

## **Wahlprüfstein 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?**

In budget negotiations, DIE LINKE will advocate the measures which have been discussed and initiated at the round-table discussion for dance. We will evaluate them, continue them correspondingly and develop them gradually.

- 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?**

The House for Dance and Choreography (HTC) is a central demand emerging from the round-table discussion. DIE LINKE supports this matter. The results of the report which has been commissioned in order to implement the HTC will serve as the basis for further cultural-political work on this project.

- 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?**

In this context, DIE LINKE advocates the continuation of the participatory process in a way that the dancing scene can monitor the individual steps taken within further participatory formats and in which it can contribute to its evaluation and further development.

## **Wahlprüfstein 2**

- A) 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?**

DIE LINKE advocates a general development of the funding system in the cultural area to counteract the inequality between the funding of institutions and the funding of so-called independent artists by providing more offers of cooperation. Furthermore, DIE LINKE wants to draw artists' attention to more sustainable forms of funding, such as scholarships and residency programmes in order to reduce funding that is only aimed at individual projects, which should be reduced to a level necessary for artistic innovation.

- B) 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?**

It is to be expected that in the following budgets, the financial scopes will be tight. This means we may have to redistribute financial resources. Dance promotion should and must profit from this in a way that the financial gap in comparison to other areas can be closed.

## **Wahlprüfstein 3**

- A) 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?**

Your question goes beyond the funding of the artistic sector and relates to support schemes. Even the difficulties in the dance sector can only be removed if the system is completely rethought. In the area of institutional funding, the room for manoeuvre is limited by cultural budgets and the so-called “Omnibus Principle”: New funding can only be requested if existing funding falls away or if it is reduced. Because of the relatively small chance for new funding impulses, already existing projects are secured.

In order to make cultural promotion more crisis-resistant and sustainable, we suggest the following measures: a strengthening of the national funding legislation, institutional support and project funding, development of inclusive promotion criteria, and enabling of the formation of financial savings, a granting of long-term scholarships and support of association structures.

Funding must become more long-term, more autonomous, and less project-oriented with the aim of enabling continuous artistic work and reducing the pressure of production.

In the near future, DIE LINKE will have a vote concerning the unconditional basic income. So far, DIE LINKE demands a sanction-free basic income. Our party has supporters as well as skeptics of unconditional basic income. However, we agree that if DIE LINKE decides in favour of an unconditional basic income, it will be accessible to all classes in society. DIE LINKE negates the idea that an unconditional basic income should only be accessible for specific classes and professional groups because this would divide our society and it would discredit the idea of an unconditional basic income.

**B) 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 a pilot model for Berlin need to be structured to become implemented at the federal level at a later stage?**

In order to provide better social security for artists, health insurance, pension insurance, and unemployment insurance need to be adjusted or reformed. This also affects dancers in their active time. And we need—because of the short artistic career in the area of dance—special funding and support to continue the professional career—within and outside the area of dance. The model “Tanzpraxis” should be evaluated in this context.

Generally, we need an improvement of the working conditions of people working in the cultural and artistic sector. On a federal level, this could be achieved by an increase of funding based on realistic calculations and a provision of funding with recommendations concerning minimum fees or minimum incomes.

Additionally, a long-term (basic) scholarship programme covering several branches would make sense. This is the only way people can establish private savings even if they are independent workers because many people working in the cultural sector could be affected by old-age poverty. Questions concerning pension and social security need to be solved at the federal level. One of the problems is the basic pension: generally, we consider it positive, however, it has not been realized appropriately for everyone by the federal government: The income of artists, for example, is too low in order to participate in this model.

**Wahlprüfstein 4**

**A) 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?**

**B) 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?**

All people should have the chance to participate in our cultural life, regardless of their gender, origin, residence, health impairments, or social status, no matter if they work in the cultural sector or if they use cultural offers. Because breaking down barriers also means the promotion of diversity!

People with impairments need to be actively involved as cultural players according to the principles of the UN Convention, and they must be given the necessary support.

This does not only mean supporting them as an artist and to include them into the cultural education, but also to address them as an audience.

Cultural offers need to react to the special needs of people with impairments—this means accessibility concerning architecture as well as inclusive offers. Training courses for disseminators also have to serve this purpose. They thematize the characteristics of the different impairments and show strategies for action which can be considered during the practice in the cultural sector.

#### **Wahlprüfstein 5**

**C) 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?**

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

“Kultur Räume Berlin” is a first important step. The aim is to fill the empty spaces—especially in the inner city—with art. We should also fill the empty spaces with dance-related projects—abandoned shopping malls would be perfectly suitable for this. Also, the ICC could be an ideal location to establish work, - and presentation spaces for dance.