

Round Table Dance Berlin

Working Group 1: Infrastructure

PROTOCOL 5

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HAU 3

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ABSTRACT

During the fifth meeting of Working Group 1: Infrastructure the first steps were taken in finding a singular model comprised of the three different models from the previous meeting. Two main arguments were stated in favour of fusing the three models; firstly, the best way to represent the Berlin dance scene in the political sphere is through a singular proposal stemming from a united vision, and secondly, the three models are not in complete disagreement with each other but are already overlapping. In order to devise the new model common terms were sought and their exact applications were analysed. The following common terms were found:

- **Archive**

The archive would be a lively place, including a library and work places to conduct research. It would encompass various media, both digital media (video, photos, online articles) and physical media (books, articles, props etc.). The material would also be made accessible to the public by means of artistic presentation methods. For artistic research, additional rehearsal studios would be required.

- **Mediation**

There would be a department for researching methods of mediation, exchange and the transferral of knowledge. This term will be further developed in the next meeting.

- **Stages**

There should be at least three big stages of different sizes. Additionally, various spaces with flexible room structures would be required for the exhibition and presentation of works. There should be a rehearsal space which exactly mirrors the stage, in which the same technical equipment as available on stage is provided. In this way, artists could be granted more time to experiment with their stage set up and would not block the stage for other performances in this time.

- **Storage spaces**

There is a strong need for storage spaces for performance artists, so that works can be presented again. As a solution, it was proposed to have some basic equipment that could be shared between artists. This would also prevent things from being thrown away when they are reusable

and it would improve the chances for artists to use props in their stage works. In order to circumvent the costliness and inaccessibility of creating a system with employed experts, it was suggested that artists could have direct access to the equipment. Although this model consisting of workshops and employed experts was still desired by some, the objection was expressed that a permanent team of experts may also lead to a restrictive set of aesthetics.

- **Café**

There would need to be a café. This term will be further developed in the next meeting.

- **Atrium/Meeting place**

This would be a flexible space that would be developed in conversation with the artists. This term will be further developed in the next meeting.

Alongside the aforementioned points, various arguments were made in regards to other aspects of the political process. It was contended that further research of the available buildings needs to be conducted in order to know whether a new build is necessary or even possible. Potential locations were mentioned, such as the Schillertheater (with a classical, proscenium arch stage structure), the two hangars of Tempelhofer Feld (one of which has been allocated to another cultural initiative, the other remains open, which will entail high competition) and a possible extension of Radialsystem. An alternative approach was suggested that may already solve some of the problems, namely the pressuring of big theatres into showing more dance. Moreover, it was argued that the proposal for a big stage could be fortified with a comprehensive list of artists to fill it. It was discussed whether the house should focus on international residencies or on Berlin-based artists, with the fear of Berlin-based artists not being able to access the new structure. It was also indicated that a separate programme needs to be developed for the years leading up to the instantiation of the house or institution, placing the focus on Berlin-based artists by means of a professional development and residency programme. Lastly, it was stated that it is important not to forget that in the creation of a centralised structure, the current decentralised structure in Berlin must be taken into account, and our thinking shouldn't come from a top-down perspective but rather from the inside out.