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# Annex 1

## Research design and background literature

### Introduction

This quantitative study is part of the comprehensive FWO-funded research project *Choreographies of Precariousness: A Transdisciplinary Study of the Working and Living Conditions in the Contemporary Dance Scenes of Brussels and Berlin*<sup>1</sup>. The project combines approaches from sociology and from performance and dance studies in order to investigate creative processes and the aesthetics of the performing arts in general, and contemporary dance in particular. The focus on the notion of socio-economic precarity, which receives an increasing amount of attention in both disciplines, establishes the link between the two fields of study. The overall project emerged from the principal researcher's involvement in the symposium *Surviving Dance* held in Hamburg (Germany) in May 2011, which inspired Annelies Van Assche to further explore contemporary dance artists' socio-economic position. Katharina Pewny institutionally initiated the research project and is its principal promoter. In her book *Das Drama des Prekären* (2011), Pewny describes the aesthetics of precariousness and traces several genealogies of 'deprecarization' through the analysis of 'performances of the precarious' in European theater and through discussing discursive phenomena on the notion of precariousness between 2000 and 2010. The ongoing research on 'choreographies of precariousness' relies on a similar methodology stemming from performance and dance studies, but differs from Pewny's preceding study in adopting at the same time a sociological approach, comprising quantitative (conducting surveys) and qualitative research (in-depth interviews and ethnographic fieldwork). While the transdisciplinarity of this approach will receive further attention in the future, this report is limited to a discussion of the sociological side of the comprehensive research by presenting facts and figures on the contemporary dance artists' socio-economic position.

At the intersection of sociology of art, culture and labor, a great amount of research has been conducted on artistic careers and working processes. French sociologist Pierre-Michel Menger, for example, has explored the constitutive uncertainties of creative work in numerous publications (assembled in Menger 2014), and Austrian scholar Bernadette Loacker (2010) has delivered stimulating insights on the precarious nature of artistic labor in her theater-oriented study *Kreativ Prekär: Künstlerische Arbeit und Subjektivität im Postfordismus* (2010). Also Flemish sociologist Pascal Gielen has recently published and edited several books on the topic, among them *Being an Artist in Post-Fordist Times* (De Bruyne and Gielen 2012). Slovenian artist and philosopher Bojana Kunst has contributed to this field of study with several publications

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<sup>1</sup> Annelies Van Assche (Ghent University) is the principal researcher and will use the research results as input for a joint PhD in Theatre Studies (Ghent University) and Social Sciences (KU Leuven). Theater scholars Katharina Pewny and Christel Stalpaert (S:PAM – Studies in Performing Arts and Media, Ghent University) together with sociologist Rudi Laermans (CeSO – Centre for Sociological Research, KU Leuven)

on 'the artist as a worker' (see esp. Kunst 2015). The field of contemporary dance, however, has received little attention. In the Belgian context, professional trajectories within the performing arts have been empirically studied, but like in other countries, the research has predominantly focused on actors (see esp. Forrier 2007; Bresseleers 2012; and Siongers, Van Steen and Lievens 2014, which was updated in 2016 with a comprehensive study on artists from other fields).

Recently, a new and still modest wave of research at the intersection of dance studies and sociology has started to concentrate on processes of collectively creating dance rather than on the artistic outcomes (see esp. Husemann 2009; Sorignet 2010; Laermans 2015). In a word, within this 'new wave', the focus shifts from the artwork to art-as-work. The study of dance artists' professional practices may substantially inform us about where our contemporary economy – or at least its innovating vanguard sector – is heading. Indeed, various authors (e.g. Virno 2004; Njaradi 2014; Kunst 2015) consider the performing artist – and the contemporary dance artist in particular – as the paradigmatic example of the neoliberal post-Fordist worker. In line with 'the new spirit of capitalism' (Boltanski and Chiapello 2006), this new type of worker performs immaterial labor on a flexible basis within the context of temporary projects, which forces him or her to do continual networking in search of resources and future work opportunities.

This report focuses on the Berlin transnational dance scene. In a short overview, Tanzbüro Berlin straightforwardly recapitulated that Berlin has developed into one of the most vibrant art scenes worldwide, because it is the capital of the German federation with the clustering of two systems (East and West), and because of its particularities in infrastructure (such as affordable living and working spaces). The Tanzbüro elaborates that the contemporary dance field had a meteoric growth in the late nineties with the development of an independent dance scene ('Freie Szene') and the settlement of choreographers such as Sasha Waltz, Meg Stuart and Xavier Leroy, who played an influential role in the development of the performing arts in general (Tanzbüro Berlin 2013). The fact that several institutions in Berlin devote themselves exclusively to dance reflects the significance of dance for the performing arts field in the city. Next to Tanzbüro Berlin, also TanzRaumBerlin Netzwerk, Zeitgenössischer Tanz Berlin e.V., Dachverband Tanz Deutschland and Stiftung Tanz – Transition Zentrum Deutschland are each advocates for the contemporary dance scene in the German capital.

In his book 'Die Räume der Kreativszenen. Culturepreneurs und ihre Orte in Berlin' (2007), Bastian Lange sketches the structural transformation of Berlin after the collapse of the wall, which promoted economic as well as cultural innovation processes. He proceeds from the hypothesis that the knowledge-based creative industries determine the dynamism of Germany's capital and that 'culturepreneurs' (cultural entrepreneurs) are responsible for the development of a creative scene. As part of the independent arts scene in Berlin, contemporary dance artists are a particular category among these culturepreneurs. In his empirical case study, Lange approaches Berlin as an urban ethnographer and studies the city as a social space that is symptomatic for the

future work processes in the urban world. In the nineties, Berlin was known as a laboratory for the new experience-based dance, club and music styles in a custom-made urban space. The originally local-oriented narrative of Berlin, which took on the form of squatting, the occupation of industrial sites and the conversion of vacant commercial spaces, has globalized itself rapidly as the narrative of 'the Berlin appropriation of spaces' ('Berliner Raumanneignung', Lange 2007: 15) in the creative scene. For instance, on the occasion of the twentieth anniversary of Sophiensaele, the 'mother of all free spaces', Sandra Luzina reported in *der Tagespiegel* (19.09.2016) that in 1996, when the artists conquered new spaces in the city, Berlin became the capital of temporary use or 'Zwischennutzung'. Lange is only one of the many Berlin-investigators who explain that Germany's capital appears to be an interesting base or 'Mutterschiff' (Lange 2007: 16) for culturepreneurs, especially artists, due to its affordable living costs, the still large reservoir of unoccupied spaces since the collapse of the Wall, and a general open-mindedness of its inhabitants that allows much experimentation. Geoff Stahl, for example, explicitly refers to Berlin as a multifaceted space of reinvention and possibility: an iconic city signaling an openness and tolerance to artists, expats and entrepreneurs, a creative city, and, de facto, the (sub)cultural capital of Europe (Stahl 2014: 8). Accordingly, Berlin is what urban studies and cultural industries experts define as a creative city (Florida 2004; Pratt 2008) that acts as a magnetic field in which migratory birds can perch and which forms a base for their many flights (Hesters 2006: 3). A common question asked among contemporary dance artists therefore inquires into where their peers are *based* rather than where they *live*. Within the field of contemporary dance, Brussels similarly acts as such a 'base city', or nodal point, which was an important reason to include both Brussels and Berlin in our research project on the multiple forms and effects of precariousness within the contemporary dance field. Just like Brussels is repeatedly referred to as the 'Mecca' for contemporary dance, Brenda Strohmaier does so for Berlin and the creative professions in general: 'Today, the city attracts people from all over the world with reunited forces. For the creative professions, the city has even advanced to a Mecca. For example, in the 2010 catalog for an exhibition that showed the art of post-wall Berlin, the city became "the most internationally sought-after address for contemporary cultural workers" (Becker / Landbrecht / Schäfer 2010: 11)'<sup>2</sup> (Strohmaier 2014: 14).

Most significantly with regard to this descriptive report, Lange notes that the volatility and the nomadic principle of this 'lifestyle scene' are in a conspicuous way interwoven with the existential socio-economic precarious conditions in the city of Berlin. Bojana Kunst (2010) also remarks that it seems that the way in which creative laborers work today – the collaborative sharing of language and thought – puts them into a state of constant mobility, flexibility and precariousness. The notion of a dance community therefore first and foremost entails an aspect of temporality that goes hand

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<sup>2</sup> Original in German: 'Heute zieht die Stadt mit wieder vereinten Kräften Menschen aus aller Welt an. Für Kreative avancierte sie zeitweise zum Mekka. So heißt es im Jahr 2010 im Katalog zu einer Ausstellung, die Berliner Nachwende-Kunst zeigte, die Stadt sei "zur international begehrtesten Adresse zeitgenössischer Kulturschaffender" geworden (Becker/ Landbrecht/Schäfer 2010:11)'.

in hand with the members' precarious existence. Berlin as well as its contemporary dance community seem to be constantly becoming, rather than being (Lange 2007; Strohmaier 2014; Stahl 2014). In this respect, Berlin-based contemporary artist Diego Agulló writes that 'Berlin has become a paradigm of post-Fordist social organization. There is a problem of continuity: people are not in Berlin all the time and the level of personal engagement and reliability is always relative. There is a continuous flow of people from an international network moving in and out of the city generating short term alliances in the so-called ecosystem of cultural industry' (Agulló 2016). Berlin, as a creative city, thus carries a creative promise or potential that seems to be never realized but always in-the-making. Hence, Berlin appears to share with Brussels the function of temporary base of a constantly changing network of individual contemporary dance artists, who constitute a mobile and virtual community of potential colleagues.

The fleeting and non-substantial nature of the Berlin dance community suggests that its mapping is an almost hopeless endeavor. This is confirmed by the previously mentioned study of Diego Agulló, who attempted to 'measure the temperature of contemporary dance' in Berlin. Agulló has interviewed up to thirty dance professionals trying to capture contemporary dance in Berlin through their lens. In his inquiry on the notion of the 'Berlin scene', many dance professionals seem to be unable to delineate it: even if such a scene exists at all, it is certainly not a static one, since its context and content are constantly changing. Thus, assembling data on the size of the actual Berlin population of contemporary dance artists and its substrata becomes quite a challenge due to the ephemeral character of this scene. Since its members come and go rapidly in function of work chances, projects, residencies, etc., it is rather difficult to determine who belongs to the Berlin contemporary dance scene. Moreover, contemporary dance is a multifarious, even heterogeneous artistic field with an everything but stable identity. Hence the thesis that contemporary dance's contemporaneity is intrinsically linked with the performative construction and reproduction of the collective belief that particular practices are genuine instances of contemporary dance (Laermans 2015: 60-79). It is therefore impossible to define contemporary dance – and by implication: its practitioners or 'authors' – in a neutral or objective way. The researcher has to rely primarily on self-definitions that are to a lesser or greater extent – and also with more or less impact or symbolic capital – validated by peers, programmers, critics, audience members, etc.

In line with the reality of flexi-work, many members of the Berlin dance scene combine the positions of performer and choreographer either at the same time or over a certain period of time (meaning that one swaps position according to the project one is involved in at a specific moment). We therefore predominantly use the term 'dance artist'. In developing the survey and analyzing the data, we took into account the social complexity this expression refers to by allowing multiple answers for most questions. Thus, only a few respondents were actually able to give one answer to a rather straightforward question such as 'which is your main occupation?' Forcing respondents to give only one answer would have resulted in non-response, dropouts or uncompleted questionnaire forms, or worse, it could have resulted in an untraceable validity problem

where respondents obediently report a single main occupation when they actually have more than one. There is, however, a drawback to the use of multiple answer categories since they undermine a proper statistical analysis. Examining the data was indeed quite a challenge: trends are much more difficult to observe.

## **Research design**

Three preliminary stages can be distinguished in the preparatory phase of the quantitative study, which we will discuss in more detail below. First, a conceptual framework was constructed through the study of relevant theoretical literature on the one hand and, on the other hand, through an overall synthesis of relevant empirical data on the working and living conditions of artists in general and dance artists in particular. In addition to this, we relied on conversations with experts from the field of contemporary dance, the principal researcher's previous experience as production assistant in K3|Tanzplan Hamburg which is closely connected to the Berlin dance scene, and the co-author's/supervisor's general first-hand knowledge of the Berlin scene through collaboration with the Institut für Theaterwissenschaft (FU Berlin) and Hochschulübergreifendes Zentrum Tanz (HZT). Secondly, the questionnaire was developed on the basis of other quantitative and qualitative studies addressing a similar topic. Additional input came from Simone Willeit, director of Tanzbüro Berlin at the time (now: Uferstudios). Thirdly, we estimated the size of the Berlin dance scene by consulting experts and assembling respondent names as well as email addresses for the mailing of the link to the online survey. We asked seven authorities within the Berlin dance scene (i.e. artistic directors or programmers of production houses, work spaces, theaters or training programs) to estimate the overall populations and specific subpopulations (e.g. European vs non-European, male vs female). Since we already pointed out that the Berlin dance scene is transnationally mobile and virtual, it is impossible to compare these estimates to a definitive reality. However, on the basis of the combination of the number of systematically gathered email addresses and the estimates of the consulted professionals or experts, we can assume that the Berlin dance scene comprises between 1.750 and 2.500 (average: 2.125) artists.

### **1. Preparatory work**

Besides studying the relevant literature, an exploratory qualitative mapping was initiated in the form of in-depth conversations with field experts. On the one hand, these conversations allowed us to make a more accurate picture of the legal statutes and employment forms of professional dance artists in Berlin. On the other hand, they informed us about current issues, needs and debates in the field. These explorative talks were conducted in both Brussels and Berlin because within the overall framework of our study *Choreographies of Precariousness*, we have to develop two questionnaires that effectively take into account the differences between both scenes – not the least differences in professional statuses – but are at the same time as uniform as possible in

view of the aspired comparison of the results. In addition, we could gather information on relevant databases in both cities (i.e. Kunstenpunt and Sociaal Fonds Podiumkunsten for Brussels, and TanzRaumBerlin and ITI for Berlin) and were able to create possibilities to communicate the study to the dance population in order to get a maximum response rate. For Berlin, all this information was gathered through personal conversations and emails with the following persons and organizations:

- Tanzbüro Berlin
- Uferstudios / Tanzfabrik
- DOCK 11
- Hochschulübergreifendes Zentrum Tanz
- Various informal conversations with contemporary dance artists working and living in Berlin

## **2. Development of the questionnaire**

A study of the relevant empirical data and literature preceded the formulation of the first version of the questionnaire. More particularly, the latter was constructed according to the logic of the survey published in the *Report Darstellende Künste: Wirtschaftliche, soziale und arbeitsrechtliche Lage der Theater- und Tanzschaffenden in Deutschland* (Jeschonnek and Fonds Darstellende Künste e.V. 2011), which examines the working and living conditions of contemporary performing artists in Germany. This German study generated a solid foundation for the construction of both the Brussels and the Berlin questionnaire. Findings from the following studies supplemented the foundation of these questionnaires:

- *Dancers Keep Moving: International Careers and Transition* (IJdens, Langenberg, Lussenburg and Fuhr 2008)
- *Study on Impediments to Mobility in the EU Live Performance Sector* (Poláček 2007)
- *Danser: enquête dans les coulisses d'une vocation* (Sorignet 2010)
- *The Economics of Creativity: Art and Achievement Under Uncertainty* (Menger 2014)
- *The Precariat: The New Dangerous Class; A Precariat Charter: From Denizens to Citizens* (Standing 2011; 2014)
- *De choreografie van de danscarrière: kwalitatief onderzoek naar de carrières van hedendaagse dansers in de Vlaams-Brusselse context* (Hesters 2004)
- *Acteurs in de spotlight: onderzoek naar de inkomens en de sociaal-economische positie van professionele Vlaamse acteurs* (Siongers, Van Steen and Lievens 2014; in the following referred to as the CUDOS-report 2014)
- *Loont passie? Een onderzoek naar de sociaaleconomische positie van professionele kunstenaars in Vlaanderen* (Siongers, Van Steen and Lievens 2016; in the following referred to as the CUDOS-report 2016)

The lecture of these publications provided insights into the relevant themes that had to be included in the survey. Besides these reports, especially the recent study on *Faire Arbeitsbedingungen in den Darstellenden Künsten und der Musik?! Eine Untersuchung zu Arbeitsbedingungen, Missständen sowie Vorschlägen, die zu besseren Arbeitsbedingungen beitragen können* (Hans Böckler Stiftung 2016), released only after the Berlin questionnaire was launched, forms a very timely starting point for writing this descriptive report. The Hans Böckler Stiftung-report is based on the results of an online questionnaire with 2.160 participants active as artists and 475 participants active as non-artists in the performing arts and music sector in Germany (and to a much lesser extent in Austria and Switzerland) and 22 guided expert interviews active in Germany as artist or non-artist in the performing arts and music sector.

### 2.1. Gender

According to the Hans Böckler Stiftung-report on fair working conditions in the performing arts sector, women struggle significantly more often with inferior working conditions than men. The study reports that there is no maltreatment in the working conditions that affects men more than women and that only two maltreatments affect both equally. The most important differences that discriminate women are more sexual harassment, lower compensation and more unpaid services (Hans Böckler Stiftung 2016: 37).

### 2.2. Age and work experience

Sorignet (2010: 17) notes that dance artists are the most precarious at the start of their careers. In his view, the rather structural precarity of the dance profession is redoubled by the fragility of the body. In addition, Hesters (2004: 95) points out the importance of building up 'professional capital' as well as 'physical capital' (next to a 'social capital') through learning-by-doing in order to construct a solid career path. This again suggests that older dance artists may have a more secure position in the field. Yet the Hans Böckler Stiftung-report reveals that artists' age has little influence on their working conditions, although some of the malpractices decrease with increasing age (e.g. the older they are, artists seem less affected by under-compensation for their work activity, but this correlation is rather weak). However, the study sketches a more complex picture at the same time. Indeed, young emerging artists are confronted with self-exploitation when they are offered to gain free-of-charge experience and reputation: this goes together with accepting unremunerated job offers in order to be able to demand paid services at a more advanced career stage. Yet, the low compensation only seems to decrease slightly with age (Hans Böckler Stiftung 2016: 41-42). In this respect, the *Report Darstellende Künste* addresses the issue of 'Altersarmut' or poverty at an old age among performing artists in Germany who are bound to work under an antisocial system marked by self-exploitation (Jeschonnek and Fonds Darstellende Künste e.V. 2011: 21). Due to the hybrid, project-oriented and transnationally mobile nature of the profession, dance artists barely accumulate rights such as the entitlement to a decent retirement fee at older age. The current trend of self-employment and temporary



employment in the German performing arts sector make artists' pension provision even more difficult. The Hans Böckler Stiftung-report specifically mentions the dance profession as an example, stating that due to the high physical strain, dancers have to leave the professional life quite early. The menacing poverty at an old age is therefore a bad state of affairs, which with the current trend toward self-employment and temporary employment shall affect an increasing number of artists (Hans Böckler Stiftung 2016: 23). Thus, age as well as work experience may affect socio-economic (in)security.

### *2.3. Family and children*

The 2014 CUDOS-study on Flemish actors contends that both the extent to which one can live from an income from acting and the extent to which one can combine acting with a private life, are largely determined by one's family situation. A crucial criterion for the socio-economic position of performing artists is indeed the presence or absence of a life partner and all the more of children (Siongers, Van Steen and Lievens 2014: 59-60). A similar picture is portrayed in the 2016 CUDOS-study on the socio-economic position of all types of Flemish artists. Yet, the Hans Böckler Stiftung-report states that performing artists are statistically less often married and have less children than the average German civilian. This may be due to the fact that a regular family life and the contingencies of a career in the performing arts cannot be easily reconciled. However, another (co-)explaining factor might be the artists' chosen way of life or lifestyle. However, the expert interviews reveal that the difficulties in reconciling family and work life is at least partly responsible for the low number of marriages and the high level of childlessness. Additionally, the survey found that 58% of the respondents indicated that they were affected by the difficult balance between family and work life and only 13% of them believed that the profession does not restrict family life at all (Hans Böckler Stiftung 2015: 26-27). The 2016 CUDOS-study reveals that one out of five performing artists finds work and family life poorly reconcilable. In fact, actors and performing artists consider leaving the profession more so than all other types of artists (Siongers, Van Steen and Lievens 2016: 84-87). In investigating contemporary dance artists in Berlin, we address a highly mobile and transnational scene, which will obviously lower the chances of a somewhat harmonious work-life balance.

### *2.4. Education and HZT*

According to Menger (2014) and the CUDOS-report (2016), research shows that artists are overall better educated than most other workers, yet on-the-job training and learning-through-experience also play a very decisive role in many artistic domains. The *Report Darstellende Kunst* even states that there were no respondents without a diploma of secondary education and that performing artists are predominantly high-educated workers, particularly when compared to the total population. Nevertheless, in order to define someone as a professional dance artist the diploma-criterion has become rather irrelevant (Hesters 2004: 82). One can thus enter the dance field without any specific diploma crediting that one has acquired the necessary competences or qualifications.

Although it is therefore difficult to determine in principle who belongs to the category of professional dance artist, the peers – who provide reputation, recognition and job opportunities – act as gatekeepers with a high symbolic impact (Sorignet 2010). At the same time, the facilitating role of the young Berlin-based international dance school Hochschulübergreifendes Zentrum Tanz (HZT) may not be underestimated. Similar to P.A.R.T.S. in Brussels – but to a lesser extent – the school's aura spills over onto its ex-students and those who are automatically included in a network, which means that they have an easier access to various kinds of resources and job opportunities (compare Hesters 2004: 108 on P.A.R.T.S.).

### 2.5. Employment

The Hans Böckler Stiftung-report reveals that it is not particularly important whether the artist is musician or performing artist, but the nature of the occupation is decisive for the degree of unfairness in the working conditions: temporarily employed artists are somewhat more affected by precarity than self-employed artists and are far more affected than permanently or long-term employed artists (Hans Böckler Stiftung 2016: 35-36). The same report states that many artists, however, pursue different forms of employment at the same time: e.g. 38% of self-employed artists are also occasionally temporarily employed (34). Additionally, the study notes that there is currently a growing trend in self-employment and temporary employment (e.g. project work) within the arts sector. From 2006 until 2011 there was an increase of 25% in self-employed men and of 39% in self-employed women within the artistic professions, whereas dependent employment increased only by 4% for men and 7% for women. In 2010, there were also 31% more artists working in theaters under guest-, service- or work contracts ('Gast-, Dienst-, oder Werkverträge') compared to 2005 (23). This trend is not perceived as a malpractice *an sich*, but rather as a cause for divergent unfair working conditions.

### 2.6. Income

In France, merely 10% of the dance artists are permanently remunerated (Sorignet 2010: 18). In Flanders, merely 10% of the performing artists are able to receive all income from solely his/her activities as a performing artist (Siongers, Van Steen and Lievens 2016: 64). The Hans Böckler Stiftung-report mentions that in 2014, performing artists registered with the *Künstlersozialkasse*<sup>3</sup> (hereafter referred to as KSK) had an average gross year income of 14.971 euros. In comparison, the average gross year income of long-term employed artists in 2010 was 34.776 euros and thus significantly higher. Moreover, the survey data reveal a high variance in year income among the respondents, with a high concentration in the lowest income categories: up to 40% of employed artists have an average net year income of less than 10.000 euros coming from their artistic activities. However, the report notes that this income could be

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<sup>3</sup> The artist social insurance fund financially supports its self-employed members with contributions to a health insurance protection as well as with the long-term care insurance and the statutory pension insurance.

supplemented with the income of a well-earning life partner or non-artistic side jobs. Yet, the expert interviews confirm that this is mostly the result of unfair remuneration and unpaid services (Hans Böckler Stiftung 2016: 21-22). More generally, Pierre-Michel Menger (2014: 105-7) asks why one would choose an artistic career since the monetary arguments for that option are so weak. He collected data on artistic income and constructed an age profile of earnings. Additionally, he observed the costs that an artist needs to cover when unemployed, such as training costs (e.g. auditions, classes, gym membership, yoga, etc.) and direct expenses (sports gear, yoga equipment, travel costs to the classes, etc.) (108). Thus, being unemployed between subsequent jobs or consecutive projects is quite expensive for a dance artist, who has to maintain a fit body. According to British economist Guy Standing, the lack of income security is precisely one of the main features defining the precariat as an emerging 'class-in-the-making'. For the members of the precariat, the distinction between remunerated labor and non-remunerated work no longer holds (Standing 2014: 23-4; compare Standing 2011). Or as the *Report Darstellende Künste* states: 'ein Künstler kann nur einkommenslos sein, nicht arbeitslos', which implies that a performing artist is always working (networking, selling, producing, writing applications, looking for support, etc.), but much of this work is not remunerated (Jeschonnek and Fonds Darstellende Künste e.V. 2011: 249). An unconditional basic income is often proposed as a solution for the insecurity in working and living conditions of performing artists, particularly since these conditions also affect the quality of the artistic product (e.g. Jeschonnek and Fonds Darstellende Künste e.V. 2011: 333-341; compare Standing 2014).

### 2.7. Time and working hours

Many dance artists cannot prolong their careers without combining them with para- or even non-artistic activities (Sorignet 2010). Hence, various types of remuneration ought to be considered, ranging from artistic to para-artistic and non-artistic to unemployment fees and income from private support (for instance from a partner or relatives) (Menger 2014: 45). Menger describes the pros and cons of multiple jobholding, whether artistic or para-/non-artistic, and mentions the principal danger of combining non-artistic jobs with artistic work, i.e. the possibility of becoming alienated from one's artistic work (Menger 2014: 128-9). Actually, a career in dance is not easily combinable with non-artistic jobs often performed by other artists, since working in bars and restaurants requires night shifts and can be strenuous for the body. Moreover, the ideal-typical international dance artist living is handicapped on the non-artistic job market because of language difficulties, lack of the required diploma, transnational mobility, the necessity of a work permit, etc. (Hesters 2004: 129-30). For that matter: there is yet another important time-demanding, non-artistic activity that may be necessary to sustain one's artistic career, i.e. administrative or paper work. Thus, the *Report Darstellende Künste* observes that one out of three freelance performing arts workers constantly have to deal with the challenge of being an artist as well as a manager (Jeschonnek and Fonds Darstellende Künste e.V. 2011: 88). Moreover, the Hans Böckler Stiftung-report demonstrates that particularly planning and security become

problematic: artists have to deal with a constantly changing employment situation and must take into account different work opportunities and gaps between the working phases in their planning. 63% of the freelance dance and theater artists are unable to cover an average of four or more months per year with their contracts (Hans Böckler Stiftung 2016: 25).

### *2.8. Nationality and mobility*

In *Impediments to Mobility. Possible Solutions* (2007), Richard Poláček lists all the frameworks – read: social security systems – for independent performing artists working within Europe in view of a harmonized European solution that would make it simpler for arts professionals to be mobile and work in various countries. The dance profession is particularly internationalized, which is partly due to its non-linguistic character. In addition, the report *Dancers Keep Moving* observes that a dancing career is mostly relatively short-lived due to the high physical and technical standards, but that their high mobility rate often prevents professional dance artists to make the transition to a second career (within or outside the field of dancing). Dance artists therefore have to face a double mobility, i.e. across borders and across careers (IJdens, Langenberg, Lussenburg and Fuhr 2008: 15). The border mobility actually increases economic insecurity because the differences between national social security systems in European (and even more so in non-European) countries still cause problems of accessibility and portability of rights (such as retirement pension or support for career change). Poláček addresses the three main issues: 1) the possession of a work and/or residence permit (or visa); 2) the lacking coordination between the different social security systems; and 3) various or double tax declarations. He also remarks that outside of Europe, artists often do not have a legal status (read: social rights) at all (Poláček 2007: 8).

A first version of the Berlin questionnaire (based on the Brussels questionnaire) was presented to an expert from the field: Simone Willeit, director of Tanzbüro Berlin at the time, gave substantive input through the profound discussion of the content of the questionnaire and gave additional advice in order to facilitate the desired comparison with the Brussels data. After the finalization of the e-questionnaire, we contacted four respondents in view of a preliminary test. In a conversation immediately after the completion of the survey (direct interview), the test-respondents had the opportunity to give feedback and comments as to the clarity and user-friendliness of the questionnaire's content, structure and online format.

## **3. Collection of contact data**

Through the contact with experts we hoped to consult databases with contact details of professional dance artists possibly working and living in Berlin. As was already indicated, it is quite an impossible task to cover the entire contemporary dance scene. In order to get an idea of the size of the target group, we asked a number of authorities within the Berlin contemporary dance field to estimate the number of people that make

up the Berlin contemporary dance scene, i.e. Simone Willeit (currently director of Uferstudios, director of Tanzbüro Berlin at the time of the investigation), Julian Kamphausen (Performing Arts Programm Berlin, director of Networking, Knowledge Transfer and Cooperation), Barbara Greiner (producer, dramaturge), Marie Henrion (Tanzbüro Berlin/TanzraumBerlin), Ludger Orlok (artistic director Tanzfabrik), Thomas Plischke (dance artist and visiting professor in HZT and P.A.R.T.S. a.o.) and Marie Schmieder (Tanz im August). We received six personalized estimates, of which some are based on official figures, such as the number of dancers and choreographers registered at the Künstlersozialkasse, resulting in an average estimation of 2.125 contemporary dance artists working in Berlin. However, the size of the population is not much agreed upon and ranges from 600 up to 4.500 dance artists<sup>4</sup>. The proportions within the scene estimated by four experts approximate the average of 69% of non-German, of which about a third are non-European dance artists. According to five experts, about 70% are female, 27% male and several identify as 'other'.

This study exclusively addresses professional dance artists working within the field of contemporary dance. Yet, we already pointed out that this group is not easy to circumscribe, because the identity of contemporary dance is unstable and fragmented and above all hinges on a more or less socially validated belief (Laermans 2015). We therefore opted for a pragmatic approach that included the possibility of self-definition. More particularly, the following twofold delineation was used in the selection of the respondents:

- those currently working professionally as a performer and/or choreographer within the contemporary dance field
- those having worked professionally during the last five years in the contemporary dance field and defining themselves as contemporary dance artists

A list of potential respondents was created on the basis of this definition. Already at an early stage, we took the decision to acquire the data in three different ways in order to assemble the names of as many people as possible, who were or are active in the Berlin contemporary dance community during the last five years.

First, we based our list on all productions that were produced or coproduced in Berlin during the last five years. Simone Willeit provided us with all calendar data from TanzRaumBerlin from 2010 until 2015, in which she eliminated all duplicate names and all dance artists that were definitely not Berlin-based. We only took the columns 'mainly choreographers/companies' and 'dancers' into account. Secondly, an overview of all supposedly Berlin-based applicants for residencies (in workspaces) was put together for the last five years. This list is based on the names available on the websites of DOCK 11

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<sup>4</sup> See also footnote 3.

and Uferstudios, yet most names already appeared in the TanzRaumBerlin database. Thirdly, we composed a list with the names of all graduates and non-graduates from Hochschulübergreifendes Zentrum Tanz. Although many dance artists have an educational background that is not directly related to this school or – more generally – a training in contemporary dance, this seemed an interesting entry. Additionally this list was supplemented with names from the databases on the websites of Dance Germany and Goethe Institut, which both provide a small list of dance professionals though not limited to Berlin. Duplicate respondents were of course removed from the list.

Our threefold exercise led to a comprehensive list of 2066 persons. In order to approach them, we had to add contact data for every name on the list. Right from the start, we decided to organize the survey entirely electronically in light of the high mobility level of the concerned population. Also, if a proper follow-up is ensured, online surveys among a predominantly highly-educated group can result in an equally high response rate than paper questionnaires (Dillman 2011). Unfortunately, the cooperating organizations were not able to provide assistance in the search for up-to-date email addresses due to privacy regulations. We therefore had to rely on contact data available online with the help of the Google Search Engine and social media. The Google search was drawn to a close after 192 names were connected to an e-mail address. Some of the e-mail addresses were removed after people replied that they were not professional dance artists (anymore) or that they are not active in Berlin. However, the database may still contain some people not eligible for the study. Simone Willeit provided us with a list of 45 people (at dance institutions, workspaces and companies) she had contacted in order to forward the call to the artists in their database. Luckily enough, many organizations (such as DOCK 11, Uferstudios, HZT, Tanzbüro Berlin, Tanzfabrik, etc.) were willing to send out the call for participation to their private databases via newsletters and social media. Additionally, Willeit sent out the call twice to a list of 412 single artist from the database of Tanzbüro Berlin/TanzRaumBerlin. However, this limited our control over the distribution of the survey: neither were we able to keep track of the number of people the survey had reached nor could we send regular reminders. The link to the online survey circulated on the net for about six months.

Given the aforementioned challenges to delineate the Berlin dance community, we decided to send the survey link to the potential respondents accompanied by a letter. The letter clearly stated that the study focuses on contemporary dance artists working and living in Berlin and that if the addressee did not meet these criteria, s/he did not need to proceed with the survey. Additionally, the questionnaire opened with two orientation questions. A first one asked the respondents whether they situate themselves in the classical, contemporary or other dance field (i.e. jazz, tap, flamenco or others). The second question addresses their main occupation (i.e. choreographer, performer, teacher, etc.). Moreover, in the questionnaire's demographic section, the respondents were requested to indicate if they reside in Berlin and, if so, why they decided to live there. In case they did not have legal residence in Berlin, they were asked

whether they do live there even though their legal residence is elsewhere, or if they have lived in the city during the last five years.

In the collection of the data, the response rate was strictly followed up (cf. Dillman 2011). A total of 192 potentially useful emails was sent out on April 12, 2016. Several emails returned because of an invalid email address and a few respondents reported being non-eligible. The first mailing was followed by up to three reminders that were sent out on the following dates: 1) June 6, 2016 (to 154 email addresses); 2) August 10, 2016 (to 145 email addresses); and 3) October 24, 2016 (to 132 email addresses). Unfortunately, the response rate remained rather low, probably due to the fact that we had little control over the distribution and promotion of the survey and we could only rely on a modest database. The survey was definitively closed on November 14, 2016. For the data analysis we only used completed questionnaires.

On the basis of the systematically gathered email addresses and the estimates of the experts within the field, we may carefully assume that the size of the Berlin contemporary dance community lies somewhere between 1.750 and 2.500 dance artists (an average of 2.125). As said, the link to the survey was sent out to 192 potentially useful email addresses of people supposedly active within the Berlin dance scene. The questionnaire had been started by 151 respondents, of which 72 completed the survey. However, only 63 completed questionnaires were truly valid, i.e. they were filled out by respondents who were both active in the contemporary dance field as choreographer and/or performer and actually based in Berlin. Hence, the analysis was done on a blind sample of 3% of the estimated population (2.125 people) or one-third of the database (192 email addresses). This response level is low, but suffices within the context of an exploratory study that wants to gain a deeper insight into the working conditions of contemporary dance artists. We are aware that the used methodology results in a sampling bias or a distortion generated by the selection of units. Indeed, the sample from the population was not taken systematically, since the aim was to reach as many respondents as possible. Given the research design, self-selection is unavoidable because the respondents decide themselves to participate in the study. Hence, we cannot assess the sample's representativeness. Moreover, a well-known phenomenon of web surveys is the high unit non-response or dropout rate. A number of effectively contacted respondents decided not to partake or to drop out when they reach specific questions or toward the end of the questionnaire. We can only speculate about their reasons (such as the fact that some of the questions are rather difficult to answer in a relatively accurate way, the length of the survey or the high and relatively 'pressing' mobility of travelling or touring artists). We have no knowledge of how many respondents participated via the open call sent out through the mentioned institutions and how many were informed via targeted email. Nevertheless, 72 of the 151 questionnaire forms have been completed. This represents a dropout rate of 52%. We cannot make an accurate claim about the response rate, due to a lack of control over the distribution.

The analysis of the data is presented in the descriptive report on the basis of the above-elucidated research design, theoretical background and methodology.



## Annex 2

Figures, tables and graphs

**Figure A: Education Level, Highest Diploma and Studies**

Highest Diploma				Education Level			
N = 63		Valid Percent	Cumulative Percent	N = 63	Valid Percent	Cumulative Percent	
Valid	No diploma	1,6%	1,6%	Valid	no	1,6%	1,6%
	Secondary school	3,2%	4,8%		low	6,4%	8,0%
	I started higher education, but never graduated	3,2%	8,0%		high	92,0%	100,0%
	Diploma (Hochschule) or Professional Bachelor Degree	20,6%	28,6%		Total	100,0%	
	Academic Bachelor Degree	27,0%	55,6%				
	Certificate of a private school for higher education	4,8%	60,4%				
	Academic Master Degree	33,3%	93,7%				
	PhD Degree	6,3%	100,0%				
	Total	100,0%					

**Crosstabulation: Highest diploma within Gender**

% within Gender

N = 63		Gender			Total
		Male	Female	Other	
Highest diploma	No diploma	0,0%	2,6%	0,0%	1,6%
	Secondary school	4,2%	2,6%	0,0%	3,2%
	I started higher education, but never graduated	4,2%	2,6%	0,0%	3,2%
	Diploma (Hochschule) or Professional Bachelor Degree	33,3%	13,2%	0,0%	20,6%
	Academic Bachelor Degree	33,3%	23,7%	0,0%	27,0%
	Certificate of a private school for higher education	4,2%	5,3%	0,0%	4,8%
	Academic Master Degree	16,7%	42,1%	100,0%	33,3%
	PhD Degree	4,2%	7,9%	0,0%	6,3%
Total		100,0%	100,0%	100,0%	100,0%

**Where did you study?**

N = 63		Valid Percent	Cumulative Percent
Valid	Berlin	33,3%	33,3%
	Elsewhere in Germany	6,3%	39,7%
	Abroad	60,3%	100,0%
	Total	100,0%	

**Studied at HZT**

N = 21 <i>studied in Berlin</i>		Percent	Valid Percent	Cumulative Percent
Valid	No	9,5%	28,6%	28,6%
	Yes	23,8%	71,4%	100,0%
	Total	100,0%	100,0%	

**Major focus of studies**

N = 63		Valid Percent	Cumulative Percent
Valid	Artistic	88,9%	88,9%
	Non-artistic	11,1%	100,0%
	Total	100,0%	

**Figure B: Gender and age**

N = 63		Valid Percent
Valid	Male	38,1%
	Female	60,3%
	Other	1,6%
	Total	100,0%

**Age categories**

N = 63		Valid Percent	Cumulative Percent
Valid	21 - 25 years old	4,8%	4,8%
	26 - 30 years old	9,5%	14,3%
	31 - 35 years old	34,9%	49,2%
	36 - 40 years old	20,6%	69,8%
	41 - 45 years old	9,5%	79,4%
	46 - 50 years old	14,3%	93,7%
	51 - 55 years old	3,2%	96,8%
	56 - 60 years old	1,6%	98,4%
	61 - 65 years old	0,0%	98,4%
	Older than 65	1,6%	100,0%
	Total	100,0%	

Mean: 37,59

Median: 36

**Figure C: Number of years of work experience**

**Number of years working (categories)**

N = 63		Frequency	Valid Percent	Cumulative Percent
Valid	1 - 5 years	11	17,5%	17,5%
	6 - 10 years	24	38,1%	55,6%
	11 - 15 years	8	12,7%	68,3%
	16 - 20 years	11	17,5%	85,7%
	21 - 25 years	5	7,9%	93,7%
	26 - 30 years	1	1,6%	95,2%
	31 - 35 years	2	3,2%	98,4
	36 - 40 years	1	1,6%	100,0%
Total		94	100,0%	

Mean: 12,41

Median: 10

**Time between education and first job**

N = 63		Valid Percent	Cumulative Percent
Valid	overlap or immediately	34,9%	34,9%
	in the first 3 months	19,1%	54,0%
	within 3 months to 1 year	31,7%	85,7%
	over 1 year	14,3%	100,0%
	Total	100,0%	

N = 63		Valid Percent
Valid	Employed as a dancer in a company	27,0%
	Engaged as a dancer in a subsidized project	33,3%
	Engaged as a dancer in a project without public funding	4,8%
	As a choreographer I started my own project/collective/company (with subsidies)	12,7%
	Solo project (research grant ,etc...)	9,5%
	I have never been adequately paid	3,2%
	Guest contract in a production	9,5%
	Total	100,0%

**Figure D: Frequencies of marital status, living situation and children**

N =63		Valid Percent
Valid	Single	50,8%
	Married	12,7%
	Non-marital cohabitation	30,2%
	Separated	4,8%
	Divorced	1,6%
	Total	100,0%

#### Living Situation

N =63		Valid Percent
Valid	alone	20,6%
	with partner	38,1%
	with children	1,6%
	with partner and children	14,3%
	with partner, my children and my partner's children	1,6%
	with housemates	22,2%
	with housemates and partner	1,6%
	with relatives	0,0%

#### Children

N = 63		Valid Percent
Valid	No	81,0%
	One	11,1%
	Two	6,3%
	Three	1,6%
	Total	100,0%

**Figure E: Income categories**

*Note that the incomes below are after taxes but without subtracting monthly social security costs*

**E.1. Average monthly net income**

N = 63	Valid Percent	Cumulative Percent
Valid < 500 euro	9,5%	9,5%
500 – 750 euro	14,3%	23,8%
750 – 1.000 euro	30,2%	54,0%
1.000 – 1.250 euro	14,3%	68,3%
1.250 – 1.500 euro	12,7%	81,0%
1.500 – 1.750 euro	7,9%	88,9%
1.750 – 2.000 euro	3,2%	92,1%
2.000 – 2.250 euro	3,2%	95,2%
2.250 – 2.500 euro	1,6%	96,8%
2.500 – 2.750 euro	3,2%	100,0%
Total	100,0%	

Median: 750 – 1.000 euro

**E.2. Average monthly net income needed**

N = 63	Valid Percent	Cumulative Percent
Valid < 500 euro	1,6%	1,6%
500 – 750 euro	4,8%	6,3%
750 – 1.000 euro	31,7%	38,1%
1.000 – 1.250 euro	15,9%	54,0%
1.250 – 1.500 euro	17,5%	71,4%
1.500 – 1.750 euro	14,3%	85,7%
1.750 – 2.000 euro	3,2%	88,9%
2.000 – 2.250 euro	6,3%	95,2%
2.250 – 2.500 euro	1,6%	96,8%
2.500 – 2.750 euro	1,6%	98,4%
2.750 – 3.000 euro	1,6%	100,0%
Total	100,0%	

Median: 1.000 – 1.250 euro

**E.3. Average monthly net income deemed appropriate**

N = 63	Valid Percent	Cumulative Percent
Valid < 500 euro	0,0%	0,0%
750 – 1.000 euro	3,2%	3,2%
1.000 – 1.250 euro	7,9%	11,1%
1.250 – 1.500 euro	9,5%	20,6%
1.500 – 1.750 euro	17,5%	38,1%
1.750 – 2.000 euro	12,7%	50,8%
2.000 – 2.250 euro	20,6%	71,4%
2.250 – 2.500 euro	11,1%	82,5%
2.500 – 2.750 euro	1,6%	84,1%
2.750 – 3.000 euro	6,3%	90,5%
> 3.000 euro	9,5%	100,0%
Total	100,0%	

Median: 1.750 – 2.000 euro

**The three tables from figure E reduced to four income categories**

N = 63		Average monthly income	Average monthly income needed	Average monthly income deemed appropriate
Valid	0 – 750 euro	23,8%	6,3%	0,0%
	750 – 1.000 euro	30,2%	31,7%	3,2%
	1.000 – 1.500 euro	27,0%	33,4%	17,4%
	≥ 1500 euro	19,0%	28,6%	79,4%
	Total	100,0%	100,0%	100,0%

**E.4. Crosstabulation: Income Needed within Living Situation**

% within Gender

N = 63		Living Situation					Total
		Alone	Partner	Children	Partner and children	Housemates	
Average monthly income needed	< 500 euro	0,0%	0,0%	0,0%	0,0%	7,1%	1,6%
	500 – 750 euro	0,0%	4,2%	0,0%	0,0%	14,3%	4,8%
	750 – 1.000 euro	15,4%	33,3%	0,0%	20,0%	50,0%	31,7%
	1.000 – 1.250 euro	15,4%	20,8%	0,0%	10,0%	14,3%	15,9%
	1.250 – 1.500 euro	38,5%	16,7%	0,0%	10,0%	7,1%	17,5%
	1.500 – 1.750 euro	23,1%	12,5%	0,0%	30,0%	0,0%	14,3%
	1.750 – 2.000 euro	7,7%	0,0%	0,0%	10,0%	0,0%	3,2%
	2.000 – 2.250 euro	0,0%	4,2%	0,0%	10,0%	7,1%	6,3%
	2.250 – 2.500 euro	0,0%	4,2%	100,0%	0,0%	0,0%	1,6%
	2.500 – 2.750 euro	0,0%	4,2%	0,0%	0,0%	0,0%	1,6%
	2.750 – 3.000 euro	0,0%	0,0%	0,0%	10,0%	0,0%	1,6%
	Total						100,0%
Approximate significance <sup>1</sup>		0,000					

<sup>1</sup> **Approximate significance:** Cramer's V measures the degree of association between two variables. The p-value indicates whether the association observed in the survey can be generalized to the population out of which the sample is drawn. When the p-value is lower than 0,05 we can with a high degree of reliability infer that the association also is present in the population.

**Figure F: Average monthly income within Age Categories and Years of Work Experience**

**Crosstabulation: Average monthly income (categories) within Age categories (per 10 year)**

% within Age Categories

N = 63		Age categories							Total
		21 - 25 years	25 - 30 years	31 - 35 years	36 - 40 years	41 - 45 years	46 - 50 years	50 + years	
Average monthly income (categories)	0 – 750 euro	66,7%	16,7%	27,3%	23,1%		33,3%		23,8%
	750 – 1.000 euro	33,3%	33,3%	31,8%	30,8%	50,0%	22,2%		30,2%
	1.000 – 1.500 euro		16,7%	22,7%	15,4%	50,0%	44,4%	50,0%	27,0%
	≥ 1500 euro		33,3%	18,2%	30,8%			50,0%	19,0%
Total		100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

**Crosstabulation: Average monthly income (categories) within Number of years working (categories)**

% within Number of years working (categories)

N = 63		Number of years working (categories)							Total
		1 - 5 years	6 - 10 years	11 - 15 years	16 - 20 years	21 - 25 years	26 - 30 years	31 + years	
Average monthly income (categories)	0 – 750 euro	45,5%	20,8%	12,5%	9,1%	40%		33,3%	23,8%
	750 – 1.000 euro	36,4%	41,7%	12,5%	18,2%	20%	100%		30,2%
	1.000 – 1.500 euro	18,2%	16,7%	37,5%	45,5%	20%		66,7%	27,0%
	≥ 1500 euro		20,8%	37,5%	27,3%	20%			19,0%
Total		100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Both relationships are not significant

**Income change**

N = 63		Valid Percent
Valid	Remained rather stable	11,1%
	Increased	30,2%
	Decreased	20,6%
	Fluctuated	38,1%
	Total	100,0%



**Figure G: Crosstabulation of KSK with income, age, work experience, citizenship, residence and children**

**Crosstabulation: Average monthly income categories of respondents with and without KSK-insurance**

N = 63		KSK		Total
		No	Yes	
Average monthly income (categories)	0 – 750 euros	46,2%	18,0%	23,8%
	750 – 1.000 euros	23,1%	32,0%	30,2%
	1.000 – 1.500 euros	15,4%	30,0%	27,0%
	≥ 1.500 euros	15,4%	20,0%	19,0%
	Total	100,0%	100,0%	100,0%

**Crosstabulation: Age categories of respondents with and without KSK-insurance**

N = 63		KSK		Total
		No	Yes	
Age categories (per 10 years)	21 - 25 years	7,7%	4,0%	4,8%
	26 - 30 years	7,7%	10,0%	9,5%
	31 - 35 years	46,2%	32,0%	34,9%
	36 - 40 years	23,1%	20,0%	20,6%
	41 - 45 years		12,0%	9,5%
	46 - 50 years	7,7%	16,0%	14,3%
	Older than 50	7,7%	6,0%	6,4%
	Total	100,0%	100,0%	100,0%

**Crosstabulation: Number of years working categories with and without KSK-insurance**

N = 63		KSK		Total
		No	Yes	
Number of years working	1 - 5 years	38,5%	12,0%	17,5%
	6 - 10 years	38,5%	38,0%	38,1%
	11 - 15 years	7,7%	14,0%	12,7%
	16 - 20 years	7,7%	20,0%	17,5%
	21 - 25 years		10,0%	7,9%
	26 - 30 years		2,0%	1,6%
	30 + years	7,7%	4,0%	4,8%
	Total	100,0%	100,0%	100,0%

**Crosstabulation: German residency of respondents with and without KSK**

N = 43 ( <i>not German-born</i> )		KSK		Total
		No	Yes	
German resident	0 - 5 years	72,8%	34,4%	44,3%
	5 - 10 years	18,2%	34,4%	30,2%
	10 - 20 years	9,1%	28,1%	23,3%
	Over 20 years		3,1%	2,3%
	Total	100,0%	100,0%	100,0%

**Crosstabulation: Citizenship of respondents with and without KSK**

N = 63		KSK		Total
		No	Yes	
Citizenship	German citizenship	15,4%	40,0%	35,0%
	EU citizenship	53,8%	26,0%	31,8%
	Non-EU citizenship	30,8%	34,0%	33,3%
	Total	100,0%	100,0%	100,0%

**Crosstabulation: Children with and without KSK**

N = 63		KSK		Total
		No	Yes	
Children	No	84,6%	80,0%	81,0%
	Yes	15,4%	20,0%	19,0%
	Total	100,0%	100,0%	100,0%

**Figure H: Dependent and Independent Forms of Employment**

**Employment forms under which respondents have worked in the last five years**

N = 63 ( <i>ranking</i> )		Valid Percent Top choices	Valid Percent Indicated
Valid	Long-term employment contract with subsidized company	1,6%	4,8%
	Employment contract for one production/season with company	7,9%	34,9%
	Freelance self-employment	69,8%	100,0%
	Used alternative sources to secure income (e.g. teaching)	11,1%	57,1%
	Short-term employment contracts (e.g. abroad)	4,8%	42,9%
	Via HARTZ IV	3,2%	6,3%
	I haven't worked for money	0,0%	1,6%
	Other	1,6%	6,4%

**How were you employed as a freelancer?**

N = 63 ( <i>one single answer</i> )		Valid Percent
Valid	Self-employed via freelance contracts form project to project	54,0%
	Self-employed via project subsidies I acquired	19,0%
	Equally often both	27,0%
	Total	100%

**How do you organize yourself as an independent artist?**

N = 63 ( <i>multiple answers possible</i> )		Valid Percent
Valid	I am part of / formed a legal body	22,2%
	I regularly engage independent production managers	6,3%
	I work as an individual freelancer (for others or with my own subsidies)	90,5%
	I regularly work with the same venue or institution that coproduces or supports my work	20,6%
	I only receive funding from the same Fonds	6,3%
	I only engage managers once I got the funding	39,7%
	I am part of a free collective and we share administrative work equally	19,0%
	I only work with my own subsidies	17,5%
	Other types of independent organization	6,3%

**Artists in a company or collective (in the last five years) and payment forms**

N = 24 ( <i>38% are part of a company, collective or both</i> )		Valid Percent
Valid	I'm usually not being paid	8,3%
	Only rehearsal days and performance days (same salary)	8,3%
	Only rehearsal days and performance days (different respective salaries)	16,7%
	I get a monthly salary	4,2%
	I only get paid for performances	16,7%
	I get paid for performances, sometimes rehearsals	8,3%
	Way of payment varies, depends on project/funding	37,5%
	Total	100,0%

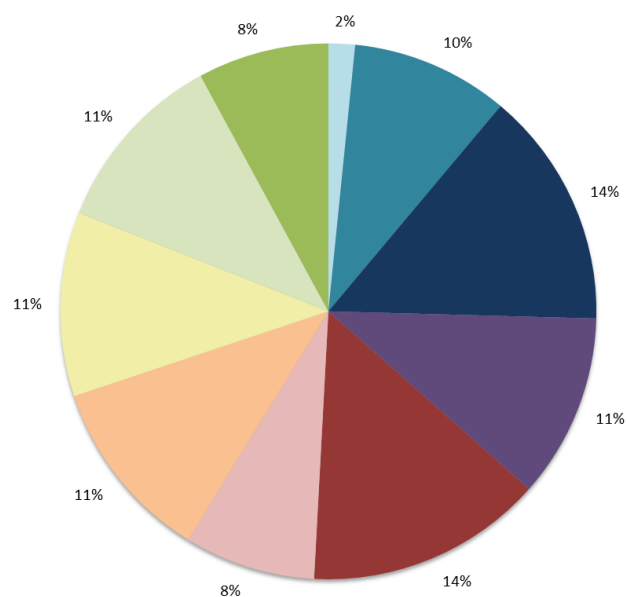
**Figure I: Work Time Budget and Multiple Jobholding**

**Multiple jobholding**

N = 63		Valid Percent
Valid	I have more than one job	87,3%
	I earn more money with para/non-artistic jobs	43,5%

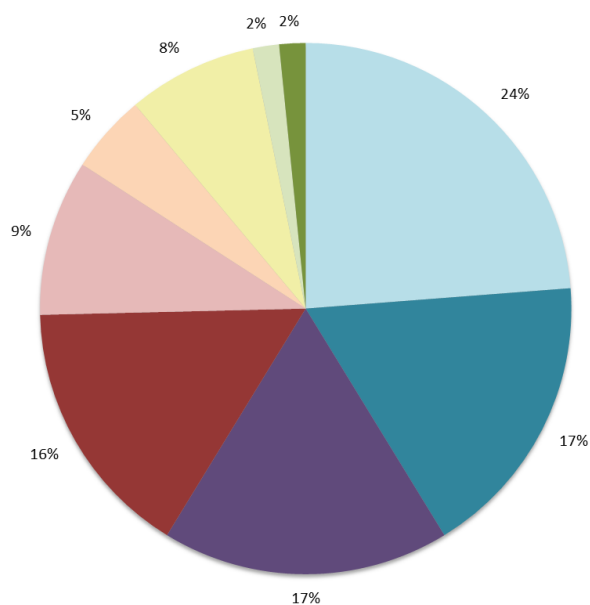
**Time budget for artistic work**

- 0 - 10%
- 11 - 20%
- 21 - 30%
- 31 - 40%
- 41 - 50%
- 51 - 60%
- 61 - 70%
- 71 - 80%
- 81 - 90%
- 91 - 100%

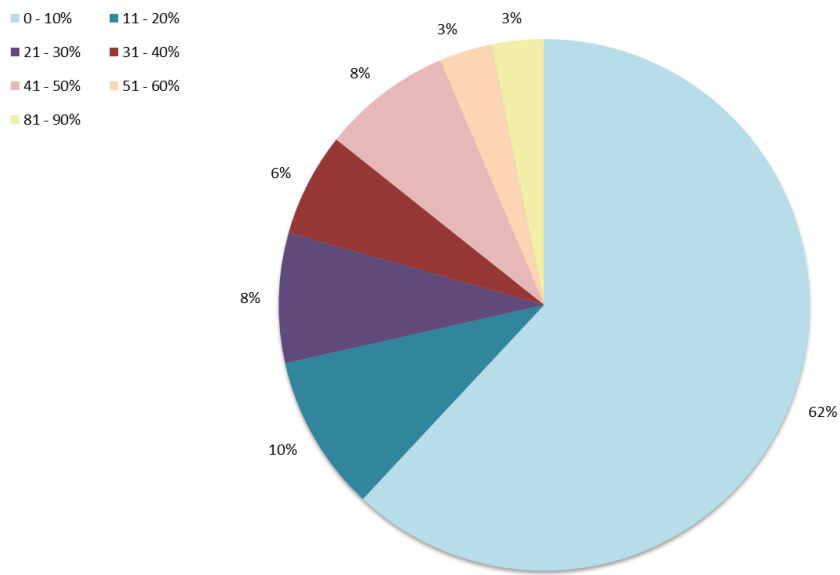


**Time budget for para-artistic work**

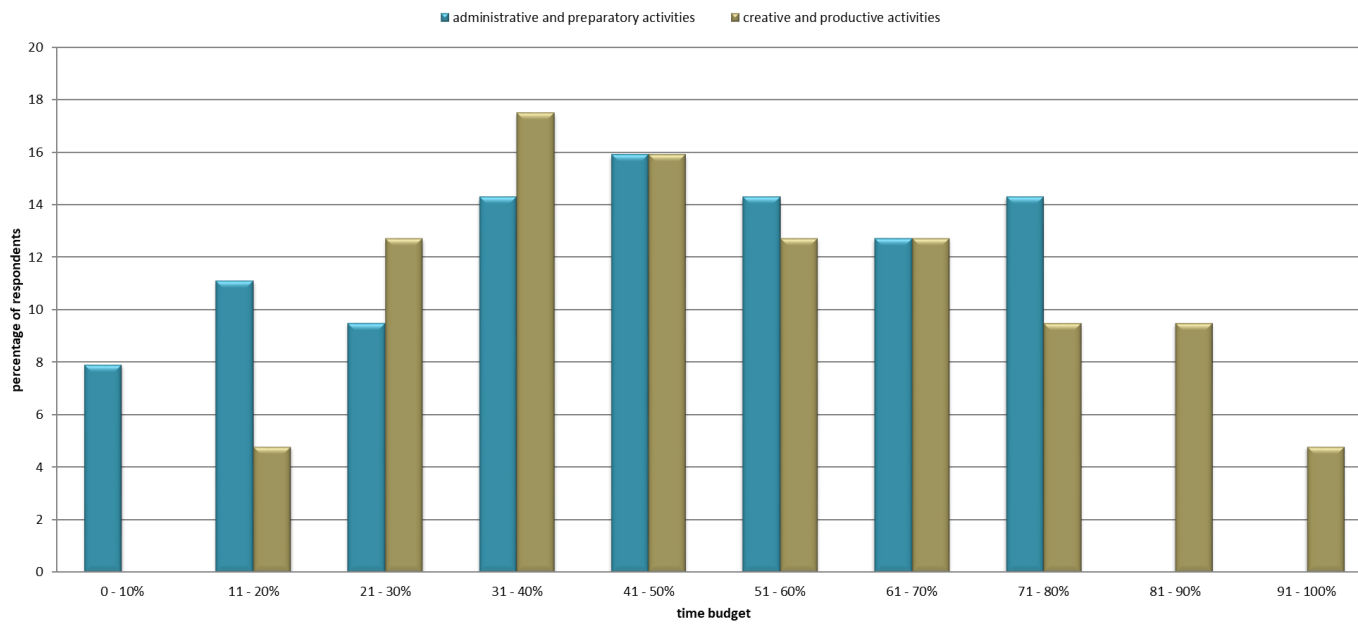
- 0 - 10%
- 11 - 20%
- 21 - 30%
- 31 - 40%
- 41 - 50%
- 51 - 60%
- 61 - 70%
- 71 - 80%
- 81 - 90%



### Time budget for non-artistic work



### Time budget for creative-productive and administrative-preparatory activities within artistic labor



**Figure J: Average number of working hours per week**

**Total of working hours of all work per week  
(paid & unpaid)**

N = 62 (one invalid response)		Valid Percent	Cumulative Percent
Valid	Less than 10 hours	4,8%	4,8%
	11-20 hours	4,8%	9,7%
	21-30 hours	16,1%	25,8%
	31-40 hours	25,8%	51,6%
	41-50 hours	29,0%	80,6%
	51-60 hours	12,9%	93,5%
	61-70 hours	3,2%	96,8%
	71-80 hours	1,6%	98,4%
	81-90 hours	0,0%	98,4%
	More than 90 hours	1,6%	100,0%
	Total	100,0%	

Mean: 41,7 hours  
Median: 40 hours

**Total of paid working hours per week**

N = 61 (two invalid responses)		Valid Percent	Cumulative Percent
Valid	Less than 10 hours	23,0%	23,0%
	11 - 20 hours	42,6%	65,6%
	21 - 30 hours	26,2%	91,8%
	31 - 40 hours	8,2%	100,0%
	Total	100,0%	

Mean: 19,15 hours  
Median: 20 hours

**Ratio paid vs. unpaid working hours**

N = 61 (two invalid responses)		Valid Percent
Valid	(Less than) half of working hours paid	62,3%
	More than half of working hours paid	37,7%
	Total	100,0%

**Figure K: Nationality, Citizenship and Residence in Berlin**

**Country of birth**

N = 63		Valid Percent
Valid	Argentina	1,6%
	Australia	3,2%
	Austria	1,6%
	Belgium	1,6%
	Brazil	1,6%
	Chile	1,6%
	Cuba	1,6%
	Czech Republic	1,6%
	Denmark	1,6%
	Finland	1,6%
	France	1,6%
	Germany	30,2%
	Greece	1,6%
	Ireland	1,6%
	Israel	6,3%
	Italy	3,2%
	Lebanon	1,6%
	Netherlands	1,6%
	New Zealand	1,6%
	Poland	1,6%
	Portugal	3,2%
	Singapore	1,6%
	South Africa	1,6%
	South Korea	1,6%
	Spain	6,3%
	Turkey	1,6%
	United States	15,9%
	Total	100,0%

**Citizenship**

N = 63		Valid Percent
Valid	German	30,2%
	EU	30,2%
	Non-EU	33,3%
	Combined citizenship: German + other	4,8%
	Combined citizenship: EU + non-EU	1,6%
	Total	100,0%

**Residency in Berlin**

N = 43 (missing: 19 German-born and 1 residency abroad)		Valid Percent
Valid	Abroad	
	1 - 5 years	44,2%
	5 - 10 years	30,2%
	10 - 20 years	23,3%
	Over 20 years	2,3%
	Total	100,0%

**Figure L: Location of work and mobility**

**Where do you work?**

N = 63 ( <i>ranking</i> )		Valid Percent top choices	Valid Percent indicated
Valid	From home	55,6%	95,2%
	In my/a studio	17,5%	49,2%
	In a theatre	3,2%	52,4%
	Café, train, hotel, ...	1,6%	28,6%
	Residency or workspace	20,6%	61,9%
Missing		1,6%	

**If you mostly work at a residency or workspace, where is it located?**

N = 63		Valid Percent	Cumulative Percent
Valid	In Berlin	20,5%	20,5%
	In Germany (incl. Berlin)	15,4%	35,9%
	In Europe	59,0%	94,9%
	Around the world	5,1%	100,0%
	Total	100,0%	



**Figure M: Satisfaction**

N = 63 (ranking)		(very) dissatisfied	(very) satisfied	Missing
Valid	Artistic expression	11%	76%	13%
	Collaboration	10%	68%	22%
	Flexibility	13%	65%	22%
	Community	19%	64%	18%
	Audience's resonance	13%	60%	27%
	Working hours	22%	41%	37%
	Working environment	16%	49%	35%
	Mobility	16%	60%	24%
	Future perspectives	49%	22%	29%
	Planning	46%	30%	24%
	Leisure time	40%	35%	25%

**Figure N: Future worries and prospects****Future worries**

N = 63 (ranking)		Valid Percent top choices	Valid Percent indicated
Valid	Lack of pension	44,4%	71,4%
	Parenthood	14,3%	36,5%
	Real Estate	4,8%	65,1%
	Physical Health	6,3%	33,3%
	Mental Health	7,9%	36,5%
	Transition after Dance	11,1%	36,5%

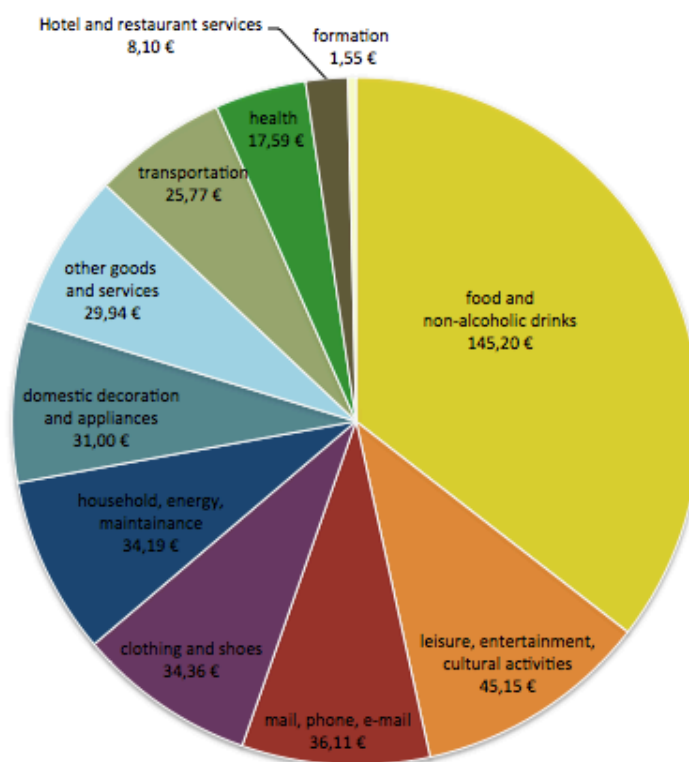
**How do you expect to make a living in the future?**

N = 63 (ranking)		Valid Percent
Valid	Combine art with other jobs	54,0%
	Continue with art	33,3%
	Change career	6,3%
	Haven't thought about it	3,2%
	Have thought about it, don't know	3,2%

## Annex 3

### Unemployment | ALG II (coll. Hartz IV)

The Unemployment Benefit II (ALG II), also known as the Hartz IV (or 'the fourth law for modern services on the labor market'), is a basic service for jobseekers that is provided by the municipal job centers in Germany. An applicant seeking assistance from ALG II needs to be capable of working, be in financial distress, and his/her situation needs to present a risk to the subsistence minimum. As of January 1, 2017, the Hartz IV regulation amounts to 409 euros per month, which is intended to cover individual, monthly necessities. The graph below illustrates this:



The assessment and increase of the regulation rate is based on consumer prices (70%) and the wage level (30%). For members of a shared household (tellingly termed a 'Bedarfgemeinschaft'), the amount has increased from 364 to 368 euros. When the applicant has children, Hartz IV provides between 237 and 311 euros extra per child (depending on the age). In addition to the regular services, the appropriate costs for accommodation and heating (rent including heating costs) as well as health insurance are taken over. Applicants can calculate their Hartz IV benefits on the corresponding website<sup>1</sup>.

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<sup>1</sup> See: <http://www.Hartziv.org/Hartz-iv-rechner.html>.

The Federal Social Court as well as the Federal Constitutional Court have already dealt with the Hartz IV provisions. Sanctions against the long-term unemployed and the determination of the needs are often a matter of debate. Looking at the diagram above, the question arises as to whether Hartz IV is sufficient for a dignified life.

In addition to the standard rate, Hartz IV benefits include a claim for accommodation and heating costs (KdU). Applying for this claim can be done through completing the Annex KdU of the unemployment benefit II application. The amount of these extra benefits is based on the local regulations of the cities and municipalities (there is no federal regulation).

Prior to approval, a review of the adequacy of these housing costs is made with regard to the individual circumstances, the living surface and the local rent level. If the cost of living is not deemed appropriate, one is obliged to reduce it, eventually by moving to a smaller or cheaper accommodation. Hartz IV recipients regularly face problems since many cities and municipalities work with outdated rent levels. Therefore, the benefit for paying the rent is often insufficient, as it does not consider interim increases in rental prices. At the same time, Germany is faced with an increasing scarcity of socially acceptable housing due to gentrification, especially in large cities like Berlin.

In principle, full employment does not exclude the right to Hartz IV benefits. Provided that the amount of the income from an employment is not sufficient to ensure one's family life and one's livelihood, one can remain eligible for these services (in German called 'aufstocken'). In theory, anyone with an own income can apply for ALG II. Income is defined in general terms and comprises for example unemployment benefits (I), wage and salary, profits from a self-employed activity, parental benefits, income from 'mini jobs', etc. If the added income does not meet the requirements for the entire household (*Bedarfsgemeinschaft*), one is entitled to an increasing ('*aufstockendes*') Hartz IV in addition to one's income. This rule is independent from the number of weekly working hours. This is different from the system of Unemployment Benefit I (ALG I), in which one is no longer classified as unemployed when s/he works more than 15 hours per week.

Looking at the figures for the last few years, the share of ALG II/Hartz IV recipients in employment has increased. A slight downward trend in the quota is expected only from 2015 onward, which could also result from the introduction of the minimum wage as of January 1, 2015 (and further after transitional periods). According to the statistics of the Federal Agency for Labor from December 2015 (data stock April 2016), the share of Hartz IV 'Aufstocker' is almost 30 percent, which means that nearly one third of Hartz IV recipients are in fact employed. Unfortunately, low wages, for example from temporary work, mean that people are additionally dependent on social benefits. Before the introduction of the minimum wage of 8,50 euros per hour (for employees) in 2015, the average hourly wage in some branches was around 6,20 Euros (as of April 2014), which makes it impossible to provide one's livelihood without supplementary social benefits.

It is important to note that Hartz IV is available for those with an employee status as well as for those with self-employment (freelance) status. Freelance artists are often reliant on Hartz IV benefits. This is not the case for the ALG I. The latter is a benefit of the German unemployment insurance, which is paid upon the occurrence of unemployment, usually for up to one year (and for older unemployed persons up to two years) and calculated on the basis of a percentage of last year's salary. Whereas employers usually deduct unemployment insurance from an employee's salary, self-employed freelance workers do not tend to pay unemployment insurance and are thus not entitled to this benefit. When a person has been employed before and has received ALG I for at least one day before self-employment, it is possible to apply for a voluntary continued unemployment insurance when freelancing ('Freiwillige Weiterversicherung'). However, as many dance artists have never been employed for the required time, this is often not an option for them. In contrast to ALG I, ALG II/Hartz IV offers an *indefinite* benefit that ensures the basic protection of jobseekers and workers insofar as they cannot cover their livelihood with income, assets or other assistance such as ALG I. Lastly, receivers of ALG II/Hartz IV who are unemployed (and not 'Aufstocker') must accept *any* job offered by the job center.

## Annex 4

### Empfehlung einer Honoraruntergrenze | Recommendation for a minimum standard fee

Unlike in the liberal professions, such as architects, lawyers or journalists, regulations for minimum standard fees do not exist for performing artists in Germany. Up to a certain extent, we can consider the performing arts as a liberal profession if we apply the definition by the European Commission, i.e. the professions requiring special training in the arts or sciences on the one hand, and whose activities are usually closely regulated by national governments or professional bodies on the other<sup>1</sup>. In Germany, the delegation meeting of the Federal Association for the Performing Arts (Bundesverband Freie Darstellende Künste), which includes representatives from all sixteen federal states, unanimously adopted a declaration and recommendation for a minimum standard fee for freelance performing artists (in theater and dance) at their meeting in Hamburg on October 14, 2015. Yet, it must be stressed that this concerns a recommendation, or a guideline, rather than a legal obligation. LAFT – Landesverband freie darstellende Künste Berlin e.V. (State Association Free Performing Arts Berlin) – posted this recommendation on their website, clarifying on which basis the minimum standard fee was calculated. In Berlin, for instance, this message is shown at the end of each funding application form. Although this started in Berlin, the *Bundesverband* now also recommends this for the other *Bundesländer*, as the recommended fee has recently been increased. In other *Bundesländer*, the costs of living are higher than in Berlin. At the time of administering the survey in 2016, the association stated the following:

“In the preparation of subsidy applications for both public and private funding at state and federal level, LAFT Berlin recommends the calculation of fees on the basis of a minimum standard fee. This should amount to EUR 2.000,00 gross (for artists insured through the KSK), EUR 2.500,00 gross (for artists not insured through the KSK) per month for full employment. In addition to the rehearsal and presentation period, the LAFT recommends taking into account research as well as preparation and follow-up times.”<sup>2</sup> (Translated from German)

The recommended minimum is based on the qualification of the freelance artist's activities according to the minimum wage of the nationwide standard contract for performing arts (*Normalvertrag Bühne*, in short: NV Bühne) for commonly long-term

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<sup>1</sup> See: <https://ec.europa.eu>. This official definition partly draws on the established sociological view of professions as particular categories of 'workers', though the latter approach usually also emphasizes that the combination of 'credentialization' (diplomas) and regulations allows professions to monopolize, partly or wholly, the entry to the directly relevant labor markets. However, some exceptions notwithstanding, the entry to an artistic profession is a rule not restricted to those possessing the relevant diploma. Also, professional organizations do not always weigh within artistic fields or in contacts with officials. Hence, artistic work is mostly only semi-professionalized.

<sup>2</sup> It should be noted that these numbers have been increased on June 1, 2017. See further.

employees of theatres with public funding that belong to the German stage association. At the time of calculating the suggested minimum standard fee, the NV Bühne minimum wage amounted to a monthly 1.600,00 euros (gross for employees), which is valid for a range of professions within the field<sup>3</sup>.

However, since the remuneration of freelance artists is not an employment relationship (including the employer's social contributions) and payment is not on a long-term basis, the additional costs for insurance and expenses as well as the necessary preparation and follow-up of an artistic project were taken into account within the fee recommendation<sup>4</sup>. For project-based workers, the fee base is calculated according to the length of the collaboration. Starting from a 40-hour working week in full-time engagement, an hourly rate of 12,50 euros gross (for KSK-members) or 15,60 euros gross (not for KSK-members) is recommended. However, it seems unreasonable to translate these fees into hourly fees for short-term freelance engagement, as many work-related activities – such as networking, preparation, travel, research and practice – are difficult to calculate in hours, while it is rather the effort that should be taken into account. As the minimum wage according to the NV Bühne has been increasing since its implementation – since January 1, 2017, it amounts up to 1.850 euros gross (1.765 euros in 2016) – the suggested minimum fee by LAFT should therefore be adapted accordingly. In the process of writing this report, the recommended minimum fees have indeed been reconsidered for the first time and as from June 1, 2017, LAFT Berlin recommends an increase of the fee to 2.300 euros per month for freelance artists with insurance obligation through the KSK and to 2.660 euros per month for freelance artists for whom social security is not possible through the KSK.

In order to have a better idea of how much remains after deducting health, pension and care insurances, taxes and solidarity contributions, we can use the calculator<sup>5</sup> set up by the Collective Agreement for the Public Service of the Federal States (Tarifvertrag für den Öffentlichen Dienst der Länder), on which the wage scales for NV Bühne are based. If one uses the latest calculator (Entgeltrechner TV-L 2016b), takes salary group E2 as a reference (starting at a wage of 1850,73 euros) and calculates the simplest situation (no children, no extra insurances or payments, lowest tax bracket and a contribution rate for health insurance of 14,6%; see further for calculations with KSK-insurance), this leaves a net salary of 1311,05 euros for tax year 2016. In detail: an employee receiving 1850 euros gross pays 135 euros for health insurance (at a rate of 14,6%), 26 euros for social care insurance, 173 euros for pension insurance and 28 euros for unemployment

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<sup>3</sup> See: [http://www.laft-berlin.de/fileadmin/user\\_upload/Empfehlung\\_Honoraruntergrenze.pdf](http://www.laft-berlin.de/fileadmin/user_upload/Empfehlung_Honoraruntergrenze.pdf).

<sup>4</sup> The recommendation by LAFT does not mention time for training, research or networking (understood as the acquisition of further projects or residencies). It is important to also take into account that there are always periods between residencies or rehearsal times within a project that are usually not paid, even if people continue working on the project on another level. Examples are travel days, days abroad with no scheduled rehearsals, Skype-meetings, etc. Within the context of employment, these periods are usually covered. In this respect, the recommended standard fee still seems rather low.

<sup>5</sup> For more details, please consult the TV-L website: <http://oeffentlicher-dienst.info/tv-l/berlin>.

insurance (on a monthly basis in rounded numbers). 168 euros is deduced for taxes (in the lowest bracket) and 9 euros for a solidarity surcharge.

## Annex 5

### **KSK | Künstlersozialkasse | Artist's Social Fund**

The Künstlersozialkasse is a division of the accident insurance Federation and Railways (Bund und Bahn). With the implementation of the Artist's Social Insurance Act (KSVG, or Künstlersozialversicherungsgesetz) in 1983, it ensures that independent artists and publicists enjoy similar protection in statutory social insurance as employees. It is not a service provider, but it coordinates the transfer of contributions for its members to a health insurance of the members' choice and to statutory pension and social care insurance. Self-employed artists and publicists are entitled to the entire statutory service catalogue, but they must pay only half of the contributions due. The KSK covers the other half from a federal subsidy (20%) and social contributions from businesses (30%) that use art and publicity. The monthly contribution paid by an artist or publicist to the KSK depends on the amount of his/her income from work activities. If this is not above the marginal limit of 3.900,00 euros annually and if s/he is not a career starter, the artist or publicist cannot make use of the KSK.

The KSK examines whether an applicant as an independent artist (in the areas of music, performing arts or visual arts, including design) or as a publicist fulfils the prerequisites for the insurance obligation under the KSVG. The organization also calculates the contributions of its members, takes them in and then forwards the full contributions to the service providers of pension, health and long-term care insurance. The state funds self-employed (freelance) artists and publicists with artist social insurance, because this occupational group is usually more confronted with insecurity than other self-employed workers. This is not only a socio-political but also a cultural-political achievement: with this arrangement, the creative task of artists and publicists is recognized as important to society<sup>1</sup>.

If an independent artist or publicist does not achieve at least a prospective annual income higher than the statutory limit, s/he is free from insurance obligations in terms of statutory health, long-term care or pension insurance. As said, this limit amounts to 3.900,00 euros per year or 325,00 euros per month (as of 2004). The state has provided for special protection for those who are beginning to develop their career: under the KSVG, starters are also insured for the statutory pension, the health insurance and the long-term care insurance, even if they are not expected to exceed the required minimum income. The first three years after the first recording of an independent artistic or publishing activity are considered as the start of the profession.

It must be stressed that the KSK is not an insurance itself and therefore not responsible for the implementation of pension, health insurance and long-term care insurance. It only reports the insured artists and publicists and forwards the contributions to the responsible institutions. Thus, in a way it takes over the task of an employer. Benefits from the insurance relationship (pension, sick pay, long-term care, etc.) are provided exclusively by the pension insurance institutions and the statutory health insurance funds. An application for retirement or a rehabilitation measure must therefore be addressed to the General Pension Insurance. Through its information and advice centers

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<sup>1</sup> All the above is translated and paraphrased from their website: <http://www.kuenstlersozialkasse.de/>.



throughout Germany, this General Pension Insurance answers questions about the prerequisites for pensions, the calculation of the amount of pension benefit, the already acquired pension claims, the right on pensions in case of diminished earning capacity, etc. For questions of health insurance (benefits, contribution rates, etc.), artists or publicists subject to insurance can apply to the self-chosen statutory health insurance.

For self-employed artists and publicists, who are compulsorily insured under the KSVG (just like 'normal' self-employed who are not insured under KSVG), the entitlement to sick pay ('Krankengeld') is provided starting from the seventh week of incapacity to work. For the first six weeks of work incapability, a self-employed person cannot be paid a salary. However, the period between the start of incapability and the claim to benefits (from the seventh week) is often difficult to bridge for many self-employed persons. Therefore, in addition to this basic requirement, the state has opened a possibility for the self-employed to achieve an earlier start of the payment of sick pay in the event of work incapability. For this purpose, the statutory health insurance funds provide the option of arranging these entitlements on the condition of additional payments. These extra contributions are payable directly to the health insurance company and cannot be arranged through the KSK. In a word, to be entitled to early sick pay, the independent artist or publicist needs to fulfill an extra, direct payment to the health insurance, without KSK contributing to this.

The expected work income to be reported to the KSK is the basis for calculating the monthly contributions to the statutory pension, health and care insurance. This income corresponds to the profit from the self-employed artist's or publicist's income as determined by the general rules for the determination of income tax in the income tax law (which is based on the difference between income and expenses). In the case of an expected year income of 10.00,00 euros in 2017, the monthly contributions consist of the following:

- Pension insurance according to the contribution rate of 18,7%  
Share of the KSK-insured artist is 9,35% (50% of the rate)  
Pension insurance contribution of the KSK-insured artist = 9,35% of 10.000,00  
= 935,00 euros per year or 77,91 euros per month
- Health insurance according to the contribution rate of 14,6%  
Share of the KSK-insured artists is 7,3% (50% of the rate)  
Health insurance contribution of the KSK-insured artist = 7,3% of 10.000,00  
= 730,00 euros per year or 60,83 euros per month  
Note that extra costs for additional services of the artist's choice can apply (and which have to be covered by the artist alone), e.g. for early sick pay
- Care insurance according to the contribution rate of 2,55% (as a parent) or 2,80% (as a childless adult)  
Share of the KSK-insured artist is 1,275% (or + 0,25% without children)  
Care insurance contribution of the KSK-insured artist = 1,275% (or 1,525%) of 10.000,00  
= 127,50 (or 152,20) euros per year or 10,63 (12,71) euros per month

This results in a total of **149,37 euros per month** for a self-employed artist with a child, and **151,45 euros per month** for a self-employed artist without a child.

Within the KSK-system, there also exist minimum and maximum contributions (which do not apply for career-starters):

- Pension insurance contribution
  - minimum: € 30,39
  - maximum: € 593,73 (West)/€ 532,95 (East)
- Health insurance contribution
  - minimum: € 36,19
  - maximum: € 317,55
- Care insurance contribution
  - minimum: € 6,32 (with child)/€ 7,56 (without child)
  - maximum: € 55,46 € (with child)/€ 66,34 (without child)
- Total lowest contribution for insurances: € 72,9 (with child)/€ 74,14 (without child)
- Total highest contribution for insurances: € 966,74 (West/with child)/€ 977,62 (West/without child); or € 905,96 (East/with child)/ € 916,84 (East/without child)

The figures in euros refer to the monthly contribution to be borne by the insured person. Contributions to health and care insurance are calculated according to at the least an income of 5.950,00 euros per year (or 495,83 euros per month), and at the most an income of 52.200,00 euros per year (or 4.350,00 euros per month). Contributions to pension insurance are calculated at the least according to an income of 3.900,00 euros per year (or 325,00 euros per month) and at the most according to an income of 76.200,00 euros per year (or 6.350,00 euros per month) for the West and 68.400,00 euros per year (or 5.700,00 euros per month) for the East.

Since the health insurance service is in fact not dependent on the amount of contribution by the insured person, but is equal for everybody, artists may tend to report a lower income to the KSK in order to save on insurance costs. This might happen despite of the fact that a higher contribution to the pension insurance, which leads to a higher pension, would benefit them and prevent poverty amongst the elderly.

The example below illustrates the difference between the *health insurance* costs for self-employed artists and publicists with KSK-membership and for self-employed artists and publicists not registered at the KSK:

If the self-employed artist or publicist is not a member of the KSK and the monthly income is:

- between 0 and 1.487,50 euros, s/he pays 223 euros per month
- between 1487,50 and 2.231,25 euros, s/he pays 391,59 (with children) or 397,17 euros (without children)
- between 2.231,25 and 4.350 euros, s/he pays 17,55% (with children) or 17,8% (without children) of the declared income
- above 4.350 euros, s/he pays 763,43 (with children) or 774,3 euros (without children)

Following the calculations above, we may thus conclude that someone who is registered

at the KSK and declares 1.500 euros per month, pays 109,5 euros for health insurance, whereas someone who is not registered at the KSK would pay 391,59 euros (with children) or 397,17 euros (without) per month. In this case, the KSK-insured person has to pay less than one-third of what the regular self-employed person has to pay.

However, it should be noted that self-employed artists and publicists are discharged from paying health insurance on what they earn as freelancer if they combine self-employment with employment that provides more than half of the total income. Therefore, it should be stressed that this example is valid for self-employed artists and publicists who do not also work as employees or who do not earn more when employed.

## Annex 6

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