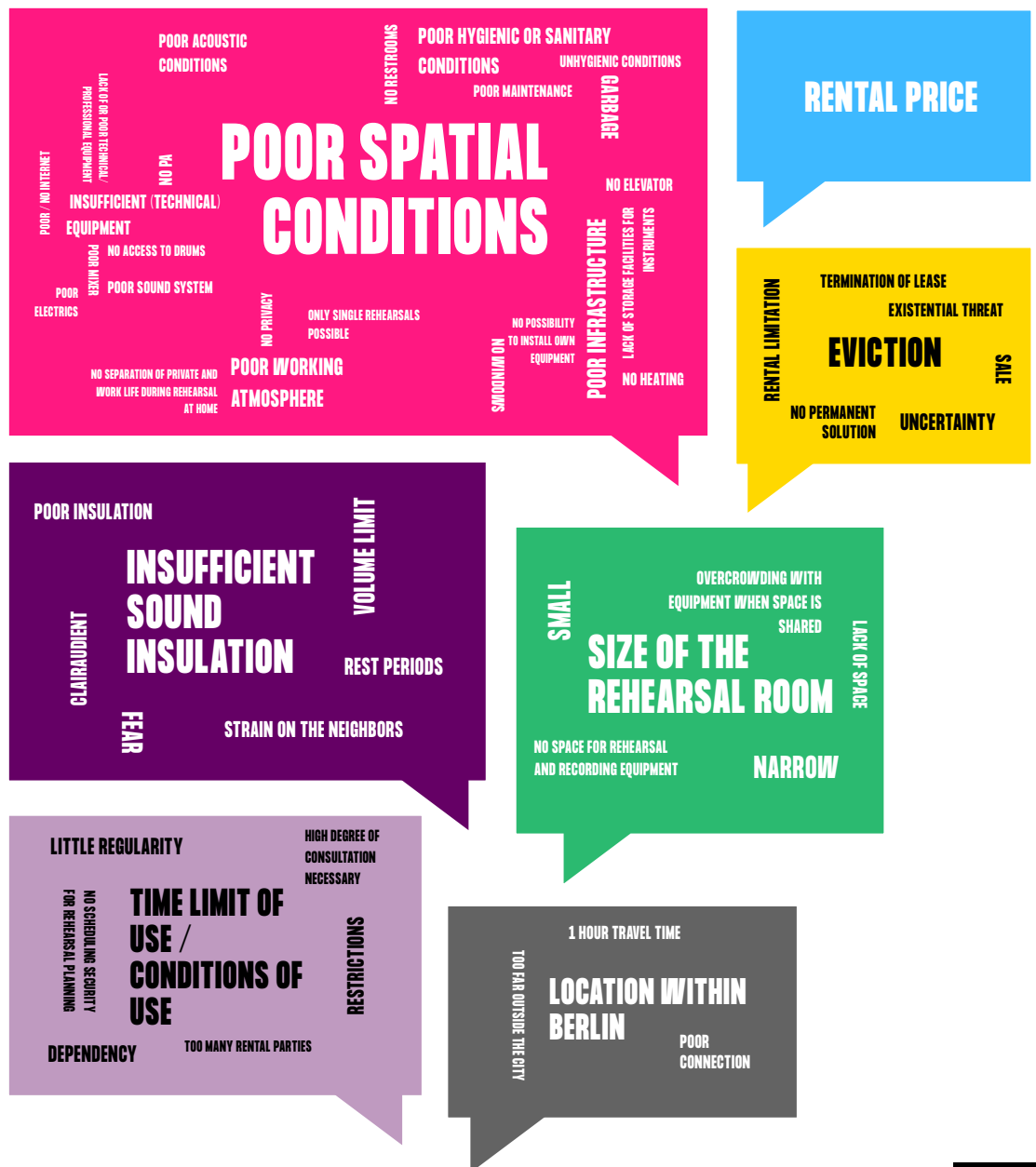


Fig. 13  
 Visualisation of keywords  
 from the free-text  
 analysis

## 4.4 Space Requirements

The Berlin Rehearsal Space Survey was intended not only to investigate the current situation but also to provide a clear picture of future needs. The musicians' answers concerning the ideal location, cost and size of a rehearsal space help to outline the basic needs of musicians in Berlin and to provide data for planning future rehearsal spaces in the city which are ideally suited to the needs of musicians.

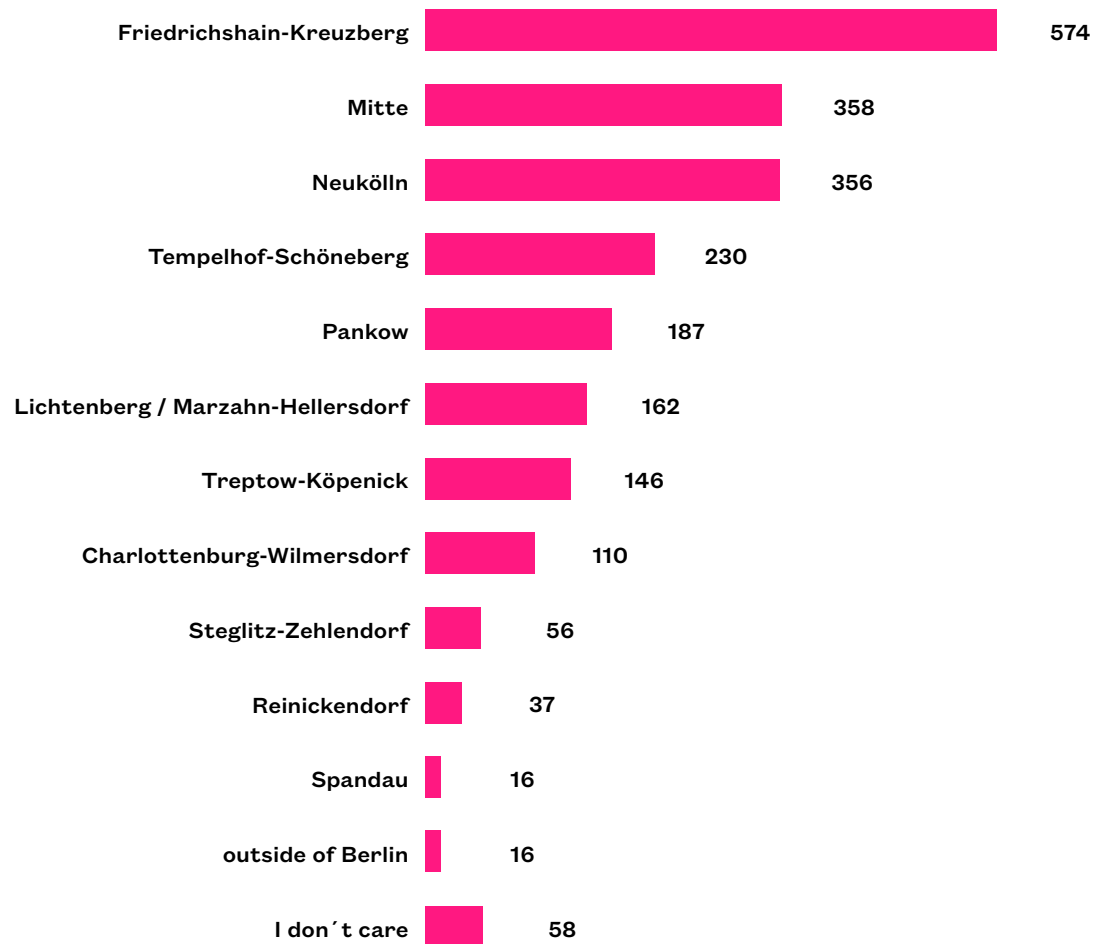
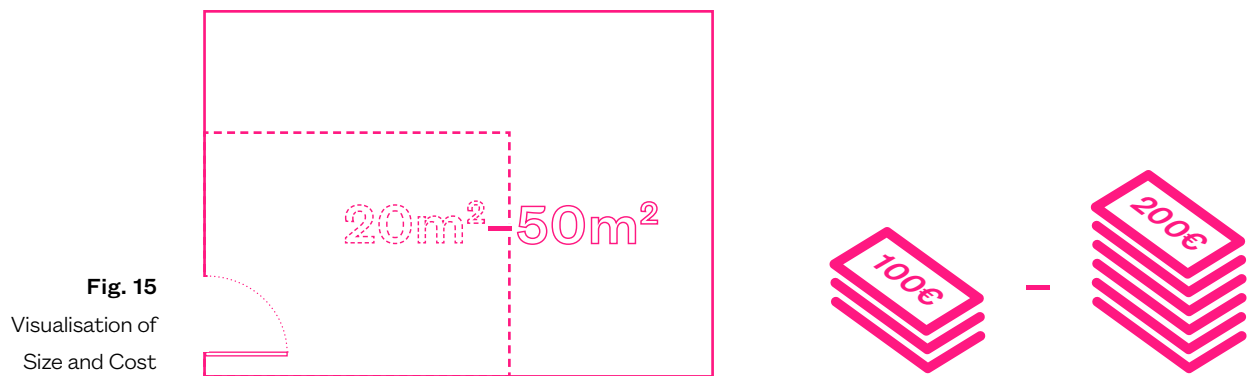


Fig. 14  
Preferred Borough  
N=934

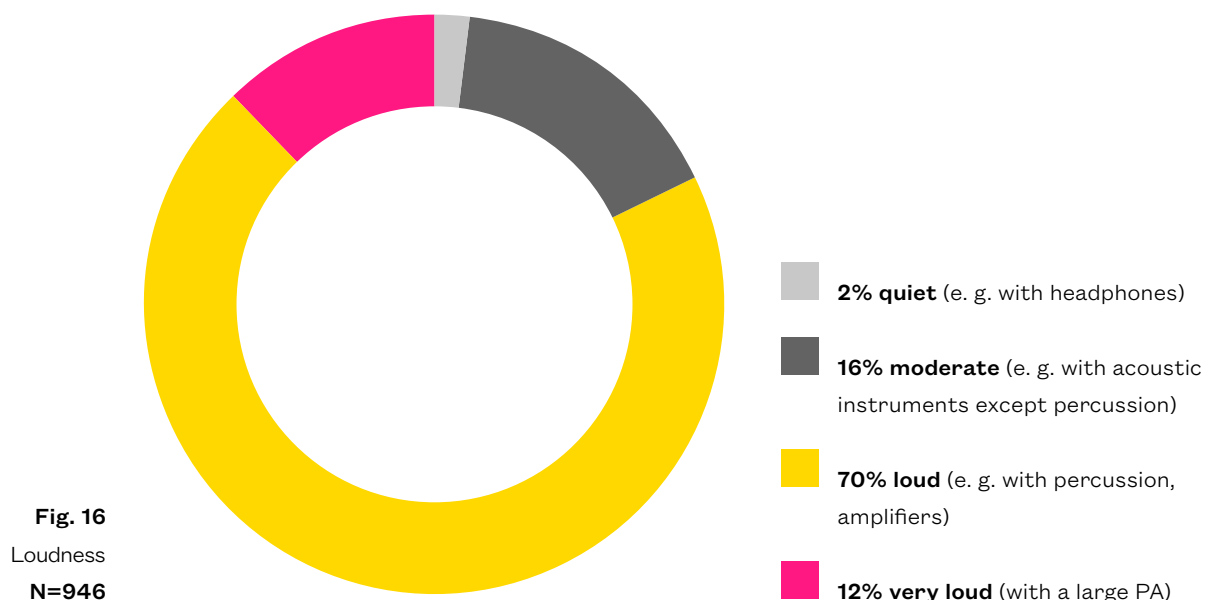
The majority of participants in the Berlin Rehearsal Space Survey prefer the inner city boroughs of Friedrichshain-Kreuzberg, Neukölln, Mitte and Tempelhof-Schöneberg, closely followed by Pankow. These answers correspond to the participants' primary place of residence. The least frequently chosen districts for an ideal rehearsal space are Spandau (16 respondents), followed by Reinickendorf (37) and Steglitz-Zehlendorf (56). The survey also asked how much time the musicians would be willing to spend travelling: The average acceptable time was 30 minutes from home to the rehearsal space.



## 4.4 Space Requirements



The ideal rooms should have an average size of between 20 and 50 square meters and cost between 100 and 200 euros per month or 5 to 15 euros per hour.



Sound insulation is a basic requirement for musicians. 70% of the respondents say they make music at a loud volume (e. g. with percussion, amplifiers). 16% make music at a moderate volume (e. g. with acoustic instruments) and 12% at a very loud volume (with a large PA). Only 2% say they make music quietly (e. g. with headphones).

## Results of the Berlin Rehearsal Space Survey

Music style ("rather" and "fully")	quiet (e. g. with head- phones)	moderate (e. g. with acous- tic instruments)	loud (e. g. with percus- sion, amplifiers)	very loud (with a large PA)
pop	1,3%	14,8%	72,7%	11,2%
rock / alternative / indie	1,2%	7,1%	77,3%	14,5%
punk / heavy metal / grunge	1,3%	3,7%	73,6%	21,4%
jazz / blues / soul / r&b / funk	0,4%	19,2%	70,9%	9,4%
hip-hop / grime	2,2%	19,4%	61,3%	17,2%
Schlager	5,6%	11,1%	50,0%	33,3%
house / trance / techno	5,1%	22,8%	58,1%	14,0%
electronic / experimental music	3,1%	23,0%	62,9%	11,0%
folk / singer-songwriter	0,6%	24,1%	66,7%	8,6%
film score	3,2%	30,6%	57,3%	8,9%
classical / new (classical) music	1,9%	42,6%	50,0%	5,6%
other	1,1%	23,4%	62,8%	12,8%

Fig. 17

Loudness by Genre  
N= 947  
Multiple answers allowed

Musicians of all genres stated that they make music loudly (e.g. percussion, amplifier). This is in line with the general question on volume.

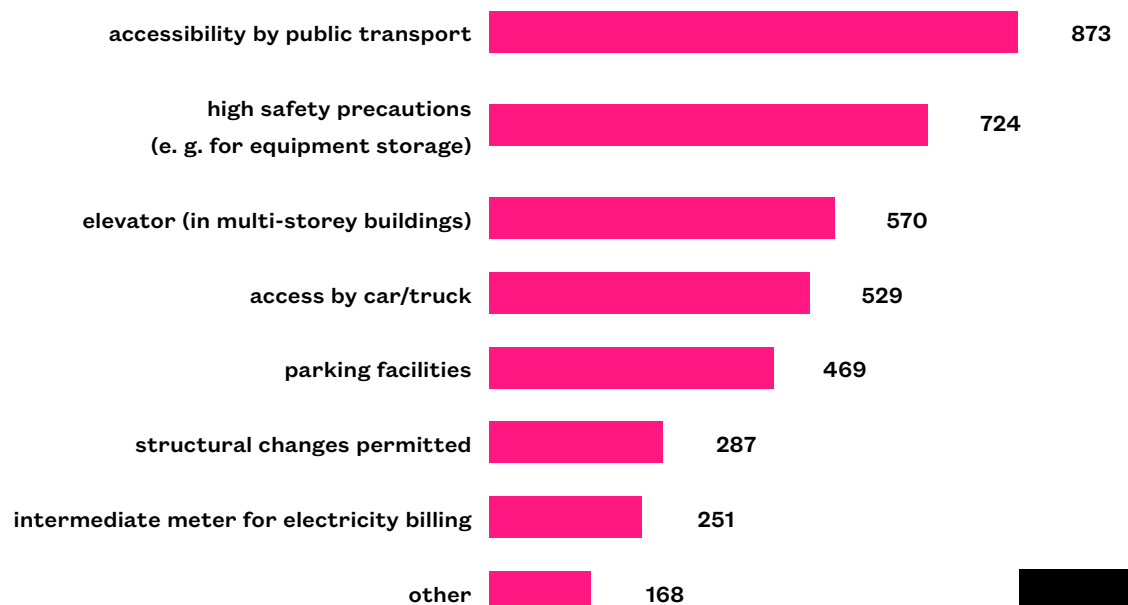


Fig. 18

Rehearsal Spaces  
Requirements  
N=937  
Multiple answers allowed

## Results of the Berlin Rehearsal Space Survey

As far as the infrastructure of a rehearsal space is concerned, accessibility by public transport is most important requirement (873 respondents), followed closely by high safety precautions (724), e. g. for storing equipment. The presence of a lift in multi-storey buildings is also a basic requirement (570), e. g. the ability to transport equipment. Access by car or truck (529) and a place to park (469) are also rated as a relevant requirement. Some (252) would like to have an electric meter so that individual consumption be reflected in the cost of the space.

In the free-text answers further requirements for rehearsal spaces were expressed. There were 145 respondents who defined basic spatial requirements, divided into these categories: good room furnishings and architecture (54 respondents), good air and temperature (46) and good hygienic conditions (45). Besides the need for sound insulation, whether among fellow musicians or neighbours (64), the flexible accessibility of rooms was also important (31) to the questioned musicians and bands. In the category of building facilities (27), the possibility to have access to food during rehearsal was also a factor (11). Moreover, the topic of security (16) came up again as a central requirement – not only in relation to equipment but also for people from marginalised groups in need of safer spaces.

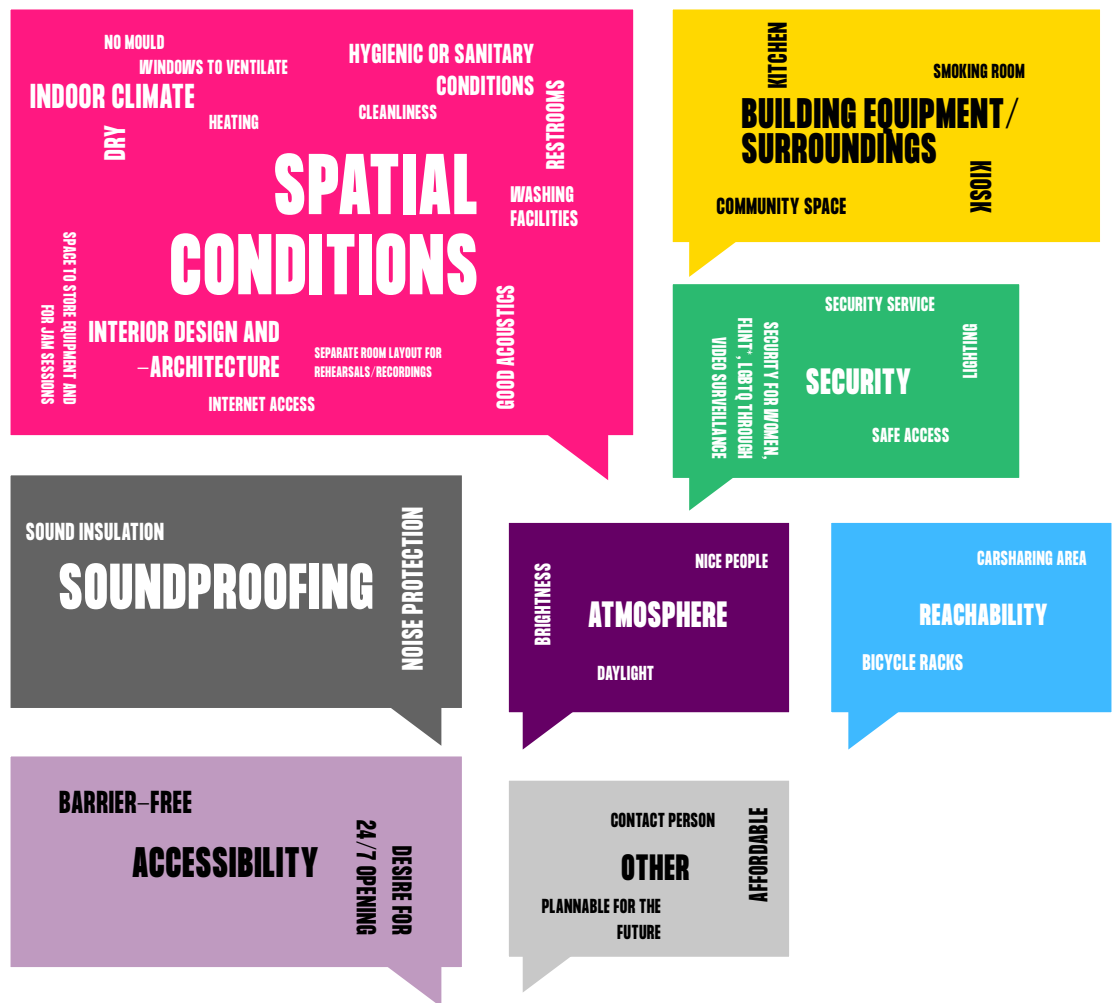
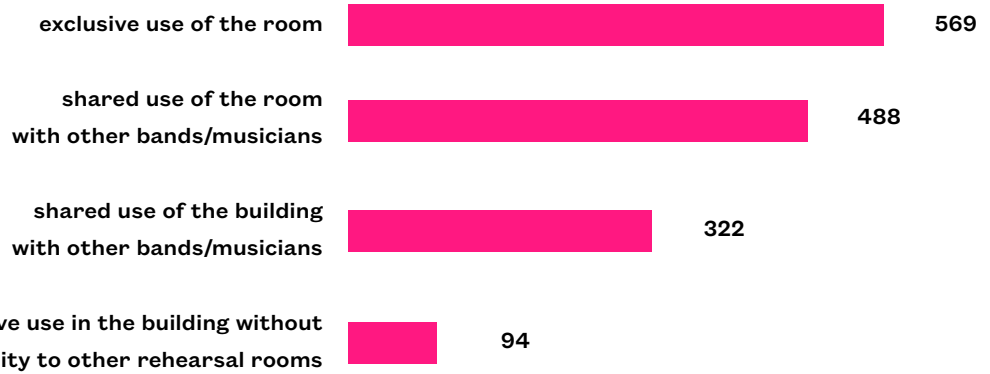


Fig. 19  
Visualisation of keywords  
from the free-text  
analysis

## Results of the Berlin Rehearsal Space Survey

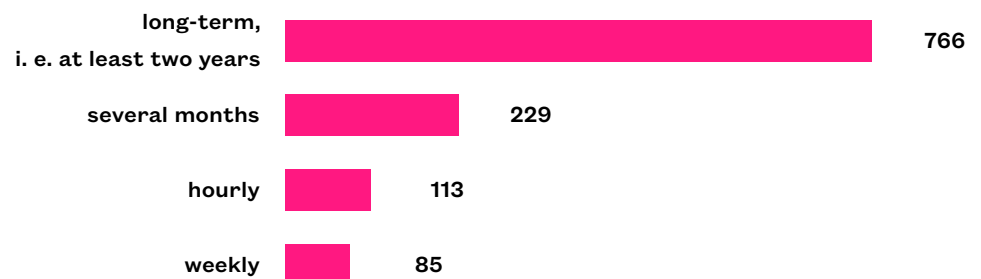
### 4.5 Preferred Usage

In the last section of the survey, participants could give information on how they prefer to use their rehearsal spaces, both in terms of individual or shared use of a room or building, as well as the periods and times of use.



**Fig. 20**  
Requirements for shared/individual usage  
**N=898**  
Multiple answers allowed

Out of 898 participants, 569 stated that they would ideally use their practice space alone, while 488 would be willing to share their space. On average, respondents said they would be able to share the space with three to four parties. Only 94 respondents stated that sole use of the building away from other practice rooms is important, whereas 322 respondents would be willing to rehearse in building complexes with multiple rooms, without specifying a clear upper limit. Multiple answers were possible.



**Fig. 21**  
General rental periods  
**N=934**  
Multiple answers allowed

The survey clearly indicates that almost all participants (788 out of 934) would prefer a longer contract period of at least two years. For 229 respondents, a rental period of several months would also be an option. Of the total participants, 113 stated that they payed by the hour or would prefer to. Only 85 respondents favoured renting on a weekly basis. Multiple answers were possible.

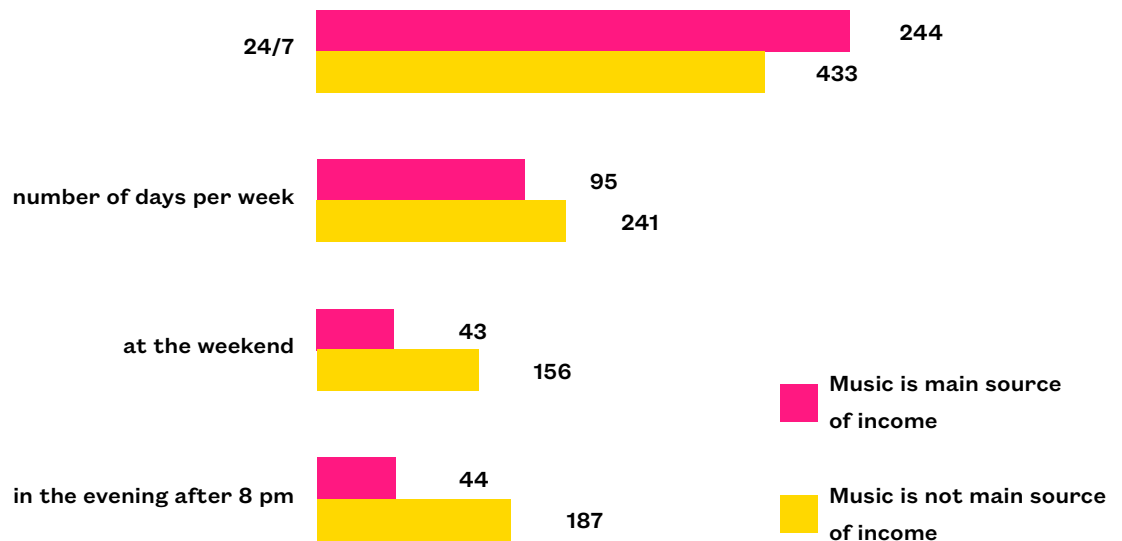
## Results of the Berlin Rehearsal Space Survey

Time of use	N	Percent	Percent of Cases
anytime	677	61,1%	79%
on the weekend	199	18,0%	23,2%
after 8 pm	231	20,9%	26,9%
	1107	100%	129,1%

**Fig. 22**

General times of use  
Multiple answers allowed

Flexibility in room usage was very important to the participants. The majority (677 out of 921 respondents) would like to be able to use their room around the clock. There were 336 respondents stating they wanted to rehearse several days a week, together averaging a figure of 3.34 days per week. Weekends were preferred by 199 respondents, and 231 preferred rehearsing in the evening after eight. Multiple answers were allowed.



**Fig. 23**

Times of Use –  
Music as a Primary  
Source of Income  
N=921  
Multiple answers allowed

Musicians whose main source of income is music tend to want to be able to use their room anytime or several days per week, less often on weekends or evenings. Interest in weekend and evening use of the space appears to be more prevalent among the group of musicians whose primary source of income is not music.

**T**he results of the Berlin Rehearsal Space Survey indicate that there is an urgent need for action. The situation for musicians has worsened considerably in recent years, most recently due to the Corona crisis. Venues and clubs are now fighting for their survival. At the same time, Berlin is a metropolis that still thrives on its musical diversity and is viewed as such internationally. Practice spaces are essential, independent sites of artistic creation and must be preserved.

It's clear that the demand significantly exceeds the current supply. This is evident both from the data collected and the long waiting lists for current rehearsal spaces. The high number of musicians in the city, the capital-oriented real-estate market and gentrification are only a few reasons behind this disparity.

The survey vividly shows the harsh individual conditions that some musicians face in terms of their workspace situation. If the situation is not improved, musicians will suffer, and in turn, so will the cultural landscape and the city at large. It shows that the lack of alternatives must be great if, as one survey participant describes it, musicians hold their rehearsals in “mouldy, unventilated, dark rooms”.

Based on the results of this survey, Musicboard Berlin has formulated recommendations for action to the Senate Department for Culture and Europe and the organisations involved. Musicboard Berlin will gladly support implementation and serve as a link to the city's pop-cultural communities.

## Protecting Spaces

Every preserved rehearsal space counts. The results of the survey show that the removal of tenants, the sale of buildings and rising rents in Berlin are frequent reasons for dwindling availability. Over the years, Berlin's musicians and small businesses have established creative structures for themselves, which are increasingly at risk of displacement. Berlin's cultural policy must do everything it can to protect existing spaces in which the musicians of this city have already greatly invested.

To protect rehearsal spaces and create new ones, more efficient structures are needed than in the past to mediate supply and demand, especially among the real estate administration, the Senate and the independent scene. Musicboard Berlin welcomes the decision that the infrastructural tasks for the implementation of cultural workspaces will be consolidated at Kulturraum Berlin GmbH as the newly founded central office for cultural spaces of the Senate Department for Culture and Europe in Berlin.

As in the past, the Musicboard Berlin is pleased to serve as a moderator in specific cases of jeopardised spaces and to advise Kulturraum Berlin GmbH on the needs of local pop-cultural communities.

### Creation of spaces

There are currently 18 rehearsal spaces for music through the current workspace programme of the Senate Department for Culture and Europe – 2,369 pop musicians were registered in the Artists' Social Insurance Company (Künstlersozialkasse) in Berlin in 2020 (see appendix). According to the Senate Department for Culture and Europe, around 15 to 18 more rooms are to be created in 2021. The Senate's long-term target number is up to 250 subsidised rehearsal spaces for music. Musicboard Berlin welcomes these efforts and emphasises the urgency of pursuing this goal and creating more affordable spaces through subsidised rents in the foreseeable future. The survey shows that musicians have a great need for more spaces, especially spaces that are significantly more affordable, usable long-term, easily accessible and safe.

In the future, the GSE gGmbH, Kulturraum Berlin GmbH and BIM – Berliner Immobilienmanagement GmbH should also pay attention to real estate that is not suitable for other genres, such as the visual arts, but that meets the requirements for the pop-cultural sector as outlined in this survey and could be upgraded for the music sector through soundproofing measures. A differentiation should also be made between the individual genres of music, as the needs of jazz musicians may be quite different from those of rock bands or electronic producers, for example.

Investments in music rehearsal spaces must especially include sound insulation. Since the costs for soundproofing are very high, the Senate is relying on state-owned properties in which subsidised rooms are to be built. In addition to the renovation of properties, a new construction plan for rehearsal spaces could also be a long-term approach.

### Funding of independent structures

In order to provide more-flexible and small-scale support in the creation and protection of spaces beyond its own workspace programme, the Senate could initiate programmes and measures which, as “help for self-help”, enable musicians or associations to develop and secure their own structures. It would make sense to simplify bureaucracy, similar to the existing guarantee guideline<sup>1</sup> for the purchase of working space, for example, and to provide low-threshold access to funds for self-administration, within a framework in which investment costs are also eligible for funding, especially for soundproofing. A noise protection fund for rehearsal spaces, analogous to the Lärmschutzfonds Berlin<sup>2</sup> for clubs, could also be considered.

<sup>1</sup> <https://www.berlin.de/sen/kultur/foerderung/foerdenprogramme/arbeitsraeume/artikel.835035.php>

<sup>2</sup> <https://2018.laermschutzfonds.de>

### Public Rehearsal Space Database

Musicboard Berlin is a regular contact point for musicians and bands looking for a rehearsal space. Smaller space providers who want to publicise their offerings often turn to Musicboard Berlin first. Our survey shows that the search for a rehearsal space in Berlin is often complicated. There is a lack of a central and publicly accessible database in which rehearsal space offers are gathered. Such a database could simplify the interaction between supply and demand while also serving as an up-to-date overview of the current availability. The database should be publicly accessible, regularly updated and made available and maintained by a state institution, such as Kulturraum Berlin GmbH. Regardless of the scale at which they operate, providers should be able to enter their offerings independently.

### Rehearsal Spaces for Everyone

The survey shows that planning future rehearsal spaces must better take into account the diversity of users. Especially when it comes to safety for women, non-binary and queer people and BIPOC (Black, Indigenous, People of Colour), the location, accessibility and working atmosphere are crucial factors. Accessibility for people with disability must also be considered in the structural planning. When allocating publicly subsidised spaces, there should be a standard of diverse distribution. Buildings for rehearsing must function as inclusive, safer spaces for all musicians in this city.



## 6.1 Questionnaire Berlin Rehearsal Space Survey

**Dear musicians,**

You have a rehearsal room? We would like to know what it looks like.

You don't have a rehearsal room? You can tell us here what it should look like.

With your help, Musicboard Berlin wants to find out how much rehearsal space is required for musicians and bands who work in Berlin. The aim is to get a better picture of the current rehearsal space requirements and to generate reliable figures that can be used in the future as a basis for argumentation for necessary measures.

We kindly ask you to give us 6-8 minutes of your time and participate in our survey. There is nothing to gain except the good feeling of having helped us so that we can help you.

One more request: Please fill out the questionnaire only once per band or ensemble.

The collected data will be statistically evaluated and will only be shared and published in aggregated form. The raw data will not be shared with third parties. None of the entries can be traced back to individuals. The guidelines of data protection ([external link](#)) are implemented.

Please note: Due to the current Corona situation, we would like to ask you to answer the questions based on your previous status before Corona. If you have problems or your rehearsal room is actively threatened, you can also contact Musicboard Berlin directly in spite of the survey.

Thank you!

The Musicboard team

PS: The survey was commissioned by Musicboard Berlin GmbH and is conducted by Samuel Bergmann (SRH Hochschule der populären Künste Berlin). If you have any questions regarding the survey, please contact the following e-mail:

[info@musicboard.berlin.de](mailto:info@musicboard.berlin.de)

**Which rehearsal spaces do you currently use? (multiple selection possible)**

- own - permanently rented - rehearsal room
- rehearsal room used as subtenant
- at home
- rehearsal room rented by the hour (e.g. Noisy Rooms)
- room in a music school
- other (please specify) \_\_\_\_\_
- I don't have a rehearsal space, because \_\_\_\_\_

**Are you satisfied with your rehearsal room situation? (Multiple selection possible)**

yes

No, but I can live with it. Reason for dissatisfaction:

no, I am looking for an alternative, because of

- the time limit of use (day/hours)
- the rental price
- eviction/ time limitation of rental contract
- poor sound insulation
- other

**What do you use your rehearsal room for? (Multiple selection possible.) If you don't have a rehearsal space: What would you use it for?**

- for solo rehearsal
- as a studio
- for teaching lessons
- for band rehearsal (number of members)
- for ensemble rehearsal (number of members)
- other (please specify)

**How would you classify your music? (Click on what resembles your style the most)**

	Not at all	A little	Rather	Very much
Pop				
Rock / Alternative / Indie				
Punk / Heavy Metal / Grunge				
Jazz / Blues / Soul / R&B / Funk				
Hiphop / Grime				
Schlager				
House / Trance / Techno				
Electronic / Experimental Music				
Folk / Singer-Songwriter				
Soundtracks / Film Score				
Classical / New (classical) music				
other (please specify): _____				

**What is the volume of your rehearsals?**

- quiet (e.g. headphones)
- moderate (e.g. acoustic instruments other than percussion)
- loud (e.g. percussion, amplifier)
- very loud (large PA)

We would like to know what your ideal rehearsal room should look like. For answering the questions, it is not relevant whether you currently have a rehearsal space or not.

**In which district should the desired rehearsal room ideally be? (multiple selections possible)**

- Neukölln
- Kreuzberg / Friedrichshain
- Mitte
- Pankow
- Lichtenberg / Marzahn
- Treptow / Köpenick

- Pankow
- Lichtenberg / Marzahn
- Steglitz / Zehlendorf
- Charlottenburg / Wilmersdorf
- Tempelhof / Schöneberg
- Spandau
- Reinickendorf
- I don't care
- outside of Berlin (please specify) \_\_\_\_\_

**What is the maximum acceptable distance to reach the desired rehearsal room? (Please enter the travel time in minutes)**

\_\_\_\_\_ min.

**How large should the desired room be?**

It should have \_\_\_\_\_ SQM.

**At what size would the room be too large?**

The room should not have more than \_\_\_\_\_ SQM.

How much could you and your band pay per month for a room including bills?

in Euro

at least \_\_\_\_\_

at most \_\_\_\_\_

**How much are you and your band willing to pay for an hourly rental rehearsal room?**

in Euro

at least \_\_\_\_\_

at most \_\_\_\_\_

**Which of these space requirements must be met?**

	yes	no	indifferent
Access by car/truck			
Accessible by public transport			
Elevator (in multi-storey buildings)			
Parking facilities			
Intermediate meter for electricity billing			
High safety precautions (e.g. for equipment storage)			
Structural changes permitted			
Other, namely _____			
Furthermore, namely _____			

**What other requirements must be met by the room or building complex? (Multiple selection possible)**

- exclusive use of the room
- shared use of the room with other bands/musicians, up to \_\_\_\_\_
- exclusive use in the building without proximity to other rehearsal rooms
- shared use of the building with other bands/musicians, up to \_\_\_\_\_

**Preferred rental period (Multiple selection possible)**

- long-term, i.e. at least two years
- several months
- weekly
- hourly
- other time options

**Preferred access times (Multiple selection possible)**

- 24/7
- number of days per week \_\_\_\_
- at the weekend
- during the day before 8 pm
- in the evening after 8 pm

**Is music your main source of income?**

Yes  No

**Where do you live?**

Please state your zip code

I live in \_\_\_\_\_

**How long have you lived in Berlin?**

For \_\_\_\_ years

I am ...

[\_\_\_\_\_]  Female  Male

I am \_\_\_\_\_ years old.

Many thanks for your cooperation!

Please help us to spread the survey [<https://www.musicboard-berlin.de/en/berlin-rehearsal-space-survey>] among Berlin musicians!

Share the link to this survey

After evaluation of the study, Musicboard will share the results via the website and social media channels

Website: <https://www.musicboard-berlin.de/en/>

Facebook: <https://www.facebook.com/MusicboardBerlin/>

Instagram: <https://www.instagram.com/musicboardberlin/?hl=de>

Twitter: [https://twitter.com/\\_musicboard?lang=de](https://twitter.com/_musicboard?lang=de)

You can close the tab.

## 6.2 List of Available Rehearsal Spaces in Berlin in 2020

Name	Street	Postal Code	Web
ARTtraktiv	Frank-Zappa-Str. 11	12681	www.arttraktiv.de
ARTtraktiv	Beilsteiner Str. 121	12681	www.arttraktiv.de
bandsupport	Neuköllnische Allee 6-8	12057	www.bandsupport.de
Berlin-Musikschule	Wilmsdorfer Str. 122-123	10627	www.berlin-musikschule.com
Berliner Rockhaus	Märkische Allee 188	12679	www.berliner-rockhaus.de
Castalian Spring	Schulzendorfer Str. 24	13347	www.castalianspring.de
Die Linse	Parkau 25	10367	www.sozdia.de/jugendkulturzentrum-Linse.linse.0.html
Die Wache	Eberswalder Str. 10	10437	www.ig-jazz-berlin.de/proberaum-die-wache
Frauenmusikzentrum Lärm und Lust	Schwedenstr. 14	13357	www.laerm-und-lust.de
Gaswerksiedlung Berlin	Köpenicker Chaussee 24-39	10317	www.gaswerksiedlung.de
Herzbergstraße 100	Herzbergstr. 100	10365	
JFE Eastend-Berlin	Tangermünder Str. 127	12627	www.eastend-berlin.com
Makersfactory	Eichenstr. 4	12435	www.makersfactory.de
musik erlaubt	Wiesenweg 5-9	10365	www.musik-erlaubt.de
Musikbunker Berlin	Teilestr. 24	12099	www.musikbunkerberlin.de
Musikbunker Neukölln	Steinträgerweg 5	12351	www.musikbunker.de
Musikproberaum auf dem Gelände des ehemaligen Flughafens Tempelhof	Columbiadamm 8-10	12101	www.kulturraumgmbh.berlin/ausschreibung-musik
nji Music Box	Lietzenburger Str. 86	10719	www.njimusicbox.de
noisy Rooms	Revaler Str. 99	10245	www.noisy-rooms.com
ORWOhaus	Frank-Zappa-Str. 19	12681	www.orwohaus.de
Pirate Studios	Bergholzstr. 1-4	12099	www.pirate.com/de
Pirate Studios	Landsberger Allee 117	10407	www.pirate.com/de
Proberaum Berlin	Hermannstr. 134	12051	www.proberaumberlin.de
Proberaum stundenweise	Warschauer Str. 58a	10243	www.proberaum-stundenweise.de
Raumvorteil	Zigrastr. 1	12057	www.raumvorteil.de
Soundbox Berlin	Buchbergerstr. 6	10365	www.drumofficeberlin.business.site
Steinway Übungsstudio	Lützowufer 28	10787	eu.steinway.com/de/haendler/steinway-berlin-leipzig/steinway-berlin
Super-Sessions	Invalidenstr. 117	10115	www.super-sessions.de
Tomatenklang	Immanuelkirchstr. 23	10405	www.tomatenklang.de
Tomatenklang	Käthe-Niederkirchner-Str. 9	10407	www.tomatenklang.de
Tomatenklang	Prenzlauer Allee 210	10405	www.tomatenklang.de
Übungsräume (ehemaliges Schulgebäude)	Baruther Str. 20	10961	www.kulturraumgmbh.berlin/ausschreibung-musik
Vivaldi Saal	Lehrterstr. 57	10557	www.inm-berlin.de/de/34626/proberume/41/vivaldisaal

## 6.3 Berlin Registrations in the Artists' Social Insurance Company (Künstlersozialkasse) in 2020

Stand: 15.09.2020

## Versicherte je Tätigkeitsbereich mit Schätzeinkommen für 2020 Berlin-West und Berlin-Ost

Source:  
Artists' Social  
Insurance Company  
(Künstlersozialkasse)

Bereich Musik: Tätigkeitsbereiche:		KÜNSTLER SOZIALKASSE	Anzahl der Künstler	JAE in Euro	JAE pro Versicherten	Anzahl der männl. Künstler	JAE in Euro	JAE pro männl. Versicherten	Anzahl der weibl. Künstler	JAE in Euro	JAE pro weibl. Versicherten
M01	Komponist/in		759	13.797.949	18.179	623	12.004.765	19.269	136	1.793.184	13.185
M02	Liberettist/in, Textdichter/in		25	530.500	21.220	16	402.100	25.131	9	128.400	14.267
M03	Musikbearbeiter/in, Arrangeur/in		70	884.423	12.635	57	731.075	12.826	13	153.348	11.796
M04	Dirigent/in, Chorleiter/in, Musikal. Leiter/in		131	1.782.284	13.605	91	1.361.350	14.960	40	420.934	10.523
M07	Musiker/in (Orchester-, Kammer-, Bühnenmusik)		533	6.779.431	12.719	259	3.764.118	14.533	274	3.015.313	11.005
M08	Sänger/in (Lied, Oper, Operette, Chor)		266	2.395.092	8.997	108	1.180.687	10.932	158	1.212.405	7.673
M11	Sänger/in (Pop, Rock, Jazz, Unterhaltungsmusik)		220	3.134.111	14.246	88	1.831.541	20.813	132	1.302.570	9.868
M12	Musiker/in (Pop, Rock, Jazz, Unterhaltungsmusik)		673	8.356.679	12.417	555	7.160.392	12.902	118	1.196.287	10.138
M14	Musiker/in (Jazz, improvisierte Musik)		438	4.169.145	9.519	356	3.492.973	9.812	82	676.172	8.246
M15	Künstl.-techn. Mitarbeiter/in im Bereich Musik		109	1.605.150	14.726	97	1.417.050	14.609	12	188.100	15.675
M16	Musiklehrer/in, Ausbilder/in im Bereich Musik		1.734	21.644.041	12.482	796	9.948.504	12.498	938	11.695.537	12.469
M19	ähnl. selbst. künstl. Tätigkeit im Bereich Musik		407	4.848.010	11.912	278	3.654.503	13.146	129	1.193.507	9.252
<b>Bereich Musik Berlin-West insgesamt</b>			<b>5.365</b>	<b>69.924.815</b>	<b>13.034</b>	<b>3.324</b>	<b>46.949.058</b>	<b>14.124</b>	<b>2.041</b>	<b>22.975.757</b>	<b>11.257</b>
M01	Komponist/in		558	9.748.060	17.470	480	8.999.045	18.748	78	749.015	9.603
M02	Liberettist/in, Textdichter/in		18	213.795	11.878	13	152.080	11.698	5	61.715	12.343
M03	Musikbearbeiter/in, Arrangeur/in		43	795.816	18.507	40	764.816	19.120	3	31.000	10.333
M04	Dirigent/in, Chorleiter/in, Musikal. Leiter/in		59	768.467	13.025	38	504.781	13.284	21	263.686	12.556
M07	Musiker/in (Orchester-, Kammer-, Bühnenmusik)		289	3.107.137	10.751	135	1.580.401	11.707	154	1.526.736	9.914
M08	Sänger/in (Lied, Oper, Operette, Chor)		121	1.430.552	11.823	36	538.980	14.972	85	891.572	10.489
M11	Sänger/in (Pop, Rock, Jazz, Unterhaltungsmusik)		139	2.887.469	20.773	57	2.208.851	38.752	82	678.618	8.276
M12	Musiker/in (Pop, Rock, Jazz, Unterhaltungsmusik)		585	8.214.889	14.043	472	6.926.586	14.675	113	1.288.303	11.401
M14	Musiker/in (Jazz, improvisierte Musik)		314	3.604.499	11.479	277	3.201.509	11.558	37	402.990	10.892
M15	Künstl.-techn. Mitarbeiter/in im Bereich Musik		71	1.178.500	16.599	66	1.137.600	17.236	5	40.900	8.180
M16	Musiklehrer/in, Ausbilder/in im Bereich Musik		977	12.394.437	12.686	465	6.088.337	13.093	512	6.306.100	12.317
M19	ähnl. selbst. künstl. Tätigkeit im Bereich Musik		247	3.102.012	12.559	185	2.482.919	13.421	62	619.093	9.985
<b>Bereich Musik Berlin-Ost insgesamt</b>			<b>3.421</b>	<b>47.445.633</b>	<b>13.869</b>	<b>2.264</b>	<b>34.585.905</b>	<b>15.276</b>	<b>1.157</b>	<b>12.859.728</b>	<b>11.115</b>
Pop-Musiker			1.805								
Pop-Musikerrinnen			564								
(die KSK unterscheidet nur zwei Gender-Angaben)											
gesamt			2.369								
Pop-Musiker			76%								
Pop-Musikerrinnen			24%								



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