

## **1. B6112 at Volksbühne at Rosa-Luxemburg-Platz**

Staub zu Glitzer, a free collective of artists, has been working since January 2017 on a Volksbühne of the future. Since the conception of this particular theater should necessarily be a collective process of a group as heterogeneous as possible, Staub zu Glitzer has developed a comprehensive concept for this: B6112 - a transmedial theater production.

Within two years, all interested parties should be offered the opportunity to participate in this collective work of art. Together with the staff of the company, a new, progressive city theater concept can be developed during ongoing operation, which in principle can also be applied to other theatres.

Invited to participate are people who are committed to the premises of staging: feminism, anti-racism and the demand for equal living conditions for all people.

The house needs a solid ensemble, at the same time also requires the independent scene more inclusion in the program - established in addition to amateurs, experts in addition to so-called dilettantes. A congress of the homeless and a hackerspace belong to a new Volksbühne. On crypto parties, young and old should be taught digital and technical skills for the most secure and emancipatory use of the Internet.

The Volksbühne should serve city- and tenant-initiatives as a center of resistance against repression, neoliberalism and impoverishment. Those affected will find in the Volksbühne a community that informs them and supports their resistance.

The theater is played and designed in this time collectively and largely free of hierarchy. For all committees within B6112, a female quota of 50% is estimated. Of course, tools to combat age discrimination and to ensure full accessibility should also be developed quickly.

As an artistic community we stand together against capitalist exploitation, against slavery and self-exploitation. Our weapons are theater, art and networking for solidarity and cooperation. Anyone wishing to become a voting member of the collective must become involved in working groups and take on tasks and services. A daily plenum serves the understanding of the working groups and the exchange with interested and affected persons.

B6112 is not a service company, but an organic, emancipatory and collective work of art that stands politically in the 100-year tradition of the house. If necessary, a rotation principle must be applied or additional space for interested parties to be developed. Not every artwork or play shown at the Volksbühne has to be awesome, perfect or groundbreaking. We promote participation that is free from pressure to perform and competition. Art means freedom. We reject the directorship of an individual or a small group from above for the Volksbühne. We demand the testing of collective structures for this particular house. We do not accept insults and defamation of people. During B6112, safety regulations and closing and working hours as soon as possible should be adhered to immediately.

## **2. Transmediality**

In 2011, the Storydrive Conference of the Frankfurt Book Fair took place on the subject of "Storytelling and Storyselling". Experts from the film, music, literature and gaming scene discussed how, despite expanding transmedia narrative formats, future profiteering could continue to generate profits. It is tragic that they came together just to counteract the emancipatory potential of a transmedial poetological practice.

A transmedia manifest of 11 short theses on the future of storytelling was formulated. Based on this manifesto, Staub zu Glitzer has developed a concept for a transmedial theater production.

Thesis 1

**Claiming reality**

Fiction supersedes reality, becoming as immersive as possible.

Thesis 2

**Rabbit holes**

The story offers multiple entry points to the experiencer, depending on the medium and situation in which it is used.

Thesis 3

**Story universe**

The experiencer no longer follows one dramatic thread but chooses among several intersecting storylines, which merge into a single story-universe.

Thesis 4

**Interactivity**

Experiencers communicate with each other and with fictional characters thereby actively participating in the story and influencing its overall arc.

Thesis 5

**Usergenerated content**

The story-universe enables the experiencer to contribute creatively at selected points of the story.

Thesis 6

**Transmediality**

The story-universe does not limit itself to one single medium but takes advantage of the strengths of every medium to create something new out of their symbiosis.

Thesis 7

**Location based storytelling**

The experiencer becomes the vehicle of fiction by visiting real places where parts of the story-universe unfold.

Thesis 8

**Lean back, lean forward**

The story-universe attracts different types of experiencers by offering a variety of roles for more active and more passive media users.

Thesis 9

**Infinitude**

The story-universe has the potential to become a breeding ground for a neverending story through sequels, spin-offs and perpetual re-use of story-elements.

Thesis 10

**Multipayment**

The diversification of storytelling enables the freemium-payment-model, which prompts multiple contributions per experiencer.

Thesis 11

### **Collaborative work**

The story-universe is developed in collaboration by a versatile and interdisciplinary team, whose range of skills can meet the demands of experience-based storytelling.

Transmedia narrative formats are mainly used in advertising campaigns when it comes to encouraging volunteers to make their labor available free of charge for promoting a product. For example, more than 10 million people worldwide took part in the transmedia campaign for the movie *The Dark Knight* (2007). B6112 does not just advertise a product, but a community develops its future city theater within a transmedia staging. As digitization progresses, experimental transmedia television, literary or theatrical formats will gradually expand. For B6112, the emphasis is on emancipation, not on profit.

### **Shape and content in B6112**

In a transmedial story-universe, reality and fiction are equivalent narrative elements. In B6112, poetics is transferred from the fictional level to the real—in this case, the theatrical apparatus as a whole, which is to be gradually dehierarchized. Participants become aware of the constructedness of art, the world as a whole, and their own role in this construction-process. They are stimulated from their passive consumption attitude to creative participation. Without participants no happy ending. All events at the Volksbühne, such as the formation of working groups, the principle of awareness, the plenum, etc., as well as events elsewhere related to B6112 are part of the staging. The goal remains the real change of our urban society. The creativity in the implementation, the playful spirit knows no bounds. Likewise, all of the media formats involved extend the artwork itself: book, film, television, drama, social media, telephone, radio, press, poetry, poetry slam, etc. finiteness and infinity emerge from dualism into a duplicity. B6112 as transmedial theater art is dialectical, mimetic and emancipatory. Mimesis stands for the simultaneity of demonstration and imitation, of reality and fiction, and of the equality of all elements.

### **Historicity and Progressive Universal Poetry**

Transmedial narratives corresponds to a transfer of early romantic demands into our digital reality. The role of fiction in the process of world-making has not changed since the transition from orality to literacy. The digitization allows a visible acceleration of mimetic processes.

B6112 has, as a transmediale theater production with countless medial and real Rabbit Holes into the story universe, the goal to develop a connectionable city theater concept collectively. On the one hand, this means that B6112 can be extended as a concrete work to other open spaces. But it also means that after the completion of B6112, a new city theater concept exists that can be independently transferred to other theaters. Guest performances, films, stagings, readings and other in-works within B6112 are not directly affected by the concept. They retain their autonomous, purposeless character and their respective authorship. Their contents are not censored, co-determined or circumscribed by the collective. Participant-generated content of any kind is not collected from dust to glitter or B6112. B6112 is the shape, the frame. Content remains independent.

### **Friedrich Schlegel: „Athenaeums Fragment Nr. 116“, 1798**

Romantic poetry is a progressive universal poetry. Its destiny is not merely to reunite all of the different genres and to put poetry in touch with philosophy and rhetoric. Romantic poetry wants to and should combine and fuse poetry and prose, genius and criticism, art poetry and nature poetry. It should make poetry lively and sociable, and make life and society poetic. It should poeticize wit and fill all of art's forms with sound material of every kind to form the human soul, to animate it with flights of humor. Romantic poetry embraces everything that is purely poetic, from the greatest art systems, which contain within them still more systems, all the way down to the sigh, the kiss that a poeticizing child breathes out in an artless song. Romantic poetry can lose itself in what is represented to the extent that one might believe that it exists solely to characterize poetic individuals of all types. But there is not yet a form which is fit to fully express an author's spirit. Thus many artists who only wanted to write a novel ended up presenting a kind of self-portrait. It alone is able to become a mirror of the entire surrounding world, an image of their age in the same manner as an epic. And yet it is Romantic poetry which can best glide between the portrayer and what is portrayed, free from all real and ideal interests. On the wings of poetic reflection, it can raise that reflection to a higher power and multiply it in an endless row of mirrors. Romantic poetry is capable of the highest and most comprehensive refinement [*Bildung*] – not merely from the inside out, but also from the outside in. In everything that should be a whole among its products, it organizes all parts similarly, through which a vision of an infinitely expanding classicism is opened. Romantic poetry is to the arts what wit is to philosophy and what society, company, friendship, and love are in life. Other kinds of poetry are finished and can now be fully analyzed. The Romantic form of poetry is still in the process of becoming. Indeed, that is its true essence, that it is always in the process of becoming and can never be completed. It cannot be exhausted by any theory, and only a divinatory criticism would dare to want to characterize its ideal. Romantic poetry alone is infinite, just as it alone is free and recognizes as its first law that the poetic will submits itself to no other law. The Romantic kind of poetry is the only one which is more than a kind – it is poetry itself. For, in a certain sense, all poetry is or should be Romantic.

### **3. Collective Directorship**

Within B6112, a long-term concept for collective directorship at Volksbühne on Rosa-Luxemburg-Platz is to be worked out jointly. Our vision is the dissolution of a monarchically determined theater organization organized by strict hierarchies. In the future, instead of an individual, all employees and actors in the theater should be able to have a say in the schedule and personnel decisions. This must be worked out in the context of the production B6112 and experimentally tested. Staub zu Glitzer has numerous cooperation partnerships with initiatives that have many years of experience with concepts of self-determined working. B6112 does not specify whether the decision-making power will in future be held by a delegate body or plenary. Exactly how decisions are made, whether a rotation principle is applied and what is integrated into the program or excluded, is first tried out in the collective process. Through the open, transmedial form of B6112, it is possible for all citizens of the city, all theater and art lovers, all political activists and all artists to participate in this two-year concept development.

#### **4. Employees**

In June 2016, the employees of the Volksbühne addressed the House of Representatives with an open letter, expressing their doubts about the new concept of the "Volksbühne Berlin".

Among other things, it was feared that the restructuring of the Volksbühne from a production house to a guest venue could lead to underutilization of the trades.

When there was no sign of a change on the political level, in January 2017 a group of employees approached the squatters of the Institute of Social Sciences at Humboldt-University Berlin. This first meeting gave the impetus for the foundation of the collective Staub zu Glitzer (Dust to Glitter), which wanted to deal exclusively with the Causa Volksbühne and develop an intervention plan.

B6112 stands for the need for state-subsidized city theaters to ensure free artistic work. For this the preservation of the own production company and thus the workshops of the Volksbühne is indispensable.

B6112 is not a finished city theater concept. As a staging it provides the framework for the development and testing of collective decision-making processes and thus the dehierarchisation of theater operations.

The concept development can only be done in close cooperation with the existing staff. For this it is necessary that all interested employees are released by the hour or by the day to participate actively in B6112. B6112 should not lead to multiple loading. A working group will deal exclusively with the participation of employees in the process of finding a collective directorship.

As early as September 2017, great value was placed on cooperation with the workforce during B6112. In the run-up to the event, Staub prepared an information paper for the employees of Volksbühne with a labor lawyer. So that they do not jeopardize their own employment, we advised them not to speak publicly about B6112. First, they should

consult with their employer. A positive statement could possibly have been interpreted as a damaging behavior and could be a cause for termination.

Our desire to convene a staff-plenary meeting was not granted. Instead, the director moderated an assembly with parts of the staff excluded from the public. Representatives of the Culture Senate and the Senate Department were also present. Only permanent employees were granted a speech at this meeting. Which specific persons were excluded from the right to speak, was not communicated. A secret written vote on B6112 was not approved.

This brochure also expresses the hope that extensive communication with employees will not be stopped or regulated again. The sequel B6112s is finally about the future of the Volksbühne and the long-term safeguarding of jobs.

## 5. FUNCTION Staub Zu Glitzer

Staub zu Glitzer has been working on the production B6112 for more than two years now. With the staging of the production at the Volksbühne on Rosa-Luxemburg-Platz, we announced that we would dissolve the collective with immediate effect in order to prevent hierarchies in the processes on stage and to enable a collective of equals. The protagonists of our collective have comprehensively accompanied the processes in the house, initiated and directed working groups and have decisively shaped the course of the staging.

After B6112 had to leave the stage, Staub zu Glitzer came together under its old name in a new constellation. Since the staging at the Volksbühne, the collective has expanded to include a large number of members, while others have left the group.

Staub zu Glitzer understood itself then as today as Enabler collective. As such, we are in cooperation with the many artists and political initiatives that fill B6112 with content. We are the originators and artistic directors of B6112. We do not aspire to become part of the eventual collective directorship in the future. As already mentioned, this must be conceptualized, developed and implemented in a collective and participatory process.

## 6. Feminism

German FACTS:

78% of the theaters are directed by **male** directors.

78% of all productions on the big stages are staged by **male** directors.

75% of the staged pieces were written by men.

The artwork B6112 is feminist. We declare our solidarity with feminist movements and demand equal rights for women\* in the theater and in all other areas of life. Only through the equality of all, regardless of the biological and social gender, can an art and society emerge that is truly free.

THE TERM

Feminism is a generic term for social, political and philosophical currents that critically deal with the role of women\* in existing societies. Feminism follows from the principle that all human beings, regardless of their biological and social gender, should experience equal rights in order to make a free society possible. Feminism describes the concrete

analysis of patriarchal structures and the work of making them visible in order ultimately to dissolve them.

#### WHY FEMINISM?

Our existing society is patriarchally structured. For example, the generic masculine (the fact that a designated person is in principle awarded the male pronoun), which dominates the German language, shows that women\* are seen as a deviation from the principle described as male. The persistence of the gender pay gap (the fact that men usually receive more pay for the same work than women\*) and the domination of men in leadership positions and political offices are examples of how women\* are first subordinated to the man socialized as serving persons and secondly be held by very specific unequal treatment in this role. These circumstances are clearly evident in German theaters and make it extremely difficult for women\* to contribute artistically. Feminism is a logical means to dissolve this unequal treatment and make a free art and society possible in the first place.

#### FEMINISTIC WORKING STRUCTURES AND CONCRETE IMPLEMENTATION

A working structure that defines itself as feminist focuses attention on the fact that women\* and their contributions experience equality. A women's quote of at least 50%, quoted speech lists and anonymous application procedures are, among others, tools to guarantee this. The moderation of a plenary session or a discussion should always make sure that women\* have a comparatively high proportion of speech in order to avoid male dominance.

## 7. CITY POLICY

The Volksbühne am Rosa-Luxemburg-Platz should also be a discussion center for rent and urban policy issues. In particular, the district of „Berlin-Mitte“ stands for the displacement of low-income sections of the population from their apartments, their studios, their art spaces or commercial spaces.

The problem of rising rents and insufficiently regulated building and investment opportunities is omnipresent and affects all citizens of Berlin. The city has been falling victim to speculators for decades now. Among other things, this leads to displacement and vacancy. Social housing is hardly taking place and has been declining for years. It is now important to grow a large movement from numerous initiatives throughout the city. This requires a central location.

Many hundreds of activists gathered with interested civilian individuals and experts during B6112 in September 2017 to formulate joint views.

Both - small collective associations of the urban political process and larger initiatives of civil protest against decisions from above came together. Small business owners discussed with the homeless, the homeless and with people from the precarized art and studio scene.

People affected by repression or other existential and financial threats should find in the Volksbühne a well-informed community that supports their resistance and advises them. Warnings, eviction notice, rent increases, terminations due to personal use, court decisions - can be presented and discussed in the context of B6112, so that together a protest or resistance can be planned and implemented. For urban and rental policy, therefore, a working group is set up, in which concrete plans can be transcribed, handouts can be formulated to legal possibilities and event formats can be designed.

## 8. Homelessness

Homeless are all people who are not contracted housing situation. The beggar in the subway is just as affected as the student, who has not yet found a room, refugees as well as long-established Berliners who lose their apartments due to rent increases. In Berlin we are talking about tens of thousands of people. Estimates assume up to 80,000 people. Since the fall of the Berlin Wall Berlin has been in a phase of upheaval in terms of size, infrastructure and culture. During the financial crisis of 2008, the Berlin housing market became interesting for the global real estate market, which resulted in an upward spiral of real estate prices. The situation is aggravated by the constant immigration to Berlin. Berlin has the highest increase of poverty of all federal states, nevertheless the policy of the last decades does not manage to adjust the rent prices to the income of the Berliners - rather the opposite is the case.

While rent levels have risen by about two thirds in the last 10 years, the income of Berliners has risen by only 16%. The consequences are increasing housing shortages, segregation of the neighborhoods and a redistribution from the bottom up. Thus, Berlin, which appeals to so many people as a living space, is abolished. We have to oppose these developments.

The Volksbühne is a theater that was financed, more than 100 years ago, with worker's brooches in order to provide the low-income citizens of Berlin with a place of exchange and culture. This theater is not only a place of art, it has always been a symbol of Berlin's urban development.

In this tradition we invite homeless people into the Volksbühne to discuss together, to network with us and to organize resistance. At the same time, contrary to the capitalist logic of utilization, needs are to be discussed without asking whether something is even financially viable. Homeless people should design decision-making processes themselves. They do not want to be decided over their heads. Everything can be discussed: expropriation of wealthy speculators, an upper limit for housing, an unconditional basic income, rent strikes, occupations of vacant flats, the restructuring of the aid system, profit-free housing, housing first.

## 9. THEATER CONFERENCE

B6112 also focuses on the topic of precarious employment at German theaters. Lack of stable social protection goes hand in hand with competition, abuse of power and desolidarization. We are planning a format in which politicians, lawyers, trade unionists and workers meet to discuss and engage in transparency, participation and improving production conditions. Artists and initiatives from the city will be networked with other participants to fight for better working conditions in the theater and for a fairer pay. Underpayment, old-age poverty, minimum salaries and non-renewal (as regulated in the NV Treaty under §42 Non-renewal Notice) are discussed as well as unpaid rehearsals, artistic co-determination and gender equality.

While long-term permanent employment among artists has become increasingly rare, the number of precarious workers has risen by up to 39% in recent years. What about rehearsal periods and childcare? Event format options range from education,



workshops, meetings, to multi-day conferences. Self-financing rates and utilization figures can not and will not determine the art.

The personnel policy on German stages will also be the subject of dispute. As long as white actors are suitable for all, including black roles, but black actors only for black roles, it is necessary to combat the institutional and structural racism in the theater business and to work to end it. By the way, this applies on and behind the stage.

For René Pollesch it says "(...) it does not matter if our best friends are migrants, if we do not occupy Hamlet, so that he can be 'properly understood', with a black man."

The premises for improving the conditions of production concern both work at the city and state theater as well as the "independent scene".

Many employees have been working under precarious conditions since the merger of NV Solo, NV Chor / Tanz, BTT and BTTL since 2003. Employees under a TVöD, a collective agreement of the civil service, are clearly better off.

The fact that an increasing number of sound engineers, lighting technicians, make-up artists, costume designers and administrative assistants pursue a "predominantly artistic activity" means that they, too, have contracts with little social protection.

They have to enter into contracts with a permanent, non-binding time limit and unfair working time regulations.

The current collectively agreed standards of technical employees are thus undermined.

There are already numerous initiatives and associations dedicated to the topic. From the 4th to the 6th of May 2018 the 3rd Nationwide Ensemble Assembly took place at the Schauspiel Bochum.

The increase in the minimum wage to 2000,- EUR for solo artists and stage technicians at German city- and state theaters is a drop in the ocean.

How about the same salary and secure employment for all? We refer to Article 5, paragraphs 1 and 3 of the Basic Law and understand the "right to freely express and disseminate its opinion in speech, writing and pictures and to inform itself freely from generally accessible sources" as a fundamental requirement for artistic work:

"Art and science, research and teaching are free. (...) Censorship does not take place."