

NOTED NOTED NOTED NOTED NOTED NOTED



# BASIC KNOWLEDGE FOR INDEPENDENT ARTISTS

# CONTENTS

1.	What is NOTED?	02
2.	Arriving in the German cultural scene	04
3.	Insurances	10
4.	Taxes	18
5.	Funding for the Performing Arts	24
6.	Writing funding applications	30
a.	Concept	30
b.	Team and finances	34
c.	Project planning and accounting	40
7.	Defining your fee	56
8.	From press release to self-promotion	60
9.	Social Media	66
10.	Helpful links	72
11.	Imprint	76

# WHAT IS NOTED?

Dear artists, dear colleagues,

Eight months of intensive research, conceptual work, as well as organizational and content-related communication lie behind the small team of NOTED and myself. That is two thirds of a year that were characterized by new knowledge, new contacts, new perspectives – documented in this brochure, at least in rudimentary form. We have summarized a large part of the workshops, had them checked by our experts and gathered them here as a small stock of knowledge, which hopefully provides a helpful first overview of the various aspects of freelance work in the performing arts: What insurance do I need, what taxes do I have to pay? How do I write applications, promote my own projects and avoid being pigeonholed? We try to answer these questions and many more in this booklet – at least in German and English, and perhaps in other languages in the future.

NOTED was one of many current processes of a discrimination-critical restructuring of the German cultural scene and cultural funding landscape. I very much hope that the various offers and also this brochure will contribute to simplifying access to both.

Anja E. Redecker  
for PK3000 GbR (project management)

## How does this brochure work?

In this booklet you will find protocols of the workshops that took place in the framework of NOTED. You can read each chapter separately – sometimes there are hints that you can find more detailed information in other chapters.

Dear Readers,

With NOTED we have started a process of analysing how we, as the umbrella association of the the independent performing arts in Hamburg, can adapt and expand our training programmes so that they are also accessible to people who have little or no contact yet with the German cultural, funding and bureaucratic landscape. Artists who are no longer able to work in their countries of origin gained some basic knowledge through NOTED about how working as a freelancer works: in digital workshops, in networking activities and excursions, as well as in intensive working meetings here in Hamburg. In the process, it became clear how important a multilingual offer in the repertoire of our advisory services is. In the future, we want to provide more referral counselling when it comes to specific residence permit or asylum law issues. In the process with NOTED, it became clear once again that nothing contributes more to facilitating access to the independent scene than openness, contacts, networks.

We are very happy to have conducted NOTED together with PK3000 and to have gained important insights for our future work.

The board of  
Dachverband freie darstellende Künste Hamburg e. V. (project owner)

## „Netzwerkbüro“ of the DfdK: structures for the independent scene

By creating new impulses and being a service provider for the independent performing art scene, Netzwerkbüro primarily establishes more **visibility for the scene** in the city. As first point of contact, we **answer questions** from our members as well as from newly arriving artists and graduates about the scene and funding. Several times a year our network format **„brot\_und: Stammtisch“** invites you to exchange ideas with other members. **Workshops** on KSK, contracts, press relations or production management complete the offer. Netzwerkbüro is also responsible on behalf of the Ministry for Culture and Media Hamburg to award **funding for guest performances** (“Gastspiele”) **and revivals** (“Wiederaufnahmen”) by a panel of jurors, as well as the structures of **„Tanzraumförderung“**.

# ARRIVING IN THE GERMAN CULTURAL SCENE

The German cultural landscape can seem very complicated, bureaucratic and opaque at first. Below you will find important structures with a focus on performing arts and strategies for successful participation.

## OVERVIEW OF THE SCENES

First, it is useful to give an overview of different cultural scenes in Germany, e.g. public institutions (for example, municipal theatres), the independent scene, and collaborations between the two.

### Municipal, state and national theatres

There are over 400 municipal, state and national theatres in Germany. They are often very large enterprises. These theatres have the majority of resources in Germany, as they are funded by the city, state and federal government. The educational and cultural sovereignty in Germany lies with the respective federal states. The hurdle to working in a municipal theatre is relatively high for many people. One example of a municipal theatre is the [Thalia Theater](#) in Hamburg

### Cooperations (Germany-wide and international)

Some production houses cooperate with other houses. One example in Hamburg is Kampnagel, which is part of the [Alliance of International Production Houses](#).

### Independent scene

The independent scene consists of artists, collectives and production houses, which are very diverse. Unfortunately, the independent scene has significantly less resources than municipal theatres. Therefore there is the danger of (self-)exploitation. On the other hand the independent scene is also open for career changers who have not studied art, for example. One example of an independent theatre in Hamburg is the [LICHTHOF Theater](#).

## FOUR LEVELS OF CULTURAL POLITICS<sup>1</sup>

### Parliamentary level

This is about cultural committees on federal, state and local levels that support projects and manage open calls.

### Intermediary level

This includes, for example, associations, NGOs and clubs. They also support projects through money, workshops or consulting.

### Government and administrative level

Even if the political leadership changes, the administration often remains the same in terms of personnel. Therefore, it is important to know the administrative staff, as they also have (limited) influence on the allocation of funds.

### Professional public

This level describes cultural institutions with which artists realize their work and projects. These can be small theatres or large production houses.

<sup>1</sup>Classification after a keynote speech by Janina Benduski (LAFT Berlin) at the network Diversity & Culture work on April 22nd, 2022.

→ It is important that you ask yourself: **With whom I want to work and with whom not? How do I find an institution that is suitable for me?**

## BUREAUCRACY AND IMPORTANT INSTITUTIONS

First you have to ask yourself whether you want to work as an individual artist or in groups or collectives. If you want to work permanently with certain people, it makes sense that you organize yourself with them in a company.

Possible company forms are:

- **GbR**, "Gesellschaft bürgerlichen Rechts". This is a simple partnership. The formation of a GbR is quick and uncomplicated. A GbR can be worthwhile, as certain funding can only be applied for by GbRs.  
**Please note: All members of a GbR are jointly and unlimitedly liable with their individual, private assets.**
- **(non-profit) Association**
- **(non-profit) UG** (Unternehmer\*innengesellschaft)
- **(non-profit) GmbH** (Gesellschaft mit beschränkter Haftung)

### Künstlersozialkasse (KSK for short)

Regardless of whether artists work alone or in groups, it is important, that you register with the artists' Künstlersozialkasse. It pays the employer's share of health care, nursing care and pension insurance for its members.

→ See documentation of the "Insurance" workshop

### Collecting societies

**GEMA:** Songs and music used in productions must be registered with GEMA in advance. GEMA will then charge you for the use of the music. If you are a musician yourself, you can register with GEMA. In this way, you will receive payment if your music is publicly played at parties or in plays, for example.

**Publishers** sometimes have rights to the texts you want to use for plays or other projects. You must contact the publishers beforehand and ask for permission.

## DIFFERENCE BETWEEN "FREIBERUFLICHKEIT" AND "GEWERBE"

### "Freiberuflich" ...

are, for example, authors, editors and directors. Which professions are included is defined by law (§ 18 EstG). Therefore, "freie Berufe" in Germany are also called "**Katalogberufe**" (= catalog professions). They have some tax advantages.

### "Gewerbetreibende" ...

must **register a trade with the Tax Office and the "Gewerbeamt"**. "Gewerbe" includes all those who do not work in the catalog professions. "Freiberuflichkeit" and "Gewerbe" are both forms of **self-employment**.

For both, you do not have to know how much you will earn in the next few months when you register. But you must estimate what profit you expect. If this estimate does not exactly match reality, this will not be a big problem. After registration you will get a tax number. Now you can deduct expenses (e.g. travel expenses) from your taxes. For this, you have to keep your receipts and write invoices to get your fee.

→ See documentation of the "Taxes" workshop

## START TO WORK

Many who come to Germany need support at the beginning, e.g. from the Jobcenter. Sometimes this help makes the work of artists more difficult: Many rules have to be followed. Nevertheless, it is important that you start working directly in Germany, writing invoices and applying for funding. Working directly as an artist is also important, because many funders need proof that you are an artist and that you are working artistically in Germany. You can also register with the KSK.

## FUNDING APPLICATIONS AND SPONSORS

You can **apply for funding** from your own municipality (city) as well as from foundations and associations that publish calls for proposals. It is not as important that the grant applications are written in perfect German. It is more important that you introduce yourself as an artist and describe your project idea in a comprehensible way. It can be useful to mention in the application how long you have been in Germany.

→ See documentation of the "Funding for the performing arts" workshops.

You can also get **sponsors** for your project. Sponsors can be individuals or companies. They can give you money or e.g. drinks, rooms or other material. Additionally, you can try to get money through **crowdfunding** or sector-specific networking.

## SUPPORT SERVICES IN BERLIN, HAMBURG AND NORTH RHINE-WESTPHALIA

The following is a brief overview of various support services. Similar offers exist in other cities and communities in Germany.

### Berlin

Existing networks and associations in Berlin are, for example, **LAFT Berlin** or **Performing Arts Program of LAFT Berlin (PAPB)**. These associations offer advice and try to influence cultural policy in Berlin. They engage in lobbying. In addition, PAPB has founded a rehearsal room platform. Here you can find available spaces to rehearse. In Berlin there are also many galleries, project spaces, theatres (e.g. **Maxim Gorki Theater**) and organizations (e.g. **Fête de la Musique**) that realize diverse projects. Active networking is worthwhile here!

## Hamburg

In Hamburg, there is the [Dachverband freie darstellende Künste Hamburg e. V.](#) The association advises, networks and advocates for the independent scene in terms of cultural policy. You can find rehearsal spaces in Hamburg via [Raumcloud](#). [The Hamburg Kreativ Gesellschaft](#) also arranges studios and rehearsal rooms. Other resident organizations are theatres, e.g. [K3 – Center for Choreography](#), [Tanzplan Hamburg](#), [KITSZ e. V.](#) (an association of independent, professional children's and youth theatre groups) and the [ahap e. V.](#)

## North Rhine-Westphalia (NRW)

In North Rhine-Westphalia, culture receives good financial support. One example of this is [Interkultur Ruhr](#). Here you can apply for funding for different projects. [PACT Zollverein](#) in Essen sometimes publishes open calls for residencies (with housing and fees).

## NETWORKING POSSIBILITIES

There are several ways to network with other people in Germany:

- **Participation in festivals:** Get to know other artists and their work. For example, authors can go to the "Autorentheatretage" to see what texts are hot in Germany at the moment.
- Join **associations or NGOs:** The Migrationsrat Berlin e. V., for example, has an advisory service for cultural workers.
- Take part in **workshops:** Some of these are addressed to selected groups, such as BIPoC. Such education offerings are often free or low-cost.
- **Introduce yourself to institutions,** such as a theatre. It never hurts to make yourself known.
- Through **internships and volunteer work** you get to know people. You gain experience and learn many different things

→ See chapter "Helpful links" for links to the players mentioned here

## IMPORTANT LEARNINGS

There is not "the one" networking method that works for everyone. To be prepared it's always reasonable to keep your portfolio, social channels, and website up to date. That way clients or colleagues can get an impression of your artistic work. Follow the motto "better done than perfect" – it is more important that projects are visible. They do not have to be perfectly presented.

Nevertheless, always take care of yourself and your own capacities. If it gets too much for you, it is important and appropriate to take a break.

**Omar Mohamad** (he/him) studied business administration in Aleppo. He also worked in the industrial city of Aleppo Sheikh Najjar in the field of environmental awareness and promoting fair investments. In 2015, he fled Syria to Germany. Since then, he has volunteered in various projects at the Silent University Ruhr, the theatre project "Ruhrorter" or Freie Universität Oberhausen as well as in his own intercultural projects such as poetry slams in different languages. He completed his training as an event manager at Ringlokschuppen Ruhr. For the season 2020/21 he was responsible for Audience Development at Collective Ma'louba. From 2022 he now works in administration at Theater an der Ruhr.

**Dr. Frederika Tsai** (she/her) is an interdisciplinary curator, dramaturg and theatre maker. She has been working as a freelancer since 2017 and has realized various projects in Germany and Taiwan, including APAL (Asian Performing Artists Lab) @AmnAsia (co-curator, Berlin Ringtheatre, since 2020/21 season). Between 2020 and 2021, she worked as a consultant with a focus on entry-level counseling as well as counseling against racism and sexism in the work context at Performing Arts Programm Berlin. In the 2020/21 season, she was a dramaturgy consultant at Maxim Gorki Theater. Since July 2021, she has been dramaturg and project coordinator at vier.ruhr in Mülheim an der Ruhr. Advancing structural change and practicing solidarity are two main concerns she has worked on intensively in recent years. [www.frederikatsai.de](http://www.frederikatsai.de)

# INSURANCES

## WORK STATUS

### Self-employment (freelancing):

You work for customers. Nobody tells you what to do and where to work. You write fee invoices.

### Employment:

You have an employer who tells you what to do. You get a monthly salary statement and salary transfer.

→ **or both:** You can be self-employed and employed at the same time.

→ See also protocol of the "Taxes" workshop

## HEALTH INSURANCE

It is obligatory to have health insurance in Germany. There are many public health insurance providers ("Krankenkassen") like AOK, TK, Barmer and many more. Nonetheless, they all cost nearly the same due to legal requirements.

## PFLICHTVERSICHERUNG

If you are employed, you are "pflichtversichert" (= compulsorily insured) and have automatically access to public insurance. The requirement for that is that you earn above € 520 per month (valid from October 2022) and below € 5,362.50. In this case you need nothing to do but to pick your health insurance provider. The big advantage is that your employer pays half of your contributions.

You are also "pflichtversichert" if you are insured through the **Künstlersozialkasse (KSK)** as a freelancer, if you have a profit below € 470 per month and are a family member of someone insured by public insurance (= **family insurance**) or if you receive **benefits from Jobcenter**.

## HEALTH INSURANCE FOR FREELANCERS

For freelancers / self-employed persons in Germany there is a **dual health insurance system**, divided into public health insurance and private health insurance.

You can get yourself insured "voluntarily" via **public insurance** under certain circumstances:

It is possible,

- if you already had public insurance before or
- if you are able to bring proof of being publicly insured in another EU country.

The contribution to public insurance is 14,6% + 3,3% + additional contribution of your profits. This is actually a lot, because as a freelancer you have to pay this completely by yourself. The minimum contribution per month is around € 210.

With **private insurance** though, your contributions depend on your health status and your individual risk factors (like age, illnesses, lifestyle etc.). The older you get, the more expensive the private insurance will. Two big disadvantages are:

- You have to pay the doctors and your treatments in advance and only get your refund from the insurance company after handing those invoices in.
- It is not possible to switch to public insurance as a freelancer (only if you become "pflichtversichert" – check details above).

## KÜNSTLERSOZIALKASSE (KSK)

And then there is the holy grail of health and pension insurance for freelance artists: Künstlersozialkasse (KSK). This is a governmental organization (not an insurance company) which helps artists to pay their health and national pension insurance. You pay monthly contributions directly to the KSK, but only half of what you have to pay usually as a freelancer. **KSK tops up the other half** and sends the whole sum to your insurance provider.

The monthly contributions are based on your **estimated profit in a year** (= income through freelance artistic work (not salaries etc.) minus your professional expenses). For example: If you estimate to have a profit of € 10.000 the next year you will have to contribute € 154 for your health and pension insurance per month. This estimate has to be done once a year for the following year. KSK does not check how much you actually earn, but they trust your estimation. You can **update your estimate** any time you like though.

This is especially recommended if you have really big changes in your profit – like a big new project, you haven't calculated in your estimation. Those updates will only have an effect on your future contributions, never on your payments in the past.



## BUT HOW DO YOU GET INTO KSK?

There are four main requirements:

- 1** You have to have a **minimum freelance artistic profit of € 3.900 per year**, although there are exceptions if you just left university. In order to proof this profit, the KSK needs to see some **evidence of your artistic work**. This has to be from the last six months or the future and should involve contracts with clients of your artistic work, invoices on your artistic work and copies of bank statements that show that you actually got paid for your artistic work.
- 2** You have to prove that you are **not fake self-employed** (“scheinselbstständig”). This means that your client treats you as a freelancer although you are working more in the style of an employee. So you have to show that you do not follow orders or that there is a hierarchy between your client and yourself, that you can decide from where you work and many similar conditions. If those things are not the case, your client actually has to employ you. **Helpful proof that you are a freelancer** is material and appearances that show that you are eager to win clients, e.g. your own website, business cards etc.
- 3** Also it is important that **you work mostly in Germany**. Of course you can have guest performances or exhibitions in other countries occasionally, but your substantial amount of working activity has to be here.
- 4** And the fourth basic requirement for getting into KSK is that **you have to be an artist and your activities have to happen in an artistic context**. This requirement is not fulfilled if e.g. you are a photographer and mostly get money from doing photos at weddings. This is not an artistic context, which gets reviewed as such. But if you are a photographer who mostly gets money from showing your photos in magazines or exhibitions, this is perfectly fine.



## FAQ ON KSK

### How long does it take to review my application?

- The KSK examination can take several months, but the insurance coverage starts on the day you send your application. So, for example, you will be reimbursed for 7 months of your higher payments if you are accepted into the KSK 7 months after your application.

### Is it possible to be employed AND in the KSK?

- Yes! You pay your health insurance through the work you earn more money in (freelancing or employment). Your pension insurance has to be paid through both though.

### What can I do wrong?

- The most important thing is that you answer the letters from KSK as soon as possible. Otherwise, they will say that you are not interested in joining the KSK. And in general, always communicate well with KSK and be transparent when something changes with you. Let them know immediately if you have children, if you start studying, if you get a job or social benefits, etc.

### What about KSK and fellowships/stipends/grants?

- The details in your stipend contract are critical:
  - Option A: if you get money from the funding organization and do not have to do anything specific for it = usually tax-free, BUT it does not count as artistic work evidence for KSK.
  - Option B: if you get money and do something for the funding organization = not tax-free, BUT you can use it as evidence of artistic work for KSK.

### Who can help me with the application?

- Get advice from an association or a KSK expert who can help you with the application.

→ for KSK consultants, see also the "Helpful links" chapter

## STATE PENSION INSURANCE / RETIREMENT INSURANCE

If you are employed or insured through the KSK, you make contributions to the state pension insurance automatically (it's also the cheapest way to do so). This is good because through this you claim a **right on a German pension** in the future on the one hand. On the other hand: If you want to stay in Germany for a longer time, you need a **permanent residence permit/"Niederlassungserlaubnis"** (with full access to the labor market and no need to prolong it regularly). In order to apply for this, you have to prove that you paid regular contributions over 5 years to the state pension fund!

If you at some point leave Germany and you are not an EU citizen, you can get a refund of some of your pension insurance contributions after two years. This is possible with an application on the website of the pension insurance.

## UNEMPLOYMENT INSURANCE

The unemployment insurance pays you monthly benefits (**Arbeitslosengeld I / ALG I**) in case of unemployment. Unfortunately it can be only used by employees, who have been employed for at least 12 months within the last 30 months. If you are eligible for it, you get the benefits for half the time you have been employed, e.g. you were employed for a year – you get ALG I for six months.

As a freelancer you can apply für **voluntary unemployment insurance**, but only under quite complicated circumstances: You have to have been employed and got unemployed and are going to start a completely new freelance activity now.

## OPTIONAL INSURANCES

### Accident insurance

- Recommended for performing artists, because they often have work-related injuries (trip on stage etc.)
- It pays more treatments than your regular health insurance
- It can give you access to a compensation payment if you are not able to work
- It is included in employment, but freelancers to not have it automatically but have to decide and pay for it extra

### Professional liability insurance

- In case you break something of someone else, this insurance covers the costs
- E.g. you work with installations or in exhibitions where you destroy or break worthy material

### Property insurance

- Important e.g. for musicians, who have very expensive instruments

### Event liability insurance

- If you are the organizer of an event this is very recommended
- It pays if someone gets injured during your event or something gets broken
- It is not too expensive and you can book it for singular events

→ **Tip: For all insurances you can always get a free consultation from a specialized insurance broker. They are free of charge for you because they get their fee from the insurances.**

The workshops "TAXES" and "INSURANCE" were held in English and conducted by **Sebastian Hoffmann**. He is a consultant at "touring artists", the German mobility information center for internationally working artists. "Touring artists" is a joint project of the International Society for the Arts (IGBK), the International Theatre Institute (ITI) and the Dachverband Tanz, funded by the Federal Government Commissioner for Culture and the Media (BKM).



# TAXES



## SELF-EMPLOYMENT ≠ EMPLOYMENT

### Self-employment

You work for clients, nobody tells you what to do and where to work, you write invoices.

If you want to work "free", you must register with the tax office that is responsible for you. You will then receive a **tax number** for self-employed persons. This number changes automatically when you move to another city or district, i.e. when you change the tax office. As a self-employed person you have to pay **income tax** on your profits.

**profit = income – business expenses**

For this purpose, you have to **file a tax declaration once a year**.

## TRADE („GEWERBE“) ≠ FREE PROFESSION („FREIER BERUF“)

### Trade

Trade activities are, for example, the sale of goods (including online stores). A gallery, a music label, a company, an agency or a distributor is also considered a trade. If you are engaged in commercial activities, you must register this with the **Trade Licensing Office** for a small fee. You are also required to become a member of the **Chamber of Commerce** and pay membership fees. If the profit

### Employment

You have an **employer** who tells you what you have to do. As an employee, you automatically have statutory **health, long-term care, pension, unemployment and accident insurance** (except for mini-jobs), half of which is paid by your employer. Your income tax is automatically deducted from your salary every month. It is called "wage tax" (Lohnsteuer). You will also continue to be paid if you go on vacation or get sick. If you become unemployed, you will get better benefits if you have been employed for 12 months.

→ **You can also be part employed and part self-employed at the same time.**

### Free profession

Some professions are called "freelance professions". Your work is freelance if, for example, you are an artist or designer of artistic works and work in an **artistic context**. Teachers or trainers in an **educational context** are also considered freelancers. As a freelancer you have some **advantages**: You do not have to pay a registration fee at the trade office. You do not have to become a member of

of your trade is higher than €24.500 per year, you have to pay **trade tax**.

the Chamber of Industry and Commerce and you do not have to pay trade tax. However, it is important that you fill out the questionnaire for tax registration before you start your activity.

## QUESTIONNAIRE FOR TAX REGISTRATION

In the questionnaire you must provide the following information:

- What kind of self-employed work do you do?
- Approximately how much profit will you make from this activity per quarter?
- Do you want to display value-added tax? (Advantages and disadvantages see below)
- Do you want to apply for an international VAT number to be able to issue invoices outside Germany?

After you have filled out the questionnaire, you will receive **your tax number** from your local tax office. You need this tax number to be able to write invoices.

## TAX NUMBERS IN GERMANY

In Deutschland gibt es drei verschiedene Steuernummern:

### Tax ID number

This number is created automatically after registration in Germany and remains the same throughout your life. It is used for employment contracts. You do not use it on invoices.

### Tax number

This number is requested via the tax registration questionnaire. It can change if you move and have a new tax office. If you have several different activities, you can have several tax numbers.

### International VAT ID No. (EU VAT ID)

You need this number if you conclude contracts outside of Germany but within the EU or if you issue invoices in another EU country.

## HOW DO YOU INVOICE?

For each service or product you sell, you must write an **official invoice**. You can send it as a PDF, it does not need to be signed. You do not have to show these invoices to the tax office unless they ask for them. All invoices must be **kept for at least 10 years**.

- Your address
- Your tax number (and/or your International VAT ID number)
- The address of your client/customer
- If the invoice is going to another EU country: the international VAT ID number of your customer.
- Date when you wrote the invoice
- A consecutive invoice number (e.g. 2022-01, 2022-02, ...)
- A detailed description of the activity/goods you are invoicing (amount, price, location, service period, etc.)
- An information about the value added tax (VAT): VAT rate (7 or 19 %) or the reason for exemption.

## INCOME TAX

If you're a habitual resident in Germany for more than 183 days a year, you have to pay income tax in Germany. You have to pay income tax on all income, regardless of whether you earned it in Germany or in another country. However, there is an **exception**: If you earned less than € 10,347 in 2022, you do not have to pay income tax. Self-employed people pay income tax on their profit. The profit is your **turnover minus income-related expenses**. Income-related expenses are costs you incur in connection with your self-employment e.g. rent for a studio or a business meal (here you must request and keep a special receipt called „Bewirtungsbeleg“). If you are both self-employed and employed, all income is added together and taxed. The profit from the self-employment then retroactively increases the income tax rate of the employment (except for mini-jobs).

As a self-employed person, you must file **an income tax declaration**. Normally the deadline for this is July 31st of the following year, so for example 31/7/2020 for income from 2019. Through Corona we have different deadlines for the years 2021 and 2022. For 2021 you have to file your income tax return by October 2022 and for 2022 by September 2023.

## Work independently abroad

If you work abroad, you have to pay attention to **double taxation**. Double taxation means that your client abroad deducts taxes from your fee and you have to pay taxes again in Germany. However, you can have your client abroad issue you with a tax deduction certificate. You can then submit this certificate to your tax office. This means that you will have to pay less tax in Germany.

## SALES TAX / VALUE ADDED TAX

Sales tax is payable on the sale of products and services. It is a final consumer tax, which is borne by consumers or buyers. You can decide whether you want to display sales tax or not. The regular sales tax rate is **19 %**. The reduced VAT rate is **7 %** – this applies e.g. to copyrights / licenses of artistic services (example: someone uses your text).

If you report sales tax on your goods or services, you are entitled to **reclaim from the tax office** the sales tax you have paid on goods or services purchased by others for your business. It is worthwhile for you to report VAT if you have many business customers or many expenses.

## Small business rule (“Kleinunternehmerregelung”)

If you have made **less than € 22,000 in sales** in the past year, you are a “small business owner” in Germany and can opt out of charging VAT. As a small business owner, however, you cannot reclaim any sales tax.

Not reporting sales tax is worthwhile for you if:

- You have mainly private, VAT-exempt customers.
- You don't have many operating expenses.

## Sales tax exemption

Some professions are generally exempt from sales tax. These include some artistic professions, such as performing artists, directors and stage choreographers. The **exemption (according to § 4 No. 20 a) UStG) must be explicitly applied for and costs a fee.**

→ See “Helpful links” chapter

## VAT on international invoices

If you are liable to VAT and work in another EU country, you need an international VAT ID number. This number is only used within the EU. You must show this on your invoices.

There are very different rules depending on whether you buy or sell goods or services, whether your customers are private individuals or companies and in which country you provide your services or where you sell your goods. You can find an orientation for the different regulations on [touring-artists.info](https://touring-artists.info).

## COOPERATION WITH OTHERS

If you often work with the same people, you should consider in which legal form you want to do it.

### Gesellschaft bürgerlichen Rechts (GbR for short)

The **GbR** is quite simple to set up. You and your colleagues have to fill out a questionnaire. A GbR gets its own tax number and can issue invoices. It does not pay income tax itself, but the payments to you as partners of the GbR are taxed by you. So you pay income tax on the profits you receive from the GbR. These profits are not counted towards your small business limit. A disadvantage of the GbR is that **all partners are liable with their private assets** – there is no special protection.

The formation of a GbR is worthwhile for bands, collectives, festival organizers who do not invest much or organize small projects with public funds.

### Association

An association needs at least seven members and a democratic procedure (general meetings, board elections, etc.).

### Gesellschaft mit beschränkter Haftung (short: GmbH)

For a GmbH you need a founding capital of at least € 25,000. The foundation is much more complex and complicated than the foundation of a GbR. But you are only liable with the assets of the GmbH and not with your private assets

### UG with limited liability

Minimum investment € 1, but reserves must be formed: You must save 25 % of the annual profit until € 25,000 is reached. Then the UG can be converted into a GmbH.

## TIP:

The legal forms association, GmbH and UG are also called "legal entities". You can all apply for non-profit status. This means that you do not work commercially and do something for the community. Through the non-profit status there is a sales tax exemption for own services. In addition, you have more possibilities to disburse funds, e.g. to people who cannot issue invoices.

# FUNDING FOR THE INDEPENDENT PERFORMING ARTS IN GERMANY

## WHAT IS CULTURAL FEDERALISM?

In Germany, there is an order in which cities ("municipalities"), states, and the entire country ("federal government") are responsible for cultural funding. First the municipality or the city in which the project takes place is responsible, then the state and then the federal government. So **money always has to come from the municipality first, then from the federal state and then from the federal government**. Hamburg is a special case because Hamburg is a federal state and a municipality at the same time (this is called a "city state", Berlin and Bremen are also city states).

## WHAT TYPES OF FUNDING ARE THERE?

### Public funds

Public funds come directly from local, state and federal governments. These funds all have the same legal basis. These rules are described in a document: "**ANBest-P**". This is an abbreviation for "Allgemeine Nebenbestimmungen für Zuwendungen zur Projektförderung". All public sponsors refer to this document.

### Private promotion

Grants come, for example, from **foundations or funds** that are considered private. Each foundation and fund decides for itself what they support, why it is supported and how it is supported. Many foundations only give their money to non-profit organizations. That's why it's important to look beforehand at which projects are being funded

## PUBLIC FUNDING IN HAMBURG

### Behörde für Kultur und Medien Hamburg (short: BKM)

BKM Hamburg has a **submission deadline** once a year, usually on November 15th. It applies to projects for the next season. So the projects can take place between August 1st and July 31st of the following year. The **maximum funding amount** is € 50,000 per project. You apply via the online application portal (open from October 1st and November 15th). This grant is a general theatre grant.

→ See chapter "Helpful links"

Other types of funding within BKM:

### Research funding/Scholarship

This funding is intended for research by artists, with no pressure to produce a performance or the like.

### Promotion of young talent

You can apply for this funding if you have been working as an artist for less than three years.

### Basic funding

It is intended for groups or individuals who have been working in Hamburg for a long time. Here, for example, regularly used infrastructure (technology, rent, etc.) can be supported.

### Concept promotion

This funding runs for three years. You can apply here if you have already worked in Hamburg for a while and have developed a concept over three years in the field of performing arts.

### Intercultural Funding (BKM)

This grant is for **intercultural projects**. The **deadline** is usually the December 1th for projects happening in the next year. This funding is not limited to the performing arts, but is open to all whose cultures and points of view are not sufficiently represented in the cultural sector. The amount of funding averages between € 3,000 to € 8,000 per project.

### Elbkulturfonds (BKM)

This funding is useful for larger projects, as the minimum **funding amount** is € 50,000 per project. Here, larger and special projects are funded that are not included in the typical funding programs. Here it is worthwhile to have already done some projects in Hamburg in advance, so that you are a little bit "known".

In addition, there is funding from the various districts (boroughs) in Hamburg. This mainly involves district cultural funding and socio-cultural funding.

### Hamburgische Kulturstiftung

This foundation is a congregation for many smaller foundations in Hamburg. This has resulted in a funding pot. The **maximum funding** is € 15,000 per project. The **deadlines** are February 10th, May 4th and September 15th. The foundation primarily supports young artists, music and projects with children and young people.



## RESIDENCES IN HAMBURG

### K3 Residence

The residency always starts in mid-August and goes until mid-April of the next year. The call for applications is always published in the summer for the next year.

### Fleetstreet Residency

Groups or individual artists can apply for **periods of between one and three months** to work in the Fleetstreet space. There is € 2,000 **scholarship money** per month. If the group/ individual does not live in Hamburg, an **apartment** (3 rooms, kitchen, bathroom) is provided and there is an additional € 1,000 **expense allowance**. The **deadline** is usually in the fall, this year it was September 15th, 2022.

#### Side note on film funding:

**BKM Hamburg** only funds cinemas or festivals on a project basis. But there is **MOIN Filmförderung** for Hamburg and Schleswig-Holstein. There are various funding programs for the different stages of work on films. There is also the **Hamburg Kreativ Gesellschaft**. It is a good contact partner for filmmakers in Hamburg.

## FEDERAL FUNDING

### Fonds Darstellende Künste e. V.

The fund allocates federal funds. It was established by the government to support theatre projects in the independent scene. Note in this funding:

- You can only apply if there is already funding from a municipality or state.
- There are usually several deadlines per year.
- It is not clear at the moment exactly how the funding will continue after the Corona aid programs.

## SOCIOCULTURE – AN AREA OF ITS OWN

In Hamburg there is a very good network and website for socioculture: It is called **Stadtkultur Hamburg**. Socioculture is particularly concerned with **cultural participation**. As many different people as possible should be able to participate without encountering barriers. There are overlaps with the areas of intercultural, inclusion, art and political education. There

are many **sociocultural centers** in Germany. They also have **their own funding programs**.

### Fonds Soziokultur

Here, only non-profit project sponsors (for example, certain associations) can apply for funding. The "General project funding" is suitable for individual persons and groups. Interdisciplinary projects are funded here. The funding amount is between € 3,000 and € 30,000.

### How do I combine funding?

You may combine some grants, but not all. Generally speaking:

DO NOT COMBINE	COMBINE
<ul style="list-style-type: none"> <li>- 2x the same program for the same project</li> <li>- Fonds Soziokultur and Fonds Darstellende Künste = 2x money from the federal government</li> <li>- from 2 different areas of the same funding body, e.g. Elbkulturfonds + Project funding BKM Hamburg</li> </ul>	<ul style="list-style-type: none"> <li>- private and public funding (e.g. foundation + ministry)</li> </ul>

## ASSOCIATIONS

### Dachverband freie darstellende Künste Hamburg e. V. (short: DfdK Hamburg)

The DfdK is a federal state association. You can become a member as an individual or as a group. You can find the office and rehearsal rooms they rent out at Wartenau 16, House A.

The tasks and offers of the DfdK are:

- **Initial consultations** for newcomers
- **Rehearsal room** rental
- Small grants awarded for **touring and revivals (Wiederaufnahme)**
- Organize events to **network** with colleagues
- **Regular newsletter**

### Bundesverband Freie Darstellenden Künste e. V. (short: BFDK)

All federal state associations are members of this association. The association makes cultural policy at the federal government level. It regularly publishes a newsletter with the most important deadlines for various grants. It's best to sign up for the newsletter!



**Maike Tödter** has been a freelance production manager and dramaturg at Zwei Eulen in Hamburg since 2012. In addition, she works continuously with FrI. Wunder AG (Hanover/Berlin) and the festival Familia Futura (Dresden/Leipzig).



# WRITING FUNDING APPLICATIONS: CONCEPT

## DEFINE YOUR PROJECT

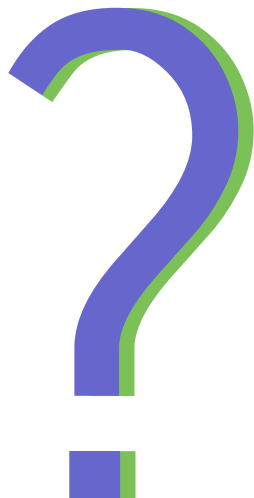
In Germany, there is public project funding from the city, the state and the federal government. You can also apply for private project funding, e.g. from foundations.

→ see also documentation of the "Funding for the Performing Arts" workshop

If you want to get money for art, it is important to describe **your work as a project**. A project has a specific goal and you only do it once. A project has a clear beginning and a clear end. You can also plan what resources (e.g. money) you need for this project.

**Example:** You want to make a movie. The goal is the showing of the film. The project starts with you writing the script. It ends with the first screening.

### These questions will help you develop a project:



- What is your central idea?
- What exactly do you want to do? What will it look like?
- How will it be done?
- Where is this going to happen?
- How much time do you need for this?
- Is your project of public interest?  
(This point is important to get funding.)
- What is your goal?
- Who is your target audience?
- Do you have cooperation partners or supporters?
- Is your project unique?
- How much money do you need for your project?
- Who do you want to work with on the project?

## FUNDING APPLICATION

Before you apply for funding: Get to know the institution you want to get money from. Read the **funding guidelines**. They will tell you what information your application must contain and what you have to consider. Find out whether you are **eligible to apply** – in other words, whether you are allowed to submit an application. Take a look at which **requirements** your project must fulfill for funding and which **documents** you must submit. And make a note of the **deadline** for submitting your application!

The application consists of several parts. You have to answer the following questions:

Who are you and what do you want to do? (**short project description**)

How much does it cost? (**cost and financing plan**)

What exactly are you doing? (**detailed project description**)

Who is involved? (**short CVs**)

What have you done so far? (**work samples**)

Where are you doing your project? (**proof of venue**)

What do you bring into the project? (**own contributions**)

Have you already started? (It's important that you haven't started your project yet)

If you do not understand something or are unsure, you can call the funding body. He or she will be happy to help you! It often helps to ask friends or acquaintances if they have experience with applications. They can certainly give you advice and support you.

→ **Tip: Take a look at which projects have been funded before. This way you can find out whether your project fits well into the funding program. Often, you will also see which project received how much funding. This is a good guide for you!**

### Application form

With the help of the application form, the sponsor gets a quick overview of the project and the applicants. In the form you have to enter your contact details, a short description of your project (usually max. 2,500 characters) and the most important data from your cost and financing plan. You must also indicate the time period of your project. It starts on the day you want to spend the first money.

When you are done, check your spelling and whether you have really filled in everything. It is especially important that e.g. your e-mail address or your IBAN are entered correctly.

### Short description

In the short project description in the application form, you often have a maximum of 2,500 characters to describe your project as precisely as possible and to convince a jury of the project. Remember that a jury reads a lot of applications: If the short description is not convincing, they may not even look at your detailed project description. **The short project description is therefore the most important text in the whole application!**

### Exposé / Detailed project description

You can usually attach a detailed project description as a PDF to your application. In it, you should explain your idea in a way that strangers can understand. Present your concept as concretely and precisely as possible and describe why it is special.

### Example of the structure of an exposé

1. Try to describe your **central idea** in 1 – 2 sentences: What is special about it?
2. What is the **reason** for your project?
3. What is your **motivation**? Why is your project important? Why is your project socially relevant?
4. **Realisation**: How do you proceed? How do you work? How exactly do you want to create your project? Which method do you use? Which time schedule do you have?
5. **What shape** will your project take? What will your project look like? At this point you have to speculate a bit, because you usually can't tell what exactly your project will look like in the end. Try to describe as precisely as possible how you envision your project.
6. **For whom** do you do the work (which audience)? How do you want to draw attention to your work? It is good to know who your project is aimed at.
7. Who are your **(cooperation) partners** and why? (6. and 7. can also be exchanged in the order)
8. **Who** will you be working with? (Include short biographies of your core team).



**Moritz Frischkorn** works as a choreographer, curator and theorist in Hamburg, Berlin and internationally. He develops interdisciplinary performances, publications and exhibitions. He is interested in complex systems of movement and their choreographic control in social sub-areas as diverse as public space, international retail chains or social protests. Moritz likes to write concepts. [www.moritzfrischkorn.de](http://www.moritzfrischkorn.de)

**Héja Netirk** is a Kurdish artist from Mardin in southeastern Turkey. Coming from literary studies, Héja deals with migration and integration politics of Germany, decolonization and women's oppression as well as performance and its relation to Kurdish history and society. About her artistic practice is central her experiences as a woman in exile, which she presents in various forms of art - singing, acting, film.

# WRITING FUNDING APPLICATIONS: FINANCES AND TEAM

## BUDGET PLANNING: THE COST AND FINANCING PLAN (KFP)

To develop your KFP (Kosten- und Finanzierungsplan), you need to be clear about what kind of project you want to do:

- Is it a small or large project?
- Is it your first project or your first project here in town?
- Where do you stand in your career and what is possible for you to do at this point?
- For which funding can you apply with which budget amount? Some sponsors have a minimum and a maximum budget (e.g. € 10,000 – € 50,000).

For example, if you have never done a project before, it is unlikely that you will be approved by a jury for a project with a budget over € 100,000.

→ **Tip: Always remember that your concept has to inspire on paper! For this, the KFP should also be convincing.**

## INCOME IN A KFP (= FINANCING)

You write in a KFP how you plan to finance your project. In doing so, you indicate foundations and public funding to which you have applied or still want to apply, e.g. like this:

FUND	SUM	STATUS
Ministry for Culture and Media Hamburg	€ 10.000	approved ( = you already have a commitment)
Hamburgische Kulturstiftung	€ 5.000	to apply ( = you will still make the request)
Rudolf Augstein Stiftung	€ 4.000	requested ( = you have made the request, but no decision yet)

You must indicate here all the applications that you have already submitted. It is very important to be honest and transparent.

## PERSONNEL COSTS IN A KFP

### KSK fee

If you carry out a project, you must pay a fee to the Künstlersozialkasse for the artists you pay in the project (→ see the "Insurances" workshop documentation). So plan for this fee in your KFP! In 2023 it will be 5 % on all net artistic fees in your KFP. You can see which fees count as artistic fees in a long list on the KSK website. It does not matter if the specific persons in your project are insured via the KSK or not. It only depends on whether they work artistically.

### Recommendation for minimum fees

Many juries and funders are now taking into account if fees are too low or unfairly calculated. There is a recommendation for minimum fees from performing arts associations.

→ See documentation of the "Defining your fee" workshop

### Production management

Finding production managers is not that easy. In many cities there are different production offices or production collectives – just ask them! If they don't have time themselves, they may have recommendations for other people. By now there has developed a mailing list where you can send requests for production managers all over Germany. If you send such a request to [Superproducers@lists.notraces.net](mailto:Superproducers@lists.notraces.net), it will be distributed to all who have subscribed.

### Challenge: How to deal with different fee standards

There are participants who charge higher fees than others in the production. This concerns for example technicians, graphic designers or people who take care of the photo or video documentation. It is difficult to create a good balance in the whole team and still make sure that these people do not have to deviate from the standards they fought for. Therefore, you should talk well in advance with the people and find compromises together.

When looking at the fees, also pay attention to who in your team has to pay sales tax. People who, for example, have to pay 7 % or 19 % VAT on their fees to the tax office should receive higher fees. It makes sense to add this information to the explanations in the KFP,

for example:

POSITION	PROVIDER	DESCRIPTION	SUM
Actress	Patti Pattern	6 weeks of rehearsals, 3 performances	€ 5.000
Production Manager	Eddi Example	7 weeks (incl. 19 % VAT: € 950)	€ 5.950

### Material costs

Think carefully about what **material you will need for your project** and also what **administrative costs** will be incurred. Many sponsors require, for example, that you handle

the project through a separate bank account only for the project (= **project account**). You should also plan the costs for this in your KFP. Think also about technical rent, rehearsal room rent, travel, accommodations and what else you need.

## DIFFERENCE INCOME-EXPENSES

It is especially important that the income in your KFP must cover the expenses. You should therefore insert a line at the end of the KFP in which the difference is calculated and results in € 0.00, i.e. **income minus expenses = 0**.

### TIPS

A KFP is allowed to change during the project. However, you must communicate these changes well to the funders.

The KFP should reflect your concept. If music plays a big role in your concept, it makes sense that musicians get higher fees in the KFP than perhaps in other projects whose focus is not on music. If, for example, you are planning a very simple stage design concept, the stage design position should not be so high in the KFP.

Some funders have their own templates for a KFP. These can be helpful if you do not have your own. Sometimes it is mandatory to use this template, sometimes you can use your own. For the Behörde für Kultur und Medien Hamburg you will find a template.

## PRIVATE FUNDING: MONEY FROM FOUNDATIONS

You can apply for additional funds through foundations. It can look more professional if you have more than one funder. You can research which foundations fund projects in your area. Funds from foundations are private grants. You can combine **private and public funding**. There is no right or wrong way to plan your grants. If the funding guidelines allow it, you can receive all the money for your project by applying to only one institution. Or you can divide it among different institutions. Trust your intuition.



→ **Tip: If you have planned to receive money from a foundation in your KFP and you don't get the money, that's not a big problem. Before you get the public funding, you have to submit an updated KFP anyway.**

→ See documentation of the workshop "Funding for Performing Arts"

## HOW DO YOU PUT YOUR TEAM TOGETHER?

Everyone has their own expectations of the team. **Artistic**, but sometimes also **personal** or even **political** reasons play a role in the decision. For some, artistic expression is the most important thing. Some attach great importance to getting along well with their team above all else. Some want to give people a chance who might get few such opportunities.

If you ask yourself who you need for your project, you will also get a clearer idea of how big your project will be. After that, you can better assess whether it's already the right time in your career for this project or whether you want to scale it down.

### When do I address my team?

Your idea is still a bit vague, but you want to work with that one great actress? You have this one composer in mind for the music of your play? If you are not yet in contact with these people, you should still **contact them early**. Many are happy to receive a request at an early stage, e.g. before the proposal is submitted. For the application itself, it is often helpful if you already know the names of the main participants, but the whole team does not have to be known already. Or you can write **"first name last name (requested)"** in the application, if you do not have a fixed appointment yet.

In addition, an early exchange with the artists is often helpful to talk roughly about fee ideas, but above all to exchange artistic ideas that may help you for the application.

## THE CHALLENGE OF FINDING YOUR WAY IN A NEW SYSTEM

If you have experienced **another art and culture system** (e.g. in another country), it is often difficult to understand the German system. It is unfair that one's own biography and expertise is often not or little acknowledged in the new system. And it is a great challenge to start all over again. It is also a difficult challenge emotionally. In such situations, it can be helpful to find colleagues and acquaintances who have had similar experiences, in order to be able to exchange ideas about the emotional strain in the arts and culture sector.

## TIPS

It is enormously important to talk about the expectations of everyone involved before you start working together. How do you want to work together? How much money has been budgeted? Who will take on what role and who will bear what responsibility? Clarify these questions beforehand. This way you can often avoid misunderstandings and disputes.

In many cities, professional associations offer networking events. In Hamburg, for example, this is done by the Dachverband freie darstellende Künste e. V. Here you can meet other artists from your discipline, e.g. from the performing arts.

**Moritz Frischkorn** works as a choreographer, curator and theorist in Hamburg, Berlin and internationally. He develops interdisciplinary performances, publications and exhibitions.

→ see chapter "Writing grant applications: Concept"

**Regina Rossi** was born and raised in Brazil. She studied theatre, choreography and performance studies in Porto Alegre, Amsterdam and Hamburg. Since 2009 Rossi lives in Hamburg and produces her own work at Kampnagel, which is shown throughout Germany. Since 2018, Rossi has also placed a focus on her work on the production of performances and on teaching dance and performance to children and young people.

# WRITING FUNDING APPLICATIONS: PROJECT PLANNING AND ACCOUNTING

## NOTICE OF GRANT / GRANT AGREEMENT

Your application has been approved. Now you will receive a grant notification/funding contract (=Zuwendungsbescheid). Here you are officially guaranteed the money and you will be informed about which **tasks and responsibilities** are associated with a grant and which **rules** you must comply with. Read it carefully and observe all requirements and deadlines. Every grant has different rules! Before you start, you should know them..

### Time Periods

There are different time periods within a funding project:

- Shooting or **rehearsal period** (e.g. January and February)
  - This is an internal project period.
- **Project period** ( e.g. January to August)
  - This is the duration of your project, e.g. until the premiere.
- **Approval period** (= "Bewilligungszeitraum" e.g. January to October)
  - This is the period in which you are allowed to spend money.

A special feature of the BKM Hamburg is that expenses are only eligible until the premiere. The reason for this is that the BKM supports the development of the artistic project independently of the actual audience response. This is not the case with many other sponsors. Make sure that the performance period of your team is before the premiere, otherwise you may have to bear the costs yourself. However, you can finance the costs from the premiere onwards through other sponsors or co-production partners. In this case, they must not appear in the BKM's KFP or must be singularly presented.

But it makes sense to communicate that you are doing so.

**By the way:** Although the BKM Hamburg only funds up to the premiere, it is a prerequisite that you play at least five performances.

### Responsibility as applicant

As a funded person, you must comply with the guidelines and ancillary provisions of the funding partners. These are often similar. But sometimes there are also differences in what the different funding partners support and what they do not. Therefore, it is advisable to study the so-called "**ANBest-P**" regulations carefully. You will receive them with your contract. Some items, for example, are tied to a sponsor and can only be billed through that sponsor. Further notes in the contract are:

- You must handle the funding economically. The money may only be spent if the expenditure was necessary for the project.
- You must prove what you have spent the money on. (= proof of use "Verwendungsnachweis", see below).
- You must confirm that you have read all the information (e.g. the "ANBest-P").

→ **Tip:** Even if you hire a production manager to administer the funds for the project, you as the project owner and grant recipient are responsible for the realisation of the project and the proper use of the grant money. If something goes wrong, you will have to deal with it, for example, repay the money. So keep an overview and discuss things well with your team.

## IMPORTANT FIRST STEPS

Congratulations, you have received a grant! Now the work starts. The most important next steps are::

- |                                   |  |
|-----------------------------------|--|
| - Update cost & financing plan    | - Plan call for funds                    |
| - Request early start of measures | - Build and inform team                  |
| - Open project account            | - Rehearsals / shooting / recording plan |
| - Issue powers of attorney        | - Inform cooperation partners            |
| - Develop schedule                |  |



### Update of the KFP and the project progress

It is important that you consider the sponsors as partners. They also like to know about what is happening in the project. Usually a lot of time has passed between the submission of the application and the approval and **changes** have occurred. If the project develops in a different conceptual direction or there are changes in the team, if time periods change etc., you must inform the funding partners about this.

In most cases, you must submit an **updated KFP for the conclusion of the funding contract**. Deviations between the KFP at the conclusion of the contract and at the conclusion of

the project must be justified if they are **larger than 20 %**. Therefore, you should have a KFP that is as realistic as possible and that will become part of the funding contract.

**Example:** When you submitted your application, you stated that you would like to pay an actress a fee of € 5,000. You have now thought about your concept for a few weeks and realized that you don't actually have to rehearse for as long as you thought. But now you need a musician. Therefore you want to give the actress only € 3,000 and hire a musician who gets the remaining € 2,000. This is a clear deviation (more than 60 %) from your application in terms of content and finances. Therefore, you should justify it and update your KFP.

**Note:** For **new positions** that were not in the KFP when the contract was signed (such as the musician in this example), you must always send an updated KFP, regardless of the 20 %.

### Early start of measures

After you have received approval for your funding, you should apply for an **"early start of measures"**. In this way, you can spend funds from the day of the approval of the early start of the measure. To do so, write an informal mail to your contact person at the funding body. For example like this:

Subject: **Project XYXYXY, Project Number** | Early Start of Measures

Dear Ms. **XY**, Dear Mr. **XY**,  
regarding our positively decided application for the project **"XYXYXY"**, I request the approval of the early start of the measure as of **date**. The early start of the measures is necessary because of the **reasons you have to spend money earlier**.

If you have any questions, please do not hesitate to contact me.

Warm regards,  
**First name Last name**

Some sponsors have a form that you must fill out. A retroactive start of the measure is not possible.

## Power of attorney

If you want someone else from your team to be able to talk or write emails to the funders about your project, you need to send a communication authorization to the funder. This can look like this, for example:

Subject: Power of attorney **"Project title"**

I hereby authorize - Your **first name last name**, project owner **"Project Title"** – **first Name + last Name of the authorized person (+ Mail and Phone Number)** for the project **"Project Title"** to take all necessary steps on my behalf for the processing of the grant. This concerns in particular, but not limited to:

- Application
- Signing of grant agreements
- Accounting
- Factual report and proof of use
- Communication with sponsors

Here, these steps refer in particular, but not only, to the funding provided by **Sponsor 1, Sponsor 2, ...**

**Place, the XX. XX. 2023**

Signature **First Name Last Name**

Recipient Project **"Project Title"**

You must sign the power of attorney and then you can send it by mail or scanned to the funding body.

## Project account

Set up a **separate project account** at the bank for **each project**. Pay attention on whose name it must run! Often it must be the name of the funding applicant. The account costs additional money. You should already take this into account in the cost and financing plan. With your own project account, you have a very precise overview of which payments and

which income were made and when. It is also much clearer for the sponsors if you have a project account. Each entry in the project account can be assigned a **"successive number"**. This "successive number" must then correspond exactly to those in your receipt list. This way your account statements and your receipt list are always easily comparable. A project account is also good for your tax return: There is **no mixing with** your private expenses and income. In addition, **you can transfer your own fee** from the project account to your private account. This is important for many sponsors.

→ **Tip: You can deduct bank account costs from your taxes. However, this is only possible if you do not finance them through the funding.**

If you do not have a German passport, find out in advance at which bank you can open an account. In this case, plan approx. **6-8 weeks for opening an account**.

## Schedule

Plan a few important **milestones**: When will you spend money on travel? When do you have to pay for technology? How long will you rehearse and where? Think carefully about what is important in which project phase. Many project teams work with a **shared calendar** in which important dates are recorded.

## Call for funds

After you have been approved, you should consider as precisely as possible at what point in time you will spend how much money. This is important, because you have to **request (= order) the money from the sponsor early**. You should do this at least six weeks in advance. There is an extra form for this purpose. This will be sent to you with the funding contract. Attention: As soon as you have the money on your project account, you have to **spend it within a certain time**. At the Hamburg Ministry for Culture and Media, you have eight weeks to do this

## Example:

You will receive a grant from the BKM Hamburg in the amount of € 50,000.

On 1/3/2023, you will submit a first call for funds.

It states that you would like to have € 10,000 of your grant transferred to your project account by 14/4/2023.



On 14/4/2023 the € 10,000 come to your account.  
So you have to spend those € 10,000 until 9/6/2023 (= 8 weeks later).

→ **Tip: For good call-of-funds-planning, you should consider when your team should receive its money. Agree with them in the contract whether you will pay them in one sum after the project or in two installments, for example.**

## CONTRACTS, COMPARISON OFFERS, INVENTORIES AND KSK

### Contracts

You should sign fee contracts with all participants in the project. This will save you trouble if conflicts or unforeseen situations arise during the course of the work. Important components of contracts are, for example:

- Rehearsal times and location
- Performance times and venue
- Fee (including sales tax)
- **Payment of the fee** (When? In one sum or in installments?)
- Consent to the creation and use of **image material**
  - e.g. for advertising and documentation: pictures and videos showing the actors or actresses, or the stage set
- Determination of **rights of use**
  - For example, in contracts with photographers: How and to what extent are you allowed to use the photos?
- **Insurances:** Specify that participants must have their own health and liability insurance.
- **Cancellation/postponement:** Specify what happens if the performances have to be cancelled or if participants fall ill: Will they still receive a fee? In what amount?
- ...

In addition, you must make it clear in the contract that the parties involved are independent and not bound by instructions. Otherwise, you would have to hire them.

### Comparison offers

For each purchased good or service with a net value over €1,000 you have to get three comparative offers before (!). Then you have to choose the cheapest one or justify why you

do not choose the cheapest one.

### Examples:

- Material
  - Loudspeaker
  - Stage design elements
  - Jewelry (costume)
  - And much more, which costs over € 1.000 net
- Personal
  - Production management
  - Technicians
  - Assistants
  - And many more who get more than € 1.000 net fee

→ **Tip: For actors, directors and graphic designers, for example, you do not need comparative offers, even if they earn more than € 1,000. Their artistic performance is unique and therefore not comparable.**

### Inventory

If a single item costs **more than € 800** net, you have to "inventory" it. For this you have to keep an inventory list. Items costing more than € 800 net officially belong to the sponsor after the end of your project. Therefore you have to justify in the list how you will use this item, e.g. in your next projects. This way you can keep it.

**Example:** You buy a beamer for the project for € 1,000 including VAT. In the inventory list you write that you bought it (instead of renting it cheaper) because you will need it in your next project "Videopower" in March 2024 to show different videos as part of the stage design.

### "Verwerternummer" with the Künstlersozialkasse (KSK)

Part of the funding of the KSK comes from the state. Another part comes from those who engage and pay artists (e.g. you!). They are called "**Verwerter\*innen**". Therefore, Verwerter\*innen have to pay a certain amount to the KSK, which is derived from the artistic fees paid. In 2023, this will be 5 % of all net artistic fees (the share changes every year).

**Example:**

- As applicant / project leader you pay a total of € 10,000 net fees to your artistic team (actors, directors, graphic designers, musicians etc.)
- So you are a Verwerter\*in
- You have to pay 5 % of € 10,000 to the KSK. That would be € 500

Therefore, the item "KSK toll" is included in every cost and financing plan. In order to be able to pay this toll, you must register as a Verwerter\*in with the KSK. To do this, you must fill out a form and send it to the KSK at an early stage.

→ See the chapter "Helpful links" for more information.

**GEMA toll**

GEMA supports musicians whose music is used publicly. In return, those who use music in public must pay fees to GEMA. This applies to you if, for example, you do not compose new music for a play, but use well-known songs. In this case, you must register the following with GEMA:

- Song title and artist
- Playback duration
- Date and time of the event
- Number of visitors
- Admission prices

You should submit this as early as possible, because GEMA takes a long time to write invoices. Unfortunately, it is not easy to estimate how much the fee will be – since you often do not know how much and what music you will use when you apply.

→ Tip: If you know that you will use many songs, plan more money for the GEMA.

**BUDGET MANAGEMENT****What must invoices look like?**

Very important: **Without a proper invoice, the expense is not eligible.** Some funders want to review all original receipts, plus bank statements. Some only want to see them upon request and as a sample. And other funders never ask for them. However, if your project is audited, you must be able to provide the receipts quickly.

**The following information must appear on a correct invoice:**

- the full name and address of the invoicing party
- your full name and address – these must match the name and address on your grant agreement.
- the tax number of the invoicing party
- the VAT identification number (if the invoicing person is liable for VAT)
- the invoice date
- a unique, sequential invoice number, e.g. 2023-1 or 23-01-01. or 001 or ...
- a description of the service (service period, service type, project)
- the sum (net and gross)
  - or the reason for the sales tax exemption
- See documentation of the "Taxes" workshop
- The tax amount

If you buy goods for the project, you need a proper invoice if their value is higher than € 250. For smaller sums, cash receipts plus payment receipts are sufficient. All invoices and bank transfers must indicate the project for which the expenditure is made.

**Private invoices ("Privatrechnungen")**

If participants in your project issue only very few invoices per year (under € 730 total), they do not necessarily need a tax number. These invoices are called private invoices.

**You lost a receipt?**

If you have lost a receipt, you can write a replacement receipt. On it you must justify why you write this receipt and do not have an original invoice.

→ In the chapter "Helpful links" you will find an address where you can create replacement documents online

**TIPS:**

Receipts fade quickly and become unreadable. You should make a copy or scan of it as soon as possible!

For storage, always stick a receipt on a blank sheet of A4 paper. This way you can easily file all documents together. Do not use staples! This will break your sponsor's copiers.

**What expenses are not eligible?**

This is also stated in the ancillary provisions of the respective funding partners. In principle, however, the following items are rarely eligible for funding, unless they are part of the production (e.g. as a prop) or were absolutely necessary. This must then be justified.

- Alcohol
- Flowers
- Gifts
- Parking ticket or overdue fines
- Cab rides
- Public transport (applies to BKM Hamburg)
- Food and drink

**Bundesreisekostengesetz**

The rules for travel, accommodation and meals are regulated in the Bundesreisekostengesetz. Here you can read which train ticket may be bought (no 1st class!), how much can be spent for an overnight stay in a hotel (approx. € 75 or € 20 for private accommodation) and how high the rates for daily allowances are (max. € 28). It is also noted here what the rules are if you work partly abroad and how the rates change then.

**Reimbursement of Expenses**

It always happens that team members have to make expenses for the project, for example for purchases, accommodation costs or a travel expenses. In order to be able to transfer these costs to your team, you need the receipts, proof of payment and an expense reimbursement note. This lists and describes the receipts.

**Table of Receipts for Budget Management**

You enter every payment and every deposit that belongs to the project into a table of receipts. Almost all sponsors have their own templates for this. These templates contain all the important information about expenses and income. Here is an example of a table of receipts:

Successive number	Cost type	Cost type 2	Position	Anbieter*in
1	Cost	Personnel costs	Project management	Pattern, Patti
2	Income	Funding	Public funding	Hamburg Ministry for Culture and Media
3	Cost	Material costs	Technology	Thomann GmbH

Description	Receipt no.	Receipt date	Payment date	Total gross	Payment method
January - April 2022	2022-012	2/5/22	5/5/2022	-€ 2.500,00	Project account
Installment 1	Call for funds from 5/4/2022	5/4/2022	2/5/2022	€ 5.000,00	Project account
Active speaker	1234567	3/5/2022	7/5/2022	-€ 750,00	Cash

The successive number (Lfd. Nr.) corresponding to the entries on your project account is also entered here. For many sponsors you have to submit the table of receipts as part of the proof of use.

→ **Tip: For a good overview of your expenses, you can also create digital folders per expense category ("cost type"). However, it's best to find out for yourself which sorting is the easiest for you.**

**PROOF OF USE / VERWENDUNGSNACHWEIS**

At the end of your project, you will send your sponsors a proof of use. This usually includes the following components:

- a form of the sponsor
  - comparison of your budget plan and actual spending

- Sometimes: table of receipts
- Sometimes: account statements
- Numerical proof of use
- a written report on the project
- Press review

### Numerical proof of use

In addition to the list of receipts, the proof of use also includes a numerical proof. Here you must show how your income and expenses compare with your most recently updated cost and financing plan: What deviations have there been? This is done by means of a comparison of your budget plan and actual spending. It shows whether you made a surplus or a deficit (= minus) in the course of the project. You should structure it like your submitted KFP and show the deviations in %.

If there is any money left over, you will usually have to pay it back as agreed. Before this happens, you should check again whether all participants have really received an appropriate fee or whether someone has worked more than was actually agreed. Then you should increase the fee.

If you have spent too much money, you will have to bear these costs yourself. For this reason, the continuous control of expenses is very important.

→ **Tip: If you have several funding partners, you must clarify in advance who wants original receipts or only copies. Check again whether there was an agreement that sponsors pay for certain items: e.g. Sponsor A does not pay any fees, so you can only submit material costs. You then submit the fees to sponsor B.**

### Project report ("Sachbericht")

The Sachbericht summarizes briefly and precisely how your project went.

In this you describe:

- What was the **core idea** of your project? Why did you want to implement it?
- What has **changed** from the description in your application?
- What were the **project phases**? What was the work process like?

- What **worked well**? What are you satisfied with and why?
- What **didn't work**?
- What was the **response**? (Audience numbers, audience feedback, press, guest performance requests, etc.)
- Is there a **further development of the project in the future**? Or a continuation?

The exact requirements for the Sachbericht vary from funder to funder. They are usually stated in the funding contract. Often the Sachbericht should not contain more than 1-2 A4 pages of text. You do not have to present your project perfectly in your report. It is okay to name challenges or to write what you would do better next time.

### Press review and copies of your marketing material

For the proof of use, it is important that you keep all press articles (online and print) and carefully compile them – e.g. as **scans in a PDF**. You must also keep copies of your advertising. You then send both to the sponsor with the proof of use. **Copies of your advertising** can be, for example:

- Flyers, posters, program booklets
- Newsletter
- Social media screenshots
- Event calendar screenshots

→ **Tip: Make sure that the sponsors' logos are correctly positioned on all print products (e.g. flyers and posters). With many sponsors, you have to get permission before printing. You should not schedule this 2 hours before printing, but ask for it early.**

## OTHER

### Funding and taxes

Public funding granted on the basis of the "Allgemeine Nebenbestimmungen Projekte" (AnBest-P) is not subject to sales tax. However, your fee as project manager is subject to income tax. You must therefore declare it in a tax declaration.

→ See documentation of the "Taxes" workshop

→ **Attention: We are not tax advisors, so you cannot rely 100% on our statements on this. To be on the safe side, you should always ask a tax advisor. Almost every individual case is different.**

### Production Management

A production manager in the team can be a great help and relief. Depending on what you agree, they can take over the following tasks for you, for example:

- Funds Call Plan
- Financial Management
  - Budget monitoring
  - Checking if invoices are correct
  - Payments
- Communication with the sponsors
- Contracts

You should not set the fee for a production manager too low. As a rule, you should plan 8 - 10 % of the project budget for this position. A daily rate for production management is between € 250 - € 400. Keep in mind that production managers are usually not insured by the KSK. So they have high insurance costs. In addition, they usually pay 19 % sales tax on their fee. And they have a lot of responsibility, because they manage your budget.

### What can I do if I receive a rejection?

We don't know anyone who hasn't had a rejection at some point. Often, the jury's decision depends on many different factors. If you want to know more about why your project did not receive funding: Try to call the sponsor some time after the decision. Sometimes they can tell you 1-2 sentences why it didn't work out. However, they are not obliged to do so.



This protocol is composed of two workshop transcripts: from the NOTED workshop "Writing Funding Applications: Project Planning and Accounting" and from a workshop of PK3000's 1:1 program given by Anja E. Redecker and Sina Schröppel in October 2022.

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→ see chapter "Writing Funding applications: Concept"

**Nina Reiprich** is a project developer, dramaturg, producer and host with a focus on post-migrant, critical race and diversity perspectives. After studying cultural and social anthropology, she moved to the Elbe-island Veddel in Hamburg for five intensive years for the NEW HAMBURG project. Since 2019, she is a freelancer and since 2022 has been co-managing the production office "Studio Marshmallow".

**The programm 1:1** accompanies people through to the final funding application. It is aimed at people who face hurdles in their everyday lives or in society, for example due to experiences of discrimination, a history of flight and/or migration, or a disability. 1:1 is funded by the Free and Hanseatic City of Hamburg, Department of Culture and Media.

# DEFINING YOUR FEE – WHY AND HOW?

## WHY DO I HAVE TO THINK ABOUT FEES?

When you are a freelancer, you have to pay your rent, your food, but also your insurances and other things in your life. As a freelance artist this is a big challenge. Therefore, it is important that you calculate and negotiate sufficient fees for yourself.

## MANY ART PROJECTS ARE FINANCED BY FUNDING

Funding applications also specify the fees that you and other participants are to receive for the work. If you write a funding application yourself, you must therefore also state your fees in the financial plan. These fees establish a standard and feed statistics. How high artists set their fees here also has a cultural-political effect.

The sentence "Don't talk about money" is not reasonable. You can talk about money. You can get advice on fees and contracts. You are also allowed to discuss fees with other artists. This way you can assess whether you have calculated an appropriate fee for yourself or negotiated with clients.

## HOW DO I CALCULATE MY FEE?

There are two ways to calculate your fee:

- 1.** You can calculate your demand and derive your hourly rate from it
  - You need to think about the following questions:
    - How much do you want to earn?

- How many hours can you work?
- What are your expenses (personal and professional)?
- On average, how often have you been sick in the last few years?
- How much vacation do you want?

### A CALCULATION EXAMPLE:

(this can also look different for you)

<b>How much do you want to earn?</b> (this includes expenses, contingencies, savings, plus an "additional requirement" of € 30,000.00 in the first year of your self-employment, e.g. for initial purchases such as a laptop).	<b>€ 70,000.00</b> incl. sales tax
<b>How many hours can you work?</b> (corresponds to a 40-hour working week with 5 working days per week)	<b>1.920 hours</b>
<b>How often were you sick on average in the last years and how much vacation and training days would you like to have?</b> (a small buffer of 30 days is also included here)	<b>240 hours</b>
<b>How many hours do you use for networking events?</b> (e.g. 30 % of the remaining hours)	<b>504 hours</b>
<b>How many hours do you work unpaid?</b> (e.g. office organization, tax preparation, etc., 25 % of the remaining hours)	<b>294 hours</b>
<b>This leaves effective working time</b> € 70,000.00 (incl. VAT) / 882 hours	<b>882 hours</b> = approx. € 80.00/hr.



**2.** You can calculate with the recommendation for minimum fees

The recommendation for minimum fees really means the lowest limit that should be considered. However, this is a **recommendation that is not legally stipulated**. However, it is important to many sponsors that these minimum fees are adhered to when you submit an application. The Bundesverband Freie Darstellende Künste (BfdK) distinguishes between fees for people who are insured by the KSK and fees for people who are not. The fees for people who are not in the KSK are higher. They have to pay their health and other insurances completely by themselves.

Many associations are calling for a graduated minimum fee recommendation: Those who have been working as artists for longer (e.g. for 20 years) should receive higher fees than newcomers.

## OVERVIEW OF FAIR FEES

There is a **fair pay calculator** that can help you to calculate fees. This calculator is from Austria, but it can be transferred to Germany. There is a division into five groups. The groups differ by different fields of activity and by the duration of practice.

→ For an overview of the minimum fee recommendation and further information on fair payment, see the “Helpful links” chapter

### TIP:

If you have a small budget, you may need to think projects smaller so you don't burn yourself out and make enough money. It is better to adapt a concept than to exploit yourself. If there is not enough money from the funders, you can also think about not realizing the project or only realizing parts of it. This shows the sponsors that the money is not enough and maybe stimulates changes.

Since 2021, **Heike Zadow** has been the head of the Service Agency FREIE SZENE Sachsens – an office as a creator of impulses and a voice for the independent scene in Saxony. In addition, she is involved in various committees and networks for the improvement of the working conditions of the independent arts.

# FROM PRESS ~~RELEASE~~ TO SELF-REPRESENTATION

## BASICS OF MEDIA WORK

Ask yourself which topics often make it into the media: Mostly, **news, explosive, socially relevant or surprising topics** are reported. But **personal** topics and stories also make it into the reporting.

### What kind of media is there?

- Daily press (e.g. Der Tagesspiegel)
- Professional/specialized press (e.g. Theater heute)
- Local press (e.g. Hamburger Abendblatt)
- TV regional and national
- Radio regional and national
- Blogs (e.g. Kulturbegeistert)
- Podcasts (e.g. Der Hamburger, Plateau Hamburg)
- Social media

### What channels can I use to showcase my work?

- Homepage: Here you can give a first impression about yourself
- Newsletter: important to inform people regularly about your projects and events.
- Press releases: important to highlight and publicize very current projects/events/etc.
- Social media
- Podcasts
- Blogs and vlogs
- Business cards, flyers, booklets

→ **Tip: All channels must be updated regularly.**

### Why do I need press and public relations work?

On the one hand, it makes you more visible as an artist. On the other hand, it helps you to make your art more visible.

## HOMEPAGE

The simpler a page is structured and the easier it is to find one's way around, the better it is for journalists. The same applies to your homepage: **There is no second chance for the first impression!** Therefore, your homepage should be up-to-date, well-structured, true and authentic.

### Important content you should share on the homepage:

- **Biography:** text or table
- **Contact options:** Mail address and phone number
- **Portraits for download:** in portrait and landscape format (300 dpi), approved and with name of photographer
- **Photos of works:** in portrait and landscape format (300 dpi), approved and with name of the photographer
- **Addresses of social media channels:** with working hyperlink
- **Articles about you or your work that have already been published:** with date and source

## NEWSLETTER – A REGULAR MAILING

A newsletter is one way to regularly inform people about your projects. There is room here for topics that do not necessarily belong on the homepage or in a press release.

### Important features of a newsletter:

- **Regularity:** e.g. monthly or every half year
- **News, review and outlook**
- **Clarity:** short and structured
- **Registration:** must work with double opt-in procedure (legal reasons)
- **Unsubscribe:** It needs a link to unsubscribe in the final part of the newsletter
- **Imprint**



→ For a few examples of newsletter tools, see the chapter “Helpful links”.

## PRESS DISTRIBUTION LIST – DIRECT CONTACT WITH THE MEDIA

A press distribution list contains e-mail addresses and **contact details of journalists** you would like to reach. It is best to create a table with the contact data and additional info:

1. Name of the journalist
2. Name of the medium
3. Mail address
4. Phone number
5. Media type (e.g. newspaper, magazine, radio)
6. Mail address of the editorial office
7. Publication frequency
8. Range

Check your press distribution list regularly to make sure it is **up to date** (e.g. once a year). You should **handle contacts very confidentially**: NEVER spread personal addresses and always use BCC (= blind copy) when sending mails.

### How do I find press contacts?

If a person has already reported on you, write down their contact information. There are also databases where you can find journalists, e.g. [www.bdzv.de](http://www.bdzv.de) or [www.lokal-tv.de](http://www.lokal-tv.de)

## PRESS RELEASE

Before you send out a press release, you should think about whether you have an **occasion** for it. For most media, it is reasonable to send the press release **2-3 weeks before** an event. You can also send an updated version a few days before the event.

### WHO? WHAT? WHEN? WHERE? HOW? WHY?

These questions should be answered clearly and unambiguously in the press release right at the beginning.

### Checklist for a press release

- **Newsworthiness**: focus on why a report would be important!
- **Headline**: 1 line, bold and large, meaningful
- **Subheadline**: max. 2 lines, written bold
- **Length**: 1 A4 page
- **Paragraph length**: maximum 5-6 lines
- **Style of addressing the reader**: consistent
- **Sentences**: Simple, concrete
- **Quotations**: only with source citation
- **Contact details**: How can you be reached?
- **Best format**: email text and (designed) PDF as mail attachment

## PRESS WORK MEANS A LOT OF WORK

Think carefully about how much time you have to promote your project. Think about what the most important channels are for you and the project and focus on them! Or you can find a person to support you in public relations. Plan enough fees in your budget!

## PRESS REVIEW

Remember to take time after your project to create a proper press review. It includes copies of all published reports. They can be digitally archived. This can be helpful, e.g. for your homepage or for the next project funding applications. You should also update your homepage and your portfolio after your project. For example, you can upload pictures of your project and add your biography.

→ See also the documentation of the workshop “Writing funding applications: Project planning and accounting”.

## STRATEGIES OF MEDIA PRESENCE FOR CULTURAL CREATORS WITH MIGRATION HISTORY

Media like to tell stories behind projects. Stories about people and their biographies are particularly interesting.

**How can you control what is reported about you and your project?**

In the reporting, singular persons should not stand for a large group, but be the **protagonists of the story**. Things that you want to address should be **phrased as clearly as possible by you**. This way you can avoid that information is misunderstood or misinterpreted.

**Text element to present yourself in a self-determined way: the "Backgrounder"**

The backgrounder is a short text that contains the most important general information about you. It serves as a brief introduction. It gives you a chance to set the scene for yourself and determine what you want to say about yourself: What is important information about you? You can use it in press releases, in your signature or for various publications.

<b>Content</b>	- Biographical (e.g. studies, most important events, past projects) - Art branch / style - Optional: origin, age
<b>Length</b>	- 5-10 sentences
<b>Language</b>	- objective - in the third person (he/she)

**Photos and videos**

Photos and videos can be discriminatory and convey prejudices. Therefore, you should **think in advance about how you want to be shown in photos**. For example, you can consider:

- whether you want to place something in the background
- what clothes you want to wear on pictures
- whether you want to stand or sit on the pictures

There are clear **legal requirements in Germany** as to when and how images of people may be used:

"Portraits may only be distributed or publicly displayed with the consent of the person portrayed. In case of doubt, consent shall be deemed to have been given if the person depicted received remuneration for having his or her likeness reproduced. After death

of the person depicted shall require the consent of the relatives of the person depicted for a period of up to 10 years. Relatives within the meaning of this Act are the surviving spouse or life partner and the children of the person depicted and, if there is neither a spouse or life partner nor children, the parents of the person depicted."

Source: § 22 of the German Art Copyright Act (KUG)  
(this translation is not officially approved)

If pictures are created by you, **clarify the rights to the pictures beforehand (!)**. It is best to get written confirmation from whom, how, how often and how long the images are used. If you create pictures of yourself: Offer the press **free of charge picture material** and never forget to mention the photographer.



**Vera Block** was born in Georgia and has lived in Germany for 30 years. As a freelance journalist, she often reports on diversity in the fields of culture, art and social affairs. As a trainer, Vera Block offers workshops on effective speaking and writing as well as press and public relations. She places particular emphasis on empowering people with migration experiences. She is a member of the network "Neue Deutsche Medienmacher".

# SOCIAL MEDIA

## BASICS

### For social media you need:

- fun and enthusiasm
- creativity
- desire for interaction/exchange
- time
- knowHow

### Social media gets you:

- visibility
- range and new target groups
- recognition value
- the possibility to promote your events and your work
- the possibility to communicate in your own way
- the opportunity to network with others (venues, galleries, colleagues, media, etc.)
- possible feedback
- potential assignments/jobs

## 3 IMPORTANT TIPS

**Limit yourself! Choose only 1-2 platforms and play them regularly.**

**Pay attention to the quality of your contributions!**

**Use good pictures (not too many details) and think about what you want to write about it.**

**Respond to your community! Reply to messages and comments, repost, like other posts etc.**

Research **which linguistic style** your target group likes, which language(s) they speak, whether they want to be called by their first name or by their last name.

**Follow** the same channels and accounts as your target audience and also those you want to follow you.

**Get noticed:** Talk to people about your social media presence and send direct messages. For example: Introduce yourself, point out offers or news, invite other pages to share your work. Actively participate in discussions on other pages, in groups or on channels. Find out about frequently used #hashtags that make sense for you – and use them!

**Collaboration:** Consider collaborating with "microinfluencers."

## 3 3. Step: How can you manage your community?

The basic formula is to always show appreciation and respect to your community. Here are a few tips on how to do that :

- **Praise and like** positive and constructive comments.
- **Be active in debates:** control them and give more information in the comments.
- Ask your followers for **feedback**.
- **Share posts** from others (for example, in your Instagram Story).
- Start **live broadcasts** via social media: You can create a Live-stream event for your community or host Q&A sessions.

## CALL TO ACTION

**You can generate comments, likes, shares or tags via certain questions. For example, "Who would you like to come to my event with? Tag that person in the comments!" The interaction helps you gain more visibility!**

## CONTACT YOUR COMMUNITY

### 1 1. Step: Who do you want to reach?

Who should be part of your community? Who do you want to address with your content? It's good if you can **clearly define your target group**.

### 2 2. Step: How do you build your community?

Which networks does your target group use? How does your target group communicate? What other accounts does your target group follow?

## MORE VISIBILITY ON INSTAGRAM

**Reels:** When you upload a video, upload it as a reel. Instagram prefers reels. They are shown to others more often than posts. Also, reels are shown to people who don't follow you yet.

**Tag places:** Link places, galleries, theatres with @... For example, you can tag the place where you took a picture. You can also add a location directly to posts. People who like this place might come across your post.

**Tag people:** Tag the people who are involved in your project or are in the picture. This way they become aware of your post and can share it themselves.

**Instagram Highlights:** You can save important stories longer than 24 hours in the "Highlights". Create meaningful "folders", e.g. one highlight per project.

**Captions:** Detailed captions are great! Thanks to them, your followers can learn more about you, your work and your thoughts.

→ **Tip: Find your own style! And show more than just your portfolio. It's interesting to learn more about you. How do you create your work? Who are you? Use as many different formats as possible (stories, posts, reels, etc.).**

## WHEN DO YOU REACH PEOPLE BEST?

**Between 12-2 pm**

When people take a lunch break.

**Between 7-10 am**

When people are having breakfast or on their way to work.



**From 5 pm**

When people are off work.

→ **Tip: Sunday is not a good day to post.**

### DO'S

- Communicate a lot through your account.
- Appear human and authentic.
- Respond to requests – even criticism.
- Find out about the rules of the social network and follow them.
- Use meaningful captions and descriptions.
- Pay attention to privacy, copyright and photo permissions!

### DON'TS

- Do not set up a profile if you don't use it regularly.
- Do not simply ignore or delete critical questions.
- Do not respond to questions or comments for longer than two days.
- Do not post without context – that raises a lot of questions in people (e.g.: you post a picture without text).

## HOW DO YOU WRITE GOOD TEXTS FOR SOCIAL MEDIA?

Write **short sentences** (max. 15 - 20 words) and put the most important information at the beginning.

Use "**strong verbs**" instead of "**nouns**".

e.g. "**We are rehearsing the play 'The Metamorphosis' and testing different costumes.**" instead of "**Rehearsing and testing costumes for the play 'The Metamorphosis'.**"

Write **actively** instead of **passively**.

e.g. "**I am working on the text today.**" instead of "**Today I think I maybe will do some text work.**"



**Use punctuation, emojis and hashtags.** Emojis express emotions, you can represent things more pictorially and they can structure a text. Hashtags organize your text thematically. You can use it to capitalize on trends or show solidarity. Or you can assign your content to a campaign.

## HELPFUL APPS AND TOOLS (EXAMPLES)

### Format

You can find out which image formats are valid for which social media channels on [allSocial.com](https://allsocial.com).

### Layout

- If you want to design your images and stories or create graphics, [Canva](https://www.canva.com), for example, can help you.
- If you need images that you have not made yourself, you can download royalty-free images from [Pixabay](https://pixabay.com), for example. Always pay attention to the information on how you are allowed to use the images.
- Image editing: [Instagram Layout](#) (app for mixing photos), [PicsArt](#) (image editing, collages, drawings, etc.)
- Design: [Mojo](#) (templates, animated text effects, video story creator for Instagram stories)
- Video editing: [iMovie](#), [Windows Videomaker](#), [Shotcut](#), [DaVinci Resolve](#); for smartphone: [Kinemaster](#) (video editing), [Clipomatic](#) (subtitles)

### Planning

Use a social media calendar. It will help you post regularly. There are several scheduling tools where you can create posts. You can also set when these are to be posted. Examples: [Hootsuite](#) (free basic version), [planoly](#) (video scheduling also possible), [Facebook Suite](#).

### Analysis

Instagram and Facebook show you "[Insights](#)". Insights show you how many people have visited your profile, how your reach is changing, when you should post, and much more.

[Katja Musafiri](#) has been social media editor and community manager for taz since 2014. Between 2018 and 2020 also for Missy Magazine. She gives training and advice to new German media makers. With her association flamingo e. V. she occasionally realizes artistic productions. Most recently the play "Separation impossible" for the international day against violence against women.



# HELPFUL LINKS

## REFUGEE & MIGRATION COUNSELING CENTERS

Overview of advice centers : <https://adressen.asyl.net/>  
Germany from A to Z : <https://handbookgermany.de/de>

## COUNSELING CENTERS FOR INDEPENDENT ARTISTS

Bundesverband freie darstellende Künste: <https://darstellende-kuenste.de/>  
Dachverband freie darstellende Künste Hamburg: <https://dfdk.de/>  
Hamburg Kreativgesellschaft: <https://kreativgesellschaft.org/>  
Performing Arts Program Berlin: <https://www.pap-berlin.de/de>

## FUNDING, FORMS, APPLICATION

### Useful templates and help:

Create substitute receipts: <https://www.lexoffice.de/wissenswelt/vorlagen/eigenbeleg-ersatzbeleg/>  
VAT calculator: <https://www.mehrwertsteuerrechner.de/>  
Examples of forms: <https://www.fonds-daku.de/foerderung/formulare/>  
application - language - A - Z: <https://www.hamburg.de/content-blob/15502392/9f50c0bc9edac-5048584933f4a9e1538/data/glossar-freie-darstellende-kuenste.pdf>

### Hamburg Ministry for Culture and Media

Project Funding: <https://www.hamburg.de/bkm/freie-darstellende-kuenste-projektfoerderung/>  
Application forms: <https://www.hamburg.de/bkm/downloads/>

KFP Template: <https://www.hamburg.de/contentblob/16558974/2feef5137149e685314a1d4f8f2d3326/data/kosten-finanzierungsplan.xlsx>

### Sponsors Hamburg, NRW, nationwide and international

Call for Kunst: <https://callforkunst.de/>  
Durchstarten Berlin (Low-barrier funding program): <https://www.kulturformen.berlin/foerden/durchstarten>  
Financing Finder Kreativgesellschaft: <https://kreativgesellschaft.org/finanzierung/>  
Fonds Darstellende Künste: <https://www.fonds-daku.de/programme/>  
Intercultural Funding NRW: <https://interkultur.ruhr/>  
Joint Adventures/National Performance Network (international dance, performance and theatre projects): <https://www.jointadventures.net/nationales-performance-netz/>  
Catalog funding structures: <https://bestellen.netzwerk-selbsthilfe.de/>  
Network of independent theatres: <https://www.netzwerkfreiertheater.de/>  
On the Move (international projects): <http://on-the-move.org/>  
Residencies PACT Zollverein, Essen: <https://www.pact-zollverein.de/kuenstlerhaus/residenzen>

### GEMA & KSK

Gema: <https://www.gema.de/en/>  
KSK Information for Verwerter: <https://www.kuenstlersozialkasse.de/unternehmen-und-verwerter>

### KSK consultants

BMKB: <http://bmkb.de/>  
Big Media: <https://bigmedia-deutschland.de/>  
DMKB: <https://www.dmkb.de/>  
Expats in Wonderland: <https://expatsinwonderland.com/berlin-relocation/kunstlersozialkasse-ksk-applications/>  
Freie Wildbahn: <https://freie-wildbahn.de>  
Inbound Media: <https://www.inboundmedia.de/>  
Culturespace: <https://www.kulturspace.com/ksk>

Art Law: <https://www.kunstrecht.de/telefonberatung/>  
 MKK Consult: <http://www.mkk-consult.de/>  
 Red Tape Translation: <https://www.redtapetranslation.com>

## FEES

Information and numbers on the recommendation for minimum fees: <https://dfdk.de/honoraruntergrenze.html>  
 fair pay information: <https://darstellende-kuenste.de/themen/soziale-lage>  
 Fair Pay Calculator: <https://kupf.at/fairpayrechner/>

## SPACES

Rehearsal rooms in Berlin: <https://www.proberaumplattform-berlin.de/>  
 Rehearsal rooms in Hamburg: <https://raumcloud.com/>  
 and <https://kreativgesellschaft.org/room/>

## SOCIAL MEDIA, NEWSLETTER AND CO

Hashtag Generator: <https://app.sistrix.com/de/instagram-hashtags>  
 Newslettertool Sendinblue: <https://de.sendinblue.com/>  
 (DSGVO compliant,  
 Basic version free of charge)  
 Newslettertool Rapidmail: <https://www.rapidmail.de/>  
 ((DSGV compliant, from € 9/month)

## SOCIOCULTURE

Socioculture in Hamburg: <https://www.stadtkultur-hh.de/>  
 Fonds Soziokultur: <https://www.fonds-soziokultur.de/>

## TAX TOPICS

VAT exemption for artists Hamburg: <https://www.hamburg.de/bkm/umsatzsteuerbefreiung>  
 VAT exemption for artists Berlin: <https://www.berlin.de/sen/kultur/service/bescheinigung-zur-umsatzsteuerbefreiung/artikel.31955.php>

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Dachverband  
freie  
darstellende  
Künste  
Hamburg e.V.

[WWW.DFDK.DE](http://WWW.DFDK.DE)