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OCTOBER 23 — 31, 2021

**EXCEPTIONAL?! - RULES OF AN
INDEPENDENT PERFORMING ARTS COMMUNITY**

A Special Edition By the Book

**9TH INDUSTRY GET-TOGETHER OF
THE INDEPENDENT PERFORMING ARTS**

The Berlin Performing Arts Program with
ACKER STADT PALAST | BERLINER RINGTHEATER | SCHAUBUDE BERLIN | VIERTE WELT

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Dear members and friends of LAFT Berlin, dear colleagues,

The Performing Arts Program of LAFT Berlin has invited all of you to the Industry Get-Together of the Independent Performing Arts Community for the 9th time. After a state of emergency that has lasted a year-and-a-half, this really isn't something that can be taken for granted. And this is why the title of this year's event seems almost obligatory: *EXCEPTIONAL?! – Rules of an Independent Performing Arts Community*.

Perhaps it is surprising at first that the independent performing arts community wants to deal with such seemingly dry topics like structures and administration and their relationship to art, with the question of the extent to which rules can be constraining or can be used productively.

If we follow the idea that all cultural constructs such as politics, religion, science and law originally developed from playful modes of behavior which solidified and institutionalized over time, it is only logically consistent to look at precisely these constructs and rules of play more closely, to question them and to change them for the better. This is something the thinking and playful human being, the „Homo ludens“ is capable of. This is the invitation to all of us.

The nine-day schedule of programming with its various discourse, dialogue and exchange events, workshops, cafés and forums, both in hybrid form and with physical attendance, makes the thematic cluster surrounding “rules” begin to flicker; a beautiful restlessness begins to spread. Radicality, normality, functionality and formality are some of the keywords under which the community will reflect upon the relevance of its own activities this year.

The Industry Get-Together will take place spread out across the city at four different performance venues of the independent performing arts community with very different profiles as well as in digital space. Acker Stadt Palast, Berliner Ringtheater, Schaubude Berlin as well as Vierte Welt have come together as hosts and, in doing so, send a strong signal for the solidarity of the community in times that remain uncertain.

We wish all of the participants, curators, organizers and people involved an excellent exchange, enough time, the courage to ask hard questions as well as a lot of fun!

With our very best wishes, the LAFT Berlin Board

WITH RULES – WITHOUT BARRIERS

The 9th Industry Get-Together of the Berlin Performing Arts Program and its programming impressively show that the community is just as vital, present and essential to discourse as we have known it to be for many years and many legislative periods, even if we will still have to deal with the effects of the pandemic for quite some time to come.

This makes the returning of critical discourse, increasingly occurring in live, physical form, and its examination of basic questions inspired by the experiences had during the crisis all the more valuable and important. There is already a great deal on the agenda when it comes to these basic topics, both due to the coronavirus pandemic and independent from it!

Dealing discursively with rules and systems of rules only seems surprising when looked at superficially. The crisis has confronted the entire community, including the cultural administration, with the limitations and absurdities of the existing sets of rules to an extent no one could have foreseen. Many new sets of rules have been added and there have occasionally also been moments where the utility of rules has been demonstrated.

Taking action was closely accompanied by an ever-changing situation where there was seldom the time and space for an analytical gaze and the necessary distance.

It is very good to take up the topic again here and continue working with it.

I wish all of us a lively and fruitful exchange and great encounters – with rules, but as much as possible without barriers!

Dr. Torsten Wöhlert

(Berlin's Senate Department for Culture and Europe)

WE'LL TAKE CARE OF THE RULES!

Anyone who wants to play needs rules. We know this far too well. But, after all the hygiene concepts, new standard operating procedures and revision of regulation after revision of regulation, we really would like to be able to dedicate ourselves once again to the possibilities that we cannot even see anymore thanks to all of the bureaucracy. How do we want to structure ourselves? What principles of order result in freedom? What produces violence or exclusion? What contains subversive strategies? Again and again, we return to the issues of power relationships and structural changes. This year, we will turn our attention to adjustments that can be made in terms of administration, art and form.

For us, it is a great joy and, at the same time, a special thing to give you a collection of some food for thought, additional examinations and expansions concerning the field of topics of this year's Industry Get-Together as part of this publication. This year, it is a strong focus on content that is shaping the course of our nine-day hybrid gathering. The multilayered investigation as well as the intellectual playing with the aspects of rules, administration, bureaucracy and forms are highlighted in this booklet and are intended to invite you to keep on thinking about the future.

The questions and demands regarding structural solutions and radical systemic changes are getting louder and louder. At the same time, the desire for rules and regulations persists, as well as the utopian belief in bureaucracy. But how do we, in fact, achieve a fluid, diverse and open society with established, stable rules? We are splitting the *Rules of an Independent Performing Arts Community* into four points of access. This begins with the question of how radically rules want to and can be conceived. After this, the understanding of the norm in this context has to be felt out and then it must be found out who these rules should ultimately serve.

Key word: functionality. Ideally, this is all ultimately contained within a form. As a place where utopias can become tangible. At least on paper. The four topics will be lined up one after the other in the form of keynote speeches. Both during the Industry Get-Together as well as in this publication. They provide important impulses to us, the interconnected thinkers, as well as extensions to other relevant areas. They will be framed by workshops on fatigue, ignorance and shame, dis_solution and connection as subversive potentials for breaking rules.

Alongside the content, however, very specific places and, most of all, people, hold this multifarious undertaking in their conscientious hands. The matrix of hosts in which the 2021 Industry Get-Together is taking place reflects once more the practice of solidarity that makes Berlin a one-of-a-kind independent performing arts community. We have a great deal to thank the alliance of Acker Stadt Palast, Berliner Ringtheater, Schaubude Berlin and Vierte Welt for. Without their willingness to jointly provide a space where the community could reflect upon itself and its possibilities and compose itself anew with an eye toward networking, no Industry Get-Together would be possible. Playing is first possible when we jointly establish, elaborate, reformulate and model rules. And we want nothing other than that: to play!

Let's break rules together. Invent and realize new systems.
Let's introduce fair rules regularly.
Let's regulate this together.

**With best wishes,
The team of the Berlin Performing Arts Program**

THE UTOPIA OF RULES

From David Graeber's book "The Utopia of Rules. On Technology, Stupidity, and the Secret Joy of Bureaucracy"

Bureaucracies create games – they're just games that are in no sense fun. But it might be useful here to think more carefully about what games really are, and what it is that makes them fun in the first place. First of all, what is the relationship between play and games? We play games. So does that mean play and games are really the same thing? It's certainly true that the English language is somewhat unusual for even making the distinction between the two – in most languages, the same word covers both. (This is true even of most European languages, as with the French *jeu* or German *spiele*.) But on another level they seem to be opposites, as one suggests free-form creativity; the other, rules.

The great Dutch sociologist Johann Huizinga wrote a book called *Homo Ludens* that is ostensibly a theory of play. In fact, the book makes for a very bad theory of play, but it's not at all a bad theory of games. According to Huizinga, games have certain common features. First, they are clearly bounded in the time and space, and thereby framed off from ordinary life. There is a field, a board, a starting pistol, a finish line. Within that time/space, certain people are designated as players. There are also rules, which define precisely what those players can and cannot do. Finally, there is always some clear idea of the stakes, of what the players have to do to win the game. And, critically: that's all there is. Any place, person, action, that falls outside that framework is extraneous; it doesn't matter; it's not part of the game. Another way to put this would be to say that games are pure rule-governed action. It seems to me this is important, because this is precisely why games are fun.

In almost any other aspect of human existence, all these things are ambiguous. Think of a family quarrel, or a workplace rivalry. Who is or is not a party to it, what's fair, when it began and when it's over, what it even means to say you won – it's all extremely difficult to say. The hardest thing of all is to understand these rules. In almost any situation we find ourselves in, there are rules – even in casual conversation, there are tacit rules of who can speak in what order, pacing, tone, deference, appropriate and inappropriate topics, when you can smile, what sort of humor is allowable, what you should be doing with your eyes, and a million other things besides. These rules are rarely explicit, and usually there are many conflicting ones that could, possibly, be brought to bear at any given moment. So we are always doing the difficult work of negotiation between them and trying to predict how others will do the same. Games allow us our only real experience of a situation

where all this ambiguity is swept away. Everyone knows exactly what the rules are. And not only that, people actually do follow them. And by following them, it is even possible to win! This – along with the fact that unlike in real life, one has submitted oneself to the rules completely voluntarily – is the source of the pleasure. Games, then, are a kind of utopia of rules.

David Graeber, born in 1961, was Professor of Anthropology at Yale University until June 2007. He then taught Anthropology at the Goldsmith College of the University of London. Graeber was the author of several anthropological and political books and an avowed anarchist. He died in Venice in 2020. His book "The Utopia of Rules. On Technology, Stupidity, and the Secret Joy of Bureaucracy" was published in the English original edition by Melville House Books in 2015. The first German edition of his book "Bürokratie. Die Utopie der Regeln" (Bureaucracy. The Utopia of Rules) was published by the Klett-Cotta Verlag in 2016.

QUESTIONING THE RULES OF THE GAME

QUESTIONING THE RULES OF THE GAME

QUESTIONING THE RULES OF THE GAME

Hosts in Conversation I

A conversation with Anete Colacioppo, artistic director of Acker Stadt Palast and Tim Sandweg, artistic director of Schaubude Berlin

Tim Sandweg: As Schaubude Berlin, we are very pleased to be able to add the genre of object and figure theater as well as the artists we work with to the schedule of programming and to pose cultural policy questions together with you.

Catalyzed by the pandemic, the beginning of the digitalization of the independent performing arts community has really taken off in the last 1.5 years, which is reflected quite well in our digital networking events. As an institution, we ask ourselves questions, for example, regarding the content-based and aesthetic transformation of art. After the lockdown project *Abhängen mit Anna*, or *Hanging with Anna*, by the performance collective Anna Kpok made digital space accessible as a social situation, we further developed the idea of meeting online. On the platform Gather Town, there is now the playful option of meeting in a virtual reconstruction of Schaubude and communicating there using 1980s avatars. Using this space now for the Industry Get-Together makes sense both from the point of view of its networking possibilities as well as by the necessity for hybrid options at the moment. And, in light of our interdisciplinary approach, it is also exciting and valuable for us to make this space more widely available and to see where there are intersections with other artists and institutions.

Anete Colacioppo: Using positive impulses and new formats to come into contact with each other is something we have also been able to learn at Acker Stadt Palast from these difficult coronavirus times. We developed the series #share in the lockdown caused by the pandemic and will continue to offer this format in the future as an additional communication option. As a virtual project, it allows artists working in the fields of contemporary music theater, contemporary dance as well as performance, theater and new music to come into contact with the audience. Using video, they provide insight into their working and rehearsal processes and we share the results online via our social media channels. The audience, the users of YouTube, Facebook and Instagram, are warmly invited to post feedback and, in this manner, have the opportunity to act as co-directors as well as dramaturgs and actively shape processes. In order to do so, of course, it was necessary for us as a venue to acquire the required equipment in order to be able to realize video and streaming formats. In addition, our technical director Stefan Wolf made efforts to expand the volume of our internet connection to ensure that these online formats and streams could take place with no interruptions.

An entirely different aspect of the coronavirus era, however, was an increase in bureaucratic and organizational necessities and it is wonderful to see that this theme-based impulse of mine has actually found resonance in the conception of the contents of the Industry Get-Together. In the independent performing arts community, we are currently spending a great deal of time and work to meet the requirements and guidelines of the funding institutions. There are countless formal requirements in terms of accounting and formalities that require time that is ultimately taken away from one's own artistic work. I see this as a relationship of inclusion and exclusion that is not only found in the funding institutions but also in ourselves as well: how do the different institutions and groups of the independent performing arts community speak with each other? How do we (unconsciously) place mutual demands on each other?

Tim Sandweg: It is also exciting to ask once again where the guidelines that we encounter as the rules of the game for organizations actually come from. Anyone who really tackles the subject with the institutions and funders uncovers an interesting delegation process where the responsibility, in part, is simply always passed on. And so I, certainly also out of frustration, have begun to see it as a game. When we first see the restrictive

bureaucratic guidelines as an assertion and not a decree, we can see, just like in a game, how we can reinterpret and get around the rules. I also find it interesting that with the coronavirus pandemic there is now an external urgency to impose new rules. I am thinking about bureaucratic rules, but there are also aesthetic rules that have now been questioned anew in the context of the digital. For me, this turning point also lives as a subversive moment that allows us to question the basics of who is allowed to set the rules governing living, working or making art and why as well as how we can renegotiate the existing rules.

Anete Colacioppo: The fact that everything is not set in stone can be seen in the dynamic pace in which the measures and rules are constantly changing. It really is not so easy to find out on a given day, for example, whether the requirement for audience members to wear masks when seated is still valid, or no longer valid, or not yet valid again. In light of this, it would be great to have shared systems or structures that would make all of our work easier by making updated and bundled information accessible.

Tim Sandweg: The fact that rules can be completely shot full of holes also becomes clear when, for example, occupational safety and data privacy guidelines come into con-

flict with acting responsibly on behalf of society and various interests bump up against each other: for example, who is allowed to ask and know who is vaccinated, and what kinds of measures result from this? I have the feeling that we are currently finding ourselves in a larger societal negotiation process that ideally could call a basic structural level of our system into question. Perhaps the coronavirus pandemic will provide the opportunity to pose bigger questions. When I think about our own regulations in the theater, I do also see a great deal of good, for example, in the agreements that we have always had with our audience. Attentively looking forward and turning off one's telephone, I see these gestures as gifts on the part of the audience and they allow both a coming together with what is happening on stage as well as provide a framework as a social situation.

Anete Colacioppo: As a little personal rule in these times of great change, but also from the experiences made over the recent years in finding the structure for our association,

I have consciously made the decision to say “yes” more as an artistic director. This allows me, despite all of the uncertainties and challenges, to search for ways to make things possible. Or to ask together for the first time: how can we open up this possibility? What is necessary to do so?

Maybe this isn't completely comprehensible in Germany that I say that I am against rules. Rules can quickly degenerate into a kind of “hindrance culture”. In general, I proceed from the assumption of mutual trust and respect; in my opinion, rules first become necessary when this condition does not exist. And in artistic processes especially, it is essential that there are initially no underlying rules, but instead that each artist is free to move in their aesthetic thoughts and consciousness, to try things out in order to develop their own formalities in their artistic expression.

An online meeting between Anete Colacioppo and Tim Sandweg on September 14, 2021 via Zoom formed the basis of this text.

Jenny Mahla transferred the content of the conversation and put it into writing.

DESIGNING AND HOLDING ONTO SPACES CREATING AND HOLDING ONTO SPACES HOLDING ONTO SPACES DESIGNING AND HOLDING ONTO SPACES

Hosts in Conversation II

Annett Hardegen, co-director of Vierte Welt and Mariann Yar from the collective artistic direction of the Berliner Ringtheater in conversation

Mariann Yar: It is actually quite appropriate that we as the Berliner Ringtheater are able to open the premises of Zukunft am Ostkreuz for the real, physical gathering and shared celebration of the Industry Get-Together. As a former club, it is a charming place for encounters and a very diverse cultural location in and of itself.

As part of this conglomerate consisting of cinema, art, concerts and a bar, the Berliner Ringtheater is a performance venue for contemporary theatrical work that has set itself the goal of premiering new contemporary stories. With a queer feminist, intersectional, capitalism critical and antiracist perspective, we select our productions in such a manner that marginalized groups also receive a voice and a stage. In doing so, our motto “theater that is critical of power” also questions our own structures and, as an eight-person collective, we also correspondingly try to live and work in a power critical way ourselves. At the moment, all of us also have other jobs because we cannot support ourselves from our work at the Berliner Ringtheater alone and this is the very first year that we received funding from Berlin’s Senate as a performance venue at all. In this context as well, this alliance with other venues is an important contact to the independent performing arts community and the opportunity to learn from and with each other in mutual exchange.

Annett Hardegen: As a performative space for thought and a location to try things out that now has a ten-year history behind it, we are very pleased to be able to host the workshops of the Industry Get-Together live at Vierte Welt at Kottbusser Tor. Our thoroughly limited physical capacities as well as the guidelines ensuring a small number of participants certainly give this format a manageable framework, but they are making intense encounters possible.

The question of which spaces could be used for what and which spaces could be used for performance was also present at the very beginning of our work with Vierte Welt. With the initial clear goal of wanting to make a production that would take place outside of a classic theater space, we found our location in the middle of a residential block with commercial units and offices and have been able to hold onto it despite the many challenges. In the sense of the question of how we want to make art and theater, I see many topics and aspects that correspond with the processes at the Berliner Ringtheater. Our approach also had a discourse that is critical of power, but over 10 years ago that also meant something different than it does today and, in the context of our own East German socialization, we also posed the questions to ourselves differently. Ultimately, though, it is mainly different perspectives that should come together over the course of exchan-

ges in order to create a macrosocial space. What this, also in an artistic sense, should look like after the coronavirus pandemic and what reference to this year-and-a-half as a defining period is actually appropriate are questions that we should pose to ourselves in order to ensure that we do not simply keep on going as we did before.

Mariann Yar: For example, how do we deal with the fact that the number of people who can attend our events continues to be limited is definitely a topic that we are dealing with. With the idea of actually wanting to make theater for everyone, we are seeing that the requirements imposed as a result of the pandemic create an elite, in a certain sense, that can come together at these small events. The other side of the coin is, of course, that there are also opportunities to be found in this and that a closeness can emerge in exchange with each other that wouldn’t be possible at larger events.

At any rate, we recognize the necessity that people want to continue to visit places where they meet other people who are not in their direct environments and with whom they can enter into exchanges in formats such as panel discussions. It is, of course, regrettable that the spontaneity of deciding to attend such evenings has been taken away from the visitors as it is now organizationally necessary for tickets to be sold online and for all

contact information to be provided in advance and, in this sense, it is a kind of bureaucratization for the audience.

Annett Hardegen: The organizational and bureaucratic work involved for small performance venues like us was already ridiculously outsized in some aspects before the coronavirus pandemic. I really have to expend a great deal of time and effort to ensure that the money comes in. Sometimes the proportionality really is not there and I would wish not only for a simplification in this area, but also for more flexibility. Some of the requirements that are imposed for accounting are truly outdated. For example, I am thinking about the stamped paper travel tickets that are required in order to be reimbursed for travel expenses.

Maybe with the coronavirus pandemic there is now space for a new discussion since electronic tickets are simply more hygienic and thus safer. I see the fact that the pandemic has changed our view of things and that we have to ask ourselves the question of relevancy in a larger context as an important impulse. On the one hand, for artistic questions and formats, what, for example, is possible on a smaller scale, but, on the other, also in terms of our own work structures. In our case, after ten years I unfortunately see the disproportionateness in everything that has to be done in order

to ensure that the performances take place and how little people are involved in the fact that it is done. In daily practice, this only works with a great deal of solidarity, mutual understanding and, ultimately, self-exploitation.

Mariann Yar: And a great deal of patience, as we have already had to learn. The good thing about our collective is that we can distribute the workload amongst many different shoulders. In the internal structure, however, there are definitely differences in who can take on how much responsibility. In accordance with one's own resources and living situation on the one hand, and on the other in a very pragmatic way based on who can be permanently employed and who continues to work on a voluntary basis.

Cynically, but unfortunately also somehow rightfully so, we have already been asked the question of whether it is even possible for precarious work to be critical of power in this context. Of course, we'd love to get right in at a level where we're all reasonably paid and have good working conditions. Unfortunately, this is not reality within our neoliberal system and when you want to build something new that attempts to work precisely in this direction, it is first based on a great deal of self-exploitation. Our advantage is certainly that we are a group of young people who are jointly organized and who support each other, but we also hope to achieve a more secure position in the near future.

Then again, we certainly cannot speak of security at the moment since the cultural spaces at Ostkreuz are specifically threatened by the process of gentrification with the construction of the A100 and our lease agreement was not renewed, which means that we have to vacate our premises by March 31, 2022.

Annett Hardegen: The fact that so many people keep on doing what they are doing despite the precarious situation in which they find themselves is something that should also be noted. Within critical societal discourses, we cannot lose our reference to reality and sometimes the lack of recognition for what it fundamentally means to provide artists with a space for their work really frustrates me. The conditions are really complicated and I can definitely understand when people are no longer able to work in this field. However, even with the impulse provided by the pandemic to ask at large what position we want to assume as event organizers, I know that for me there is no question of whether we will keep going. We cannot give up any more spaces in this city, which is something we can see once again through the example of Ostkreuz – we need every space and so we should ask ourselves collectively how we can continue to do what we want and what we need to do.

An online meeting between Annett Hardegen and Mariann Yar on September 16, 2021 via Zoom formed the basis of this text.

Jenny Mahla transferred the content of the conversation and put it into writing.

RADICALITY

Radical Tenderness

Excerpts from Şeyda Kurt's book

They say that family is an institution. But what does that mean? Families are not authorities or institutions like churches and universities. They are, however, systematically interlinked with these institutions. And families also work according to internal and external rules. They are structured over hierarchies. A family creates a shared history that its members take out into the world. A family maintains its own truths and contexts.

We live in a neoliberal society that makes clear to us from the time that we are very little that we are only valuable as a part of this society if we perform a service, if we are successful. According to this, human beings are categorized and assessed in accordance with their value to the national economy. Especially during the coronavirus crisis in 2020, debates emerged that question whether the majority of a society had to respect the restrictions placed on everyday life and whether

the economy should suffer in order to protect the elderly and high-risk individuals. The mayor of Tübingen, Boris Palmer, even said on television: "I'm going say this to you brutally: in Germany, we may be saving people who will be dead anyway in six months."

It is a logic of the different worth of bodies that compete amongst each other. As if the right to a dignified life or even survival itself were a scarce resource that must be fought for and earned. This logic is coupled to norms that in turn are intended to confirm these dehumanizing hierarchies as allegedly determined by nature – the norm of a certain type of body. Let's take a look at the boardrooms, the Bundestag or the talk shows and then we will see who is deemed to be an exemplary performer: primarily white, middle-aged, wealthy cis men without disabilities. They embody and simultaneously set the standard for success or failure.

Şeyda Kurt writes and speaks as a freelance journalist, columnist, author of books, curator and moderator about culture, politics and left-wing feminism. Her non-fiction bestseller "Radikale Zärtlichkeit - Warum Liebe politisch ist!" (Radical Tenderness - Why Love Is Political) was originally published in German by HarperCollins Verlag in the spring of 2021.

The text printed here is excerpted from chapter one: On the Purpose of Love - About Family, Truths and Work as well as chapter four: Unfair Relationships in an Unfair World - Check Your Privilege! But What Then?

► The lunchtime keynote speech by Şeyda Kurt will be streamed on October 25, 2021 at 1:00 pm from Acker Stadt Palast.

NORMALITY

Disintegrate Yourselves!

Excerpts from Max Czollek's book

I now have to dedicate myself to normality, this favorite topic of the Germans. There is hardly anything in the political discourse here that is so lade with positive connotations than this term. Germans want to be normal. Germans want to finally be normal again. Germans want to finally be a completely normal people again. Do you actually feel anything when you read this word? That would be very interesting to me. If you do, then you know this oceanic national sentiment as soon as we are talking about something even as simple as a football match played by the national team.

In 2006, the German people behaved as though they had finally shaken off a heavy load they had carried for a very long time. "We are finally allowed to again" they cried and painted their faces in the colors of the flag as though they had all forgotten again what they themselves had told me as a child. Everything is contained in their exclamation. Whoever says *finally* is relieved to be allowed to do something again. Whoever, in turn, says *again*, refers in this our case to a time where it was possible to wave the German flag without having a funny feeling. When exactly was that again? That's right, during National Socialism. And then this *allowed*, as if someone had forbidden something. Who could that be? Isn't that the good old German tradition of preferring to suspect foreign powers behind homemade problems who allegedly manipulate and determine where things are heading? At the end of the day, during the 2006 World Cup the Germans only opposed their own guilty conscience, which was as homemade as the cake made by the Nazi grandmother. The Germans experienced the 2006 World Cup as a collective relief where it was finally once again allowed to wave the German flag as it was before. This is what I would call a community of perpetrators.

After everything that has been said here, is it wrong to make a connection between the 2006 World Cup and the entry of the AfD into the Bundestag in 2017? The one thing means the normalization of nationalism and national symbols and the other transports the corresponding concepts back to the center of politics. The fact that a nationalist platform was intuitively plausible for 12.6 percent of Germans during the Bundestag election should give us something to think about. That is part of German normality, German cigarette smoking, if you will, German mainstream culture. It is very possible that conservative politicians meant something different when they demanded a German mainstream culture years ago. But is it central at all, what they meant, when I can describe what happened afterward? And what happened was that the legend of the rehabilitation of the German was subjected to a severe stress test with the AfD. But no one seems to really realize that. Instead of that, keyword normalization, work is being conducted straight across all political parties, without inhibition, toward a positive national identity. Toward a normalization that is not coincidentally accompanied by the reactivation of nationalism, anti-Semitism and chauvinism.

Max Czollek works as a publicist, lyricist and coach in Berlin. He is a member of the lyric collective G13 and the co-publisher of the magazine Jalta - Positionen zur jüdischen Gegenwart (Jalta - Positions of the Jewish Present). Together with Sasha Marianna Salzmann he curated the Desintegrationskongress (Disintegration Convention) in 2016 and the Radikalen Jüdischen Kulturtag (Radical Days of Jewish Culture) at the Maxim Gorki Theater in 2017. His book "Desintegriert Euch!" (Disintegrate Yourselves!) was published by the Carl Hanser Verlag in 2018. The text printed here is excerpted from chapter one: Normalität Reloaded. Schlaaaaaand. (Normality Reloaded. Germanyyyyyyyyyyyyyyyyyyy).

► The lunchtime keynote speech by Max Czollek will be streamed on October 26, 2021 at 1:00 pm from Acker Stadt Palast.

FUNCTIONALITY

No More Normal!

By Stefanie Wenner

The freedom of work is inscribed into the notion of human beings from the very beginning of their self-narrative as free men in the polis. This corresponds with a division into a public sphere, at the marketplace, in the theater, where the liberated meet and a private sphere of the home, where the women and slaves go about their so-called reproductive work which still today remains excluded from the economic equation of capitalist companies. Politics were, and I would like to say until today, conducted by a certain societal group that was male at the time. The public sphere was recruited from this group, which at the same time was also the group that initiated theater and democracy in their close linkage. The European humanism that was born later lived from an idealization of the origin narratives of antiquity. These were legends, one could say, that were told in service of the Enlightenment, in the service of colonialism, the expansion of capitalism and in which theater also later received an educational task analogous to humanist ideals. The exclusivity of this dispositive, which initially only referred to the white European male and truly excluded all other bodies, has long since been the subject of criticism.

The artist and philosopher Patricia Reed has described the moment in which we currently find ourselves as the critical moment in the logic of Walter Benjamin, the moment, that is, where it is more dangerous to follow the dominant thought tradition than to take the risk of setting down a new path. From her point of view, every wish for a return to normality currently expressed represents the desire for a return to a destructive system that maintains itself at the cost of numerous human and non-human bodies. This also concerns, I would like to say, the system

of theater. After all, theater is also based on the logic of extractivism, like the entire neo-liberal capitalist system in which we continue to operate, regardless of the pandemic. Theater operates on an actualist basis and holds tightly to its own history, even though it can be seen from every angle how exploitatively theaters themselves can act even though they are deemed critical and cosmopolitan institutions. When theater criticizes a system that it is itself a part of and in which it embodies completely anachronistic hierarchical modes and rematerializes through production techniques that are far removed from sustainable economy, then it not only practices pejorative manners of speaking, it is a part of the critical moment as Reed describes it with Benjamin.

Stefanie Wenner is the mother of three children and the companion of a dog. After working as a curator and dramaturg at various institutions, including HAU Berlin, she has worked as a professor for applied theater studies in Dresden since 2015 and works as an artist with the label apparatus for better representations of reality.

This text is composed of excerpts from her speech "Öffentlich werden. 5 Thesen für einen planetarischen Publikumsbegriff" (Becoming Public. 5 Theses for a Planetary Idea of Audience) from May 2021 as part of the conference Shoot or Think of SFB Kulturen des Invektiven at TU Dresden.

► **The lunchtime keynote speech by Stefanie Wenner will be streamed on October 27, 2021 at 1:00 pm from Acker Stadt Palast.**

FORMALITY

Bureaucracy? Yes! No! Maybe!

By Julian Warner

Let's get something out of the way right now: I like bureaucracy. I like this feeling of satisfaction when stubborn and unruly life has been contained within a form. I share this desire for a utopia of rules. Like many others, I have learned to orient my activities around funding programs, to calculate them in budgets and to justify them in final reports. With this in mind, I do not find the financial rescue funds in the cultural policy of the pandemic with their countless forms and applications to be a divergence, but instead the disinhibition of a hegemonic bureaucracy already present in the field of culture. Lenin characterized as a "worker's bureaucracy" those forces within the labor movement, e.g. associations or unions, that turned from the goal of overcoming the circumstances and instead came to terms

with them. In the field of culture, we are familiar with agents of diversity and exchanges, pop offices and night-time mayors, culture education, but also the associations of the independent theater community and much more. They all work along the "shifting boundary line between state and civil society" identified by Stuart Hall. They expand the middle class understanding of culture and integrate their respective milieus, practices and participants within the municipal public service. No matter whether we are talking about antiracism clauses or 360° agents: the antiracist reforms of the last decade are part of a greater narrative of organizing participation through bureaucratization. We are a cultural bureaucracy and our symbol is the form.

Julian Warner works interdisciplinarily in the fields of curation, music, performance art and academia. As Fehler Kuti, he released his second album, Professional People, on the label Alien Transistor in June of 2021.

An earlier version of this text was published under the title "Was lassen? Bürokratie" (Leave What? Bureaucracy) in Die Epilog, Edition 10. Hold on. Thema: Kraft. (Berlin 2021).

► **The lunchtime keynote speech by Julian Warner will be streamed on October 28, 2021 at 1:00 pm from Acker Stadt Palast.**

MÜDE

By Kallia Kefala and Nefeli Gioti

Müde (being tired) is a term and a lived experience that everybody knows all too well. After more than a year of life in a pandemic, it seems that fatigue has become an increasingly popular subject.

In reality, however, there have always been more than enough reasons to be tired. People of color, disabled people, trans* people, migrants and people from working class backgrounds have been experiencing the violence of capitalism and the exhaustion which comes with it for far too long. At the same time, a condition of fatigue related to a competitive and achievement-oriented way of living and working affects the more privileged white people of different class backgrounds as well.

Social and financial discrepancies have grown larger, while working conditions have become even more unstable and intense. Under these circumstances, precarity is the lived reality for the majority and the manner of their existence. Moreover, precarity emerges at the intersection of economy, ethnicity, race, age, gender and ability and thus must be examined in its complicated constellations.

Working in the arts constitutes no exception to this life of fatigue. This already controversial field of work did not become more accessible, more inclusive or more fair with the passing of time or during a pandemic. Work in the arts is, in most cases, hierarchically structured, competitive and exhausting. However, at the same time, it can create space for reflection and can challenge established values.

From our perspective as art workers, it feels important to pose questions: what if fatigue holds a radical potential? What if fatigue is the boundary of (self)exploitation? What if it is the critical point against which the concept of productivity collides? How and what can we learn from each other's exhaustion, if we share it? How can we shift the focus from the personal to the collective experience of fatigue and exhaustion? How can we develop practices of resilience? Fatigue opens up a field of experience inside of which we can reflect and negotiate our living and working conditions as artists.

Kallia Kefala is a Berlin-based costume and stage designer. Currently she works mainly on multimedia performances. She combines photography, video, sound and spatial installations. She is particularly invested in researching ideas around gender and the body with its materiality and as a field of discourse as well as the limitations of representation and the codes that construct and reproduce identities.

Nefeli Gioti is a dance researcher and has worked as choreographer, assistant director, dance teacher and dancer, amongst other projects. Her research focuses on fragments and micronarratives and examining their performative possibilities on and off stage. She is currently enrolled in the Master's program in choreography at SKH in Stockholm.

► **The two-hour workshop MÜDE by Kallia Kefala and Nefeli Gioti will be held in English and is offered at Vierte Welt on October 23 at 2:00 pm and again at 5:00 pm.**

NO CLUE. SHAME.

By Lisa Schettel

It happened to me, but at least I apologized. And then it happened again. No clue how it could happen. And you saw that it happened to me. And I saw that you saw. And all of you saw it, too. All of you don't need to apologize. No one could have known.

"Each shame is for itself a painful self-recognition, each public shame is, in addition, a disastrous revelation of one's own insufficiency." (From Der Blick, die Scham, das Gefühl/ The Gaze, the Shame, the Feeling. An Anthropology of Being Misunderstood)

Shame marks the boundaries of a society, its values and its norms. It negotiates the "I" and the "we" from the smallest part of the private all the way to the political discourses and their fundamental moral issues. But who is happy to be shamed? The more we attempt to escape shame, the more it shows itself and thus the more we are ashamed. It marks us. And it marks our relationship to the world, to each other, to society. Knowledge seems to work the same way. The more we attempt to escape ignorance, the more we admit that there is a great deal we do not know. But knowledge is power. And whoever is powerful does not have to expose themselves by admitting that they don't know something. That they simply have no clue. Not knowing is embarrassing, shameful and shows a weakness. But no one wants to see weakness. Showing one is unsexy. As ignoramus, we are seen as being losers. Maybe phenomena like "alternative facts" and "fake news" on the one hand and the shame of being competent or "imposter syndrome" on the other are

reactions to this social pressure. Talking about it, however, is like making a confession. But what chances, what possible discourses rest in the statement "I don't know"? What potential self-empowerment rests in talking about it all the same? I don't know. And I am not going to be ashamed because of that.

"Not least of all, culture has the task of relativizing this kind of deadening shame and reminding us that deviations are tolerable and sometimes essential." Daniel Tyradellis

What strategies do we follow to escape the isolation of shame? And what spaces can we open if we admit our ignorance? An out loud reflection about a possible ignorance and about the backgrounds of a highly complex social phenomenon.

Lisa Schettel is a freelance dramaturg, performer and event organizer. She has presented her work, which consists of object art, installation art, performance art and intervention art, in Frankfurt, Bremen and Bilbao, amongst other locations. Dramaturgically, she works closely with the writer and director Nele Stuhler. Their shared works Mauerchau (2017) as well as Keine Ahnung (2019) premiered at Sophiensaele and were produced as radio plays for Deutschlandfunk Kultur.

► **The workshop Without a Clue and Full of Shame by Lisa Schettel will take place on October 24, 2021 from 2:00 pm to 6:00 pm at Vierte Welt.**

DISSOLVING OUR MARKET VALUE – DIS_SOLUTION AND CONNECTION

By Melmun Bajarchuu, Annett Hardegen and Julia*n Meding

We began organizing the series *Dissolving Our Market Value* because we require exchange and clarification in terms of the economic structures in the independent performing arts community. They often have very detrimental effects on friendships as well as working relationships and, after we have spent a great deal of time in these structures and often experienced or observed recurring dynamics, we began to ask ourselves what the factors are that make it so difficult to talk about things openly and what could provide the impulse so that precisely this can occur.

We each had our own thoughts about this and wanted to hear what friends and colleagues had for views and experiences with this topic. Perhaps others had already found the opportunity to create somewhat fairer conditions and be solidary in complex constellations as well as stay soft or simply healthy.

In this sense, we asked ourselves, among other questions, what a different understanding of quality could be that places the needs of the individual, the ways in which we deal with each other as well as the avoidance of structural discrimination in particular more strongly into focus and that is more oriented around the process instead of the product. Would it be conceivable to establish criteria for this in the funding structures? After all, these are what primarily make up the economic reality in the independent performing arts community and we see an opportunity here to demand more “care” from the authorities.

In addition, we are also concerned with what action more sensitive to diversity can look like on the levels of programming and creating team if the pitfalls of tokenism are to be avoided. In particular, the question of the economization of the incorporation of marginalized positions seems very much in need of negotiation to us.

Beside these, we are also concerned with questions of visibility: is it possible to move outside of rationalizing, competitive and non-solidary spaces and processes and still remain visible?

Not least of all, it is important to us to go beyond the level of content and be less perfectionist and exert less pressure in our own processes and to avoid hasty conclusions.

Melmun Bajarchuu, Annett Hardegen and Julia*n Meding work together in a variety of constellations within the scope of theater projects, workshop development, cultural policy work and as part of the Initiative for Solidarity. They are interested in loving criticism, the politicization of processuality, the exposure of exclusions in the field of culture and in queering as a practice. *Dissolving Our Market Value* began within the context of the 10-year anniversary of *Vierte Welt*.

► **The two-day workshop *Dissolving Our Market Value* will take place at *Vierte Welt* on October 30 and 31, 2021, from 2:00 pm to 6:00 pm each day.**

THANKS

A golden rule says always save the best for last. And, in our case, that is a great big THANK YOU!

This is coming from the very bottom of our hearts and going out to all of the people who have made it possible for us to put on a nine-day hybrid *Industry Get-Together*. On and offstage, online and offline, moderating, helping, commenting, speaking, streaming, thinking, discussing, leading, reporting, exchanging, organizing and participating. None of this can be taken for granted and we want to thank you very much for this. An *Industry Get-Together* is always as big and powerful as its community envisions it. Thanks again.

We also need to take a moment to especially thank our four hosts. None of this would have been possible without the openness and attentiveness provided by Acker Stadt Palast, the Berliner Ringtheater, Schaubude Berlin and *Vierte Welt*. You are amazing!

SOURCES

David Graeber: *The Utopia of Rules. On Technology, Stupidity and the Secret Joys of Bureaucracy* © Melville House, 2015

Şeyda Kurt: *Radikale Zärtlichkeit – Warum Liebe politisch ist* © HarperCollins in der Verlagsgruppe HarperCollins Deutschland GmbH, Hamburg 2021
Translated by Daniel Brunet on behalf of the Berlin Performing Arts Program.

Max Czollek: *Desintegriert Euch!*, Carl Hanser Verlag GmbH & Co. KG, 2018 München, S. 35 – 42. Mit freundlicher Genehmigung von © Carl Hanser Verlag GmbH & Co. KG, München
Translated by Daniel Brunet on behalf of the Berlin Performing Arts Program.

THE BERLIN PERFORMING ARTS PROGRAM

The Performing Arts Program (PAP) of LAFT - Landesverband freie darstellende Künste Berlin provides a broad range of services and events for the infrastructural strengthening, professionalization and networking of Berlin's independent performing arts community.

www.pap-berlin.de

Information Center & Mentoring

Information and advice regarding production-relevant questions through, amongst other formats, discussions with experts, information events, workshops, series of seminars and in the Mentoring Program.

Industry Get-Together of the Independent Performing Arts Community

Annual conference examining current questions and specialized topics.

Symposia & Cooperations

Topic-specific information and cooperation events with related artistic fields and work areas.

Rehearsal Space Platform

Online portal for users and providers of rehearsal spaces in Berlin and offline events.

Central Point of Contact & Touring Office

A central information point for all questions regarding Berlin's independent performing arts community and proactive marketing.

Theaterscoutings Berlin

Monthly companion schedule of programming for formats that accompany performances and target group-specific communication offers on artistic work for audience members.

LAFT BERLIN

In April 2007, LAFT - Landesverband freie darstellende Künste Berlin e. V. was founded with the goal of vigorously representing the needs and shared interests of the independent performing arts community in dealing with politicians and the public. Now it has become influential voice that is heard. As the legal entity behind the Berlin Performing Arts Program, the association actively supports the independent performing arts and organizes the citywide Berlin Performing Arts Festival each year.

Make sure you are always up-to-date with the LAFT Berlin newsletter. Subscribe by sending an email to: info@laft-berlin.de

You can find more information about the association's structure, goals and projects at: www.laft-berlin.de

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Space Design, Technical Coordination, Equipment

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Registration Management

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Mathias Völzke

INFORMATION FOR VISITORS

The Industry Get-Together is only partially being held as a live event with physical attendance and has a limited capacity for guests. A majority of the programming will be accessible as an audio live stream and on demand on our website: www.pap-berlin.de

In order to protect the participants and the contributors, all events of the Industry Get-Together that take place with physical attendance will follow the so-called 3G rule (verification of complete vaccination, recovery from Covid-19 or a same-day official test with a negative result must be presented). In addition, FFP2 masks must be worn in some spaces indoors; please note the posters and instructions of the team on-site regarding this.

We ask here for your help, prudence and shared responsibility and reserve the right to ask anyone refusing to cooperate and violating the regulations to leave the event.

And, in general: if you have any symptoms - please stay at home!

Accessibility and Exclusions

The teams of the Industry Get-Together and the event locations are continuously working to supplement the existing offers and have their ears open at all times for questions and suggestions. Due to the measures to slow the spread of the pandemic, physical participation in the on-site events is extremely limited and poses great challenges to us all.

The broadcasting of an audio live stream as well as a variety of online formats make the Industry Get-Together more open and accessible.

Accessibility in the Locations

The spaces of Vierte Welt, where the workshops will take place on October 23, 24, 30 and 31, are accessible via a large set of stairs. There is an elevator, but, as it is not publicly accessible, a brief notification in advance is required to use it and can be made by emailing branchentreff2021@pap-berlin.de. There are no barrier-free bathroom facilities.

The spaces of the Berliner Ringtheater (*RENDEZVOUS + AU REVOIR*, October 29) are accessible for wheelchair users and people using mobility aids. There are no barrier-free bathroom facilities.

Please contact us if you have questions about accessibility during the Industry Get-Together that go beyond this information or for specific event formats by sending an email to: branchentreff2021@pap-berlin.de

Some Notes on the Events

Complete silence is not expected during the events. When discussing serious topics, the atmosphere can be charged or very concentrated. Anyone who needs a break can leave an event at any time.

Language

The workshops at Vierte Welt and the online events in Gather Town will take place in German or in English (please see the schedule of events for more detailed information). The events at the Berliner Ringtheater and the audio live stream from Acker Stadt Palast will be held in German. We are working on providing subtitles.

Registration

The number of participants for the events with physical attendance is extremely limited this year. As a result, we ask you to please register in advance at www.pap-berlin.de. Participation in the individual events of the Industry Get-Together is only possible with a confirmed registration.

If it turns out that you cannot attend an event you have registered for, we ask you to please be certain to let us know in a timely manner (at least 2 days before the event). There will be waiting lists and we will try to react to fluctuations. Thank you very much for your understanding and for your assistance.

Accreditation

After your registration has been confirmed, please go to the accreditation table as soon as you arrive at the event location. Team members will be available here to answer questions and provide information about the Industry Get-Together – and the same is true for the entire team of the Berlin Performing Arts Program, of course.

Documentation

We expressly inform you that most of the events of the Industry Get-Together will be documented with photos, audio recordings and videos and that the resulting images will be published as part of the documentation and advertising. If you do not want to appear in the documentation, we ask you to please let us know at the beginning of the respective event.

Catering

Fruit, drinks and coffee will be provided during the workshops. Snacks will be provided during the events on Friday and the bar at the Berliner Ringtheater will be open.

Audio archive

This QR code leads to the audio archive of the Industry Get-Together 2021. There, all contributions from the stream will be made available live and for re-listening.



TIMETABLE

October 23 & 24, 2021: **Workshops**
 October 25 – 28, 2021: **Discourse & Networking**

October 29, 2021: **Gathering**
 October 30 & 31, 2021: **Workshops**

You can also find our schedule online at
www.pap-berlin.de



	10 am	11 am	12 pm	1 pm	2 pm	3 pm	4 pm	5 pm	6 pm	7 pm	8 pm	9 pm
October 23					MÜDE: Workshop ► LIVE Vierte Welt In English			MÜDE: Workshop ► LIVE Vierte Welt In English				
October 24					WITHOUT A CLUE AND FULL OF SHAME: Workshop ► LIVE Vierte Welt							
October 25		STRUCTURAL STREAM: Panel Impulse Dialogue – RADICALISM ► STREAM Acker Stadt Palast					INITIAL ADVISEMENT For Working Independently ► DIGITAL					
						VIRTUAL CAFÉ: An Exchange Based on Practical Experiences – RULES OF THE ARCHIVE ► DIGITAL in Gather Town Schaubude Berlin						
October 26		STRUCTURAL STREAM: Panel Impulse Dialogue – NORMALITY ► STREAM Acker Stadt Palast						INDUSTRY GET-TOGETHER RADIO SALON ► STREAM				
					VIRTUAL CAFÉ: An Exchange Based on Practical Experiences – RULES OF THE DIGITAL ► DIGITAL in Gather Town Schaubude Berlin			INITIAL ADVISEMENT For Working Independently ► DIGITAL				
October 27		STRUCTURAL STREAM: Panel Impulse Dialogue – FUNCTIONALITY ► STREAM Acker Stadt Palast										
						VIRTUAL CAFÉ: An Exchange Based on Practical Experiences – RULES OF THE OBJECTS ► DIGITAL in Gather Town Schaubude Berlin						
October 28		STRUCTURAL STREAM: Panel Impulse Dialogue – FORMALITY ► STREAM Acker Stadt Palast										
				ACCESSIBLE CULTURAL PRODUCTION: Position & Practice: 2-Day Workshop ► DIGITAL								
						VIRTUAL CAFÉ: An Exchange Based on Practical Experiences – RULES OF THE INTERNATIONAL ► DIGITAL in Gather Town Schaubude Berlin						
October 29	ACCESSIBLE CULTURAL PRODUCTION: Position & Practice: 2-Day Workshop ► DIGITAL								INDUSTRY GET-TOGETHER RADIO SALON ► STREAM			
		RENDEZVOUS+ AU REVOIR – Round 1 ► LIVE Berliner Ringtheater				RENDEZVOUS + AU REVOIR – Round 2 ► LIVE Berliner Ringtheater					RENDEZVOUS + AU REVOIR – Round 3 ► LIVE Berliner Ringtheater	
October 30					DISSOLVING OUR MARKET VALUE: 2-Day Workshop ► LIVE Vierte Welt							
October 31					DISSOLVING OUR MARKET VALUE: 2-Day Workshop ► LIVE Vierte Welt							

Status: Mid-October
 Subject to change without notice.

NOTES

*„Exceptions are not always the proof of the old rule;
they can also be the harbinger of a new one.“*

Marie von Ebner-Eschenbach