

Preliminary Remark

“The coalition will support dance in Berlin and strengthen the promotion of dance in the following years structurally and in all areas.” This announcement of the coalition of SPD, Die Linke, and Bündnis90/Die Grünen in 2016 in Berlin has shown the importance of dance for our city as well as its acknowledgment as an independent cultural form and its connected need for a structural anchoring in Berlin’s cultural landscape. Following this, a participatory process including a round-table discussion for dance has produced an overall strategy including specific recommendations for action to improve the infrastructure of dance, as well as its visibility, recognition, and importance within Berlin’s cultural landscape. Furthermore, the strategy includes a policy for an improvement of the working conditions of dancers. Therefore, we dispose of an overall strategy for strengthening and developing Berlin’s dancing scene. This incorporates specific and differentiated measures and funding instruments, which were implemented in a first step in the budgetary policy in 2020/21. At this point, we want to thank all people who were contributing to this highly constructive and confiding process and who participate in a realization of the measures. We think that a continuation of the realization of the specific measures described in the final report of the round-table discussion will be crucial in the following years.

1.1 How does your party support the continuation of the procedures within the new structure title 68329 concerning dance, and in which way is your party planning to strengthen dance in the following years despite the crisis?

The corona crisis is undoubtedly a heavy burden for the public budget, and it is to be expected that in the next two years, its room for manoeuvre will be severely restricted. A return to an austerity policy like it was the case in former years is counterproductive for society. Therefore, our party denies such a strategy. Especially the cultural sector, with its precarious working and funding conditions turned out to be hardly resilient against crises once again. Because of this, we intend to at least continue the status of the cultural funding in Berlin in the next twin budget in order to secure the already existing accomplishments and to carry on the continuation of its developments. Thus, our party will do everything possible to continue the actions that have already been taken in the sector of dance. This affects the following pillars: dance practice, residency funding, distribution funds, and the establishment of decentralized locations. In addition, we must develop investment plans for projects which are currently in the phase of conception. Precisely, this relates to the Dance Archive Berlin, the Mediation Centre for Dance, and the House for Dance and Choreography.

1.2 Following the round-table discussion for dance in 2020 and 2021, a conception phase for three new establishments for dance has started. Which approaches and schedules does your party intend to pursue in the following years in order to implement a House for Dance and Choreography, a Dance Archive, and a Mediation Centre for Dance facing the lack of a structural anchoring of dance in Berlin, connected with a strengthening of decentralized locations for dance in Berlin?

We think that it is of utmost importance to close the institutional gap in Berlin by establishing a House for Dance and Choreography. A concentration of presentation, mediation, research, and archive in one place would improve the visibility of Berlin’s dancing scene for a wide audience considerably. It was evident for all participants of the round-table discussion for dance that such a project requires time to develop. Despite this, we think that the steps for a continuation of the project should be taken. Also, the necessary budget ought to be provided.

However, at the moment it is difficult to predict if the aim of Berlin as “TanzHAUPTstadt 2025” can be achieved in its entirety within the time frame considering the current budget situation and the

required conceptual preparatory works. Especially difficult is that some of the actions planned at the round-table discussion for dance who have entered the public budget in 2020/21 have started with enormous delays—not only because of the pandemic. In particular, the conception of the House for Dance and Choreography is estimated to be completed not before the end of 2021. Therefore, we need to adjust the time frame which was developed at the round-table discussion for dance to the current situation at the consultation about the twin budgeted for 2022/23. A new prioritization of the measurements may be necessary. It is self-evident for BÜNDNIS 90/DIE GRÜNEN that this can only be carried out in close consultation with all participants affected.

1.3 Which measures does your party suggest in order to maintain the ground-breaking participative procedure from 2018—which has also been noticed beyond Berlin—for the dialogue in the upcoming years?

We are aware that participative processes cannot always be carried out without conflicts and problems—especially in the implementation period. Thus, we see a lot of room for improvement and discussion. Our party advocates a continuation of participation in the area of dance—even after the conception phase. Close collaboration with artists, associations, and external experts ought to be permanently implemented in political actions and administrative matters. Precisely, this can be realized through constant coordination with the Tanzbüro Berlin and supervision of the projects by advisory boards with advisory and supervisory functions or the like. We also think that an adequate involvement of the area of dance in expert panels is inevitable.

2a) How would your party formulate a dance promotion, in which funding of artists and projects intertwine, and which could be embedded as a fluid construct into a system which supports dance structurally?

At the moment, a pilot project called “Tanzpraxis” tests the possibility of a complementary funding instrument for dancers. It offers a financial basis for dancers and therefore presents useful additions to the existing fundings. The corona crisis has shown that scholarships are easy and sustainable ways of funding—even for other areas. Therefore, BÜNDNIS 90/DIE GRÜNEN advocates a perpetuation of the pilot project after its successful conclusion. Furthermore, this can be easily combined with other instruments, such as residency-, working-, and research scholarships, as well as the distribution fund, the basic subsidy, concept promotion, and promotion of places of production. However, it is essential that affordable spaces for the production process as well as for the presentation and visibility of productions exist.

2b) How can you ensure that this dance promotion is sufficiently financially equipped to do justice to the significance of dance in Berlin and its international character? How can you ensure that dance is financially equal to other branches in order to strengthen it as a cultural form?

See the answers to question 1. In addition to a long-term engagement of the federal state towards the area of dance, BÜNDNIS 90/DIE GRÜNEN intends to continuously advocate the supply of funds from the Federal Government and the European Union. However, this requires the provision of appropriate co-financing resources. We are delighted that dance in Berlin, following the successful completion of the EFRE-programme “Attention Dance II”, will be continuously supported from 2021 to 2023 as part of the follow-up project “Perspective Tanz”.

3a) What would be a crisis-resistant support system, which is tailored towards the artistic practice, and which could promote dance and its social force beyond its conventional stage scheme? On which funding logic would it rest and when would you put it into practice within and beyond the general instructions?

3b) Which model for social security of freelance choreographers and dancers does your party pursue? How would you achieve to implement such a model into the federal legislation? How does it need to be structured to become implemented at the federal level at a later stage?

Answers to 3a) and 3b)

The majority of choreographers and dancers are still low-income earners in our society. Real estate speculation, increasing rents, and costs of living have led to social displacement and a loss of artistic spaces. Because of the lockdown during the pandemic, numerous freelance artists and private cultural spaces have lost their basis of existence. As a result, there is an in-depth discussion on how to improve the situation of freelance creative artists. BÜNDNIS 90/DIE GRÜNEN advocates this because problems that had existed already before the pandemic are being addressed. During the crisis, it was possible to use the financial resources of study programmes to support certain assistance, from which also costs of living can be covered. Especially concerning the economic situation and the protection of artists, existing funding programmes need to be put to the test to provide higher and more targeted payments for artistic workers. This begins with minimum fees, which are already required by the most public support measures in Berlin. However, we finally need national standards for this. In addition, we need to provide easier access to social security systems for people with hybrid and discontinuous occupational trajectories. This applies especially to the cultural sector but requires a broad discussion including the question on the correct instruments. Berlin's experience with further developed scholarship systems is extremely positive. Precisely, because of the fact that there does not need to be a particular result or finished product at the end, the artistic development is promoted in an ideal way. We think that this could be a significant element for the promotion of culture in the future. The specific situations of dancers must be considered because they must spend a lot of time on training and such. People working in other areas may have the possibility to carry out additional occupations, however, this is often not possible in the artistic area. Against this background, we intend to analyze the outcome of the pilot project "Tanzpraxis" precisely in order to draw the correct cultural-political consequences.

4a) Because of the diversity of its artists, dance is, like no other genre, a reflection of its urban society. How does your party ensure that all dance artists have, in various parts of their professional career or when they decide to have children, the same chances to exercise their job and barrier-free access to funding programmes, despite irregular working hours? How does your party intend to implement sustainable concepts for a reduction of barriers?

BÜNDNIS 90/DIE GRÜNEN intends to reform Berlin's cultural promotion to increase equality, transparency, and diversity. Especially women with children or migration history are, among other things, underrepresented in leading positions. Thus, we continue to support better compatibility of family and working life in the cultural sector, as well as a diversification of cultural institutions, Jurys, and support schemes.

In particular, the issue of women's equality in Berlin's cultural sector is—despite many punctual signs of progress—far from being satisfactory. In many areas, men continue to be significantly overrepresented in artistic and administrative top positions. This is shown by popular surveys as well as requests made by parliamentarians of the Green Party (<https://pardok.parlamentberlin.de/starweb/adis/citat/VT/18/SchrAnfr/s18-17947.pdf>). This has an impact on the representation of women in the cultural sector and the cultural offer in general. Meanwhile, the MeToo movement has contributed to an increased publication of cases of abuse of power in the cultural sector. Besides functioning counseling centres, complaints offices, and explicit contractual- and company regulations, we also need a new manner of leadership and collaboration.

Therefore, it is all the more important for our party to have more women in top positions of cultural institutions in the future, be it in the role of directorships, in dramaturgy, in production, ensembles or as curators, as part of an expert jury, a panel of experts, or supervisory body. It is important that management jobs are increasingly advertised, and that the procedures are monitored by a (listed) selection committee. Worthy of consideration is also a cultural promotion according to the Anglo-Saxon model, where parts of the cultural promotion are connected to the level of gender equality and diversity or to support them with promotions that go beyond the existing programs (such as the Künstlerinnenförderung).

4b) How will you ensure that the diverse urban society is even more represented in artistic work? In which way would you develop cultural participation? In which way do you support the commitment of Berlin's dancing scene against fascism, racism, sexism, ableism, ageism, and other forms of discrimination?

Berlin is a diverse metropolis with people with various migration histories. This social and cultural diversity is only mirrored insufficiently in the urban cultural institutions at the moment. For BÜNDNIS 90/DIE GRÜNEN, this is a question of just participation and representation, but it is also a chance for artistic developments which take up post-migrant, transcultural innovations. Social diversity needs to have a better representation in public cultural institutions, its leading positions, and advisory boards, in the selection of jurors and cultural promotion. Therefore, everyone should have every opportunity, no matter if he or she is rich or poor, young or old, if they live with a disability or not, and no matter which gender they are, who they love, what they believe in, how they look like, or where they were born. By establishing a diversity fund in connection with the Berlin Projektbüro Diversitätsentwicklung (Diversity Arts Culture), we have started to move in the right direction. We intend to make diversity an essential criterion in the institutionalized funding of projects—regarding public cultural institutions and other promoted people as well as cultural offers themselves. At the same time, we have to increase the acceptance of queer people and people with queer perspectives in Berlin's artistic and cultural scene. Because we think that recruitment processes need to take place in an environment that is non-discriminatory, we want human resource managers to be trained according to these standards, as this is a prerequisite for a diverse cultural sector.

5c) Which measures does your party suggest in order to ensure the visibility of dance in the inner city? In which way will you provide areas and spaces for working processes that are not presentation-oriented?

5d) What are the possibilities to integrate dance and choreography into future concepts of urban development—especially in the inner city?

Answers to 5c) and d)

The artistic quality of Berlin's dancing scene is outstanding and has had an increasing output for many years. Especially a decentralized presence of dance on many stages in Berlin has the potential of gaining more audience. Thus, it needs to be a central cultural-political objective to help dance as an independent art form to increase its visibility throughout Berlin and to show Berlin's institutions ways to collaborate with each other—including all kinds of expression of dance. A first step in the implementation has been a round-table discussion for dance in 2018. This exemplary procedure included the participation of more than 200 dancers and people working in this area. Working groups, a public symposium, and a round-table discussion with 19 people from February until November 2018 have produced an overall strategy with specific recommendations for action to increase the infrastructure of dance, its visibility, as well as its recognition and signification within Berlin's cultural

landscape and beyond. Resulting from this, a long-term project of establishing a central House for Dance and Choreography is planned to be realized until 2025. The budget plan from 2020/21 has, in a first step, approved fundings for a conception phase for two years. Berlin's Senate Administration for Culture and Europe provides fundings in the amount of € 105,000 in 2021 for the concept development of a future House for Dance and Choreography. BÜNDNIS 90/DIE GRÜNEN will continue to stand up for a strengthening of decentralized dance in Berlin and beyond and will furthermore promote the formation of an individual and separate establishment for dance.

In order to establish working- and rehearsal rooms, the senate administration for culture has established a new structure in a long-term process, which is realized by the "KulturRäume Berlin GmbH." We know that this structure still needs to prove itself and we are aware that it is not sufficiently controlled by the parliament, however, we expect that the spatial needs of dance in Berlin are adequately taken into account. The inclusion of, as well as close coordination with people working in the sector, are of utmost importance.

In order to secure a cultural infrastructure, our party intends to put more emphasis on the needs of culturally used premises. These needs should be taken into account when it comes to new constructions and purchases of the Federal State and Berlin's urban development. We have protected the Alte Münze as an artistic and cultural location with a focus on music by including artistic creators in a highly transparent procedure. In the future, we will continue to make public premises accessible to cultural spaces of production and presentation. We intend to fight against displacement and the rise of rents by developing further protection mechanisms. We will continue to buy private establishments for this purpose and carry on the so-called "Arbeitsraumprogramm" in dialogue with the Freie Szene Berlin and the sectoral associations. During the development of new urban districts, the plans need to consider adequate and preferably big artistic spaces from the beginning. Instead of vacancy, spaces and rooms should be provided transitionally for artistic use. In addition, we intend to open other public properties and construction projects in favour of a cultural use: educational institutions, courts of law, and office buildings of the Berlin administrations can be suitable if they are used outside their usual opening hours as rehearsal and performance spaces—and if a new construction of a school takes place, additional rooms for a cultural use could be included ideally.