



# big network meeeting

17.11. – 19.11.2023  
villa wigman, dresden

# beautiful that we are here together.

When you do something for the third time one can say: That's not a beginning anymore. Nor is it a mere repetition. The third time can mark the start of a hopefully good tradition; of something good that can last.

**2021: Hamburg. 40 producers.**  
**2022: Munich. 70 producers.**  
**2023: Dresden. 100 producers.**

Our third big network meeting marks exactly this moment and could become a tradition - one of the good ones.

With this wish, we also look at produktionsbande together. Our network will continue to be funded until 2025 by the extraordinary programme *Fostering Connections*.

With over 100 participants, speakers and panel guests we delve into current discourses that relate to being a producer in general and network engagement in particular from different regional, decentralized national and international perspectives. In this way we look towards and approach futures which we can develop - for, as and beyond produktionsbande.

We are excited that you are here.  
We are excited that all of you are here.  
We are excited that we are all here together.



### ways to navigate within this pdf

**With the design of this programme we would like to suggest two ways to navigate through this file.**

#### **classic scrolling**

You can scroll through the complete programme, e. g. by scrolling on your smartphone or with your mouse on your desktop computer. In this way you can move freely through all contents.

#### **links**

Parallel to this we have also added links on the following pages, with which you can go directly from one main section to the next. For this purpose we have implemented buttons that you can click on in the PDF on the computer or by touch on on your mobile phone.

This button takes you you to the previous main section.



This button will take you you to the next main section.



This button will take you you back to the overview.



This button, framed in yellow leads you to a page within the booklet.

**link xyz**

This frameless button will take you to a website or application outside of the booklet.

**app xyz**



# overview

**accessibility**

**schedule**

**programm**

**people**

**locations**

**about produktionsbande**

**contact wg netzwerktreffen**





# accessibility





# accessibility

## accessibility in regards to the programme

As a network, produktionsbande and the working group strive to make our time together as barrier-free as possible and to take needs into account. We are constantly learning. We are aware that the network meeting is not completely barrier-free and that participation can be challenging for some.

**You will receive a summary document on accessibility on site and practical information via email before your arrival.**

The following information relates primarily to the programme.

- *There are alternative seating options.*
- *There is a retreat room.*
- *We take care of breaks and invite all participants to take breaks or retreat at any time if needed.*
- *There are contact persons of the working group on site.*
- *Contact for questions about accessibility:*

*via e-mail:  
formate@produktionsbande.org*

*via phone or message:  
on request*

**send e-mail**





# accessibility

## accessibility in regards to language

The programme will be held in both English and German. Based on requested needs, there is the possibility of simultaneous translation, depending on the format DE-EN and EN-DE.

Two local translators will translate as a team. Participants will be able to listen to the translation via headphones.

These are their times:

- Freitag 14:30 – 19:00
- Samstag 10:00 – 18:00
- Sonntag 10:00 – 15:00

In the programme, various abbreviations are given for the use of language:

**de | en**

The event will take place in German and English.

**de | [en welcome]**

The event takes place in German, questions and contributions in English are welcome.

**en | [de welcome]**

The event takes place in English, questions and contributions in German are welcome.





# accessibility

## accessibility in regards to interaction

In the programme you will find a symbol for each programme part to indicate how interactive the formats are for you as participants and contributors.

The classification is based on individual assessment and may vary according to perception. Please feel free to contact us if you have any questions.

i

### low level of interaction

Participants can listen and decide for themselves whether and how they want to interact. Usually in a large group with audio-visual input.

ii

### medium level of interaction

The format includes interaction with other participants or the speakers. Participants largely decide for themselves to what extent they want to interact and can also be active witnesses.

iii

### high level of interaction

This format is based on exchange with other participants. Participants often have several interlocutors in the course and changing discussion situations with one person, small or large groups. It is usually possible to withdraw into active listening in between.







schedule





# schedule

## friday, 17.11.2023

15:00 — 16:00	soft start & check-in
16:00 — 17:45	meet your colleagues
18:00 — 18:30	produktionsbande introduces [itself]
from 18:30	common evening

## saturday, 18.11.2023

09:30 — 10:00	soft start
10:00 — 14:00	skills & discourse <ul style="list-style-type: none"><li>• option #1: copyright, contract for work/services, etc.</li><li>• option #2: discrimination-sensitive producing</li><li>• option #3: peer-to-peer-coaching</li><li>• option #4: senior producers</li><li>• option #5: sustainable scenarios</li><li>• option #6: scene-tour in dresden</li></ul>
14:00 — 15:00	lunch
15:00 — 18:00	panel
from 18:00	open evening & admin gala

## sunday, 19.11.2023

09:00 — 10:00	soft start & admin gala
10:00 — 10:30	producers lab
10:30 — 11:00	systemcheck
11:15 — 12:30	produktionsbande in practice
12:30 — 13:00	feedback
13:00 — 14:00	lunch
14:00 — 15:00	admin gala
from 15:00	ciao! and: see you soon!





# programm





day #1

friday, 17.11. | from 15:00





# soft start & check-in

ii

de | en

arrival

friday, 17.11. | 15:00 - 16:00

## welcome to the third big network meeting!

We would like to welcome you to the third big network meeting of produktionsbande - this time at Villa Wigman in Dresden!

We will open the doors at 3 pm, welcome you with coffee and tea for the check-in where we take care of all organisational and contractual matters, which are necessary for the reimbursement of your travel expenses and compensation.

Before the official start you will have time to arrive calmly, meet old old acquaintances and new colleagues as well as make yourself familiar with the place.

**charlotte keck**

**katrin wiesemann**

**suse berthold**

**sasha schlegel**

**sofie luckhardt**

**lea connert**

**martin bien**





# meet your colleagues

iii

de | en

get to know

friday, 17.11. | 16:00 - 17:45

**old acquaintances, new faces**  
*who's there, who don't you know yet?*

Now there are 100 participants of the big network meeting in one room.

Who is there that I already know? Who is there that I want to get to know? How do we get out of the daily work routine and how do we arrive mentally in this room?

Katja Gähler and Tabea Hörnlein moderate us through this transition and let us arrive in the here and now of sharing.

**tabea hörnlein**

**katja gähler**





# produktionsbande introduces [itself]

i

de | [en welcome]

insight

friday, 17.11. | 18:00 - 18:30

## where are we actually? *network, dresden, saxony*

With the third big network meeting we now arrive in Dresden with a total of 100 producers after our visit to Hamburg in 2021 with 40 and Munich with 70 of us.

In this slot we will give a short overview about the structure, the working methods and activities of produktionsbande. We will also show you ways how you can become an active part or/ and become a member of our decentralised network.

Afterwards Josefine Wosahlo, managing director of villa\ wigan, will introduce this dance-historically important as well as contemporary relevant place for the independent performing arts in Dresden.

Josephine Bock, managing director of the state association of theatres of Saxony, then concludes by contextualising this local context and, among other things, tells us about the current structure of the office of the regional association.

**sofie luckhardt**

**martin bien**

**joseline wosahlo**

**josephine bock**





# common evening

ii

de | en

dinner & bar & party

friday, 17.11. | from 18:30

let's spend the evening  
& night together!

The first day is over, now comes the evening: We are looking forward to the evening together with further chances for exchange and getting to know each other with food, drinks & tunes.

From 20:00, DJ\*Mischa aka 111 MINDY will make our evening very special. Mischa is more than an accomplice: cultural manager and producer by day, DJ\* by night.

And what's going on there? Produce it yourself! Besides Mischa's favorites, there is also an open Spotify playlist to which you can add your top tracks (best accessible via the mobile Spotify version).

**mischa aka 111 mindy**

**spotify playlist**







day #2

saturday, 18.11. | from 09:30





# start into the day

i

de | en

arrival

saturday, 18.11. | 09:30 - 10:00

## soft start into day #2

*hang out, coffee & tea time, chit chat*

Which conversation from yesterday do you want to continue on the second day? Which talk do you want to start today? Who else do you really want to exchange with today?

For all early birds our doors are open from 9:30 a.m. for casual conversations, soft arrivals and cute grooves into the second day of our big network meeting.

That is for sure: there will be coffee & tea.

**charlotte keck**

**katrin wiesemann**

**suse berthold**

**sasha schlegel**

**sofie luckhardt**

**lea connert**

**martin bien**





# skills & discourse

saturday, 18.11. | 10:00 - 14:00





# skills & discourse

i

de | [en welcome]

workshop

saturday, 18.11. | 10:00 - 14:00

## copyright, contract for work/services, etc. in the performing arts

In the first part, there will be a brief introduction to copyright law with a focus on the aspects important for the performing arts. In the second part, individual legal matters important for work in the performing arts (including service contract, contract for work) will be discussed.

What questions have already arisen in your work context that you would like to ask Sepide respectively discuss together? Feel invited to send specific questions in advance to: [mail@freitag-kanzlei.com](mailto:mail@freitag-kanzlei.com) with the subject line „contract law - workshop produktionsbande“.

*There will be a half hour break. Interaction of the participants will take place in small groups and questions in the round.*

*The workshop is intended for anyone who is or will be involved with contracts. No knowledge is assumed, basic legal knowledge is helpful. We recommend attending the first workshop online with Sepide on 02/11/2023. For those experienced with contracts, the workshop can provide more in-depth legal background knowledge. The workshop covers contracts in the freelance context.*

**sepide freitag**

**questions in advance**





# skills & discourse

ii (i)

de | [en welcome]

workshop

saturday, 18.11. | 10:00 - 14:00

## discrimination-sensitive producing

In the workshop *discrimination-sensitive producing*, Agnieszka Habraschka and Melmun Bajarchuu implement the workshop in the *[un]learning structures* series, which was previously held online, as a live format and examine concrete practical implementations for discrimination-sensitive, power-critical and sustainable production work with the participants. The wealth of experience of those present is drawn upon, fears and concerns are addressed and basic ideas for needs-based production are formulated.

The prerequisite for participation is the willingness to provide insight into one's own work practice and to learn from one another through (self-) critical exchange.

The workshop takes place as a *relaxed event*: you can participate sitting or lying down, move during the workshop or use your stim toys - all forms of participation are welcome! Please take care of yourself, bring your favorite comfortable clothes, favorite drinks, snacks and anything else that will make participation enjoyable for you.

It is important that participants are present throughout the entire workshop, as the different parts build on each other.

**melmun bajarchuu**

**agnieszka habraschka**

**[un]learning structures**





# skills & discourse

iii

en | [de welcome]

workshop

saturday, 18.11. | 10:00 - 14:00

## peer-to-peer-coaching and sharing of better practices

This workshop offers a space for reflection and mutual support between producers working in different artistic settings.

It's a space to share challenges from everyday work and discuss concrete cases from one's own specific working context.

The workshop starts with a reflection to work out personal questions and needs in relation to the own practice as a producer.

The peer-to-peer-coaching then follows a set structure led by the workshop facilitator.

Within this structure participants are invited to feedback and support each other by collectively sourcing knowledge from the group and the multiple fields of work and experience.

After that we will come together and share outcomes and visions with the group. During the workshop there will be enough

time to adjust the setting and agenda to individual needs based on what people bring to the space.

*There will be at least two breaks. Other breaks will be coordinated as needed or taken together in small groups.*

*This is an interactive format. Participants decide for themselves whether to share their own cases or to consult and feedback.*

**lara chahal**





# skills & discourse

ii

de | en

exchange

saturday, 18.11. | 10:00 - 14:00

## senior producers

### *let's start a conversation*

The profession of producers and production managers in the independent performing arts is not only complex, but also quite *young*. This is especially noticeable in the fact that the first generation of *senior producers* is currently growing older; therefore far-reaching questions about aging in and within this profession and the field of independent performing arts are becoming more acute. In addition, this group has particular perspectives individual as well as shared perspectives on the history and developments in the field. The questions can include issues of retirement conditions and questions of the individual future practice, as well as formulating wishes for the next generation or the generation change.

produktionsbande would like to provide time and space to address this complex of topics in all possible and needed

dimensions. We understand the shared time as a starting point to an important discussion, that from this point on can be addressed on a more regular basis. This exchange format primarily addresses producers who have been active in the field for some more years (e. g. 8 years).

In preparation for the shared time, we are collecting content-related wishes, topics, questions and food for thought from all interested individuals anonymously on an online pad.

**sofie luckhardt**

**martin bien**

**online pad**





# skills & discourse

iii

de | [en welcome]

workshop

saturday, 18.11. | 10:00 - 14:00

## **sustainable scenarios:** *producers and [municipal] funding*

Production methods concern many producers and actors in the independent performing arts. The ECO RIDER, developed by the artist Franziska Pierwoss together with the BFDK, is already a tool for getting started with sustainable work in front of, on and behind the stage.

But how do these approaches interlink with funding and its framework conditions? How do municipal (city) sponsors deal with sustainability and to what extent is this reflected in funding conditions and regulations? How far does the respective radius of action extend and what are the possibilities for common action?

Together with Franziska Pierwoss and Dr. Patrick S. Föhl we will revisit the various interconnected dimensions of sustainability in order to then engage in a practical experiment in groups with the concrete example of a production that applies for municipal funding support. We look at the case from the perspective of producers in the independent scene and from the perspective of municipal funding - in this case based on Dresden, where a lot of work is already being done on sustainability at the municipal level.

**franziska pierwoss**

**dr. patrick s. föhl**

**bfdk eco rider**







# skills & discourse

i (i)

de | [en welcome]

guided tour

saturday, 18.11. | 10:00 - 14:00

## scene-tour in dresden

Dresden has caught up a lot in terms of the independent scene in the last 30 years. There are many places to discover, new ones are always emerging.

Most art places are run by artists, which gives them a very special charm.

Johanna Roggan takes you to the most striking places in the city and tells you about all the other places along the way. So that there are enough reasons to come back.

We start in the *villa\wigman*, take the ferry across the river Elbe - enjoy the slowdown - to visit *TENZA* in Johannstadt. From there we can walk or take a bus or train back across the Elbe to the heart of Dresden's Neustadt.

Here we visit the *Societaetstheater*, which, at least for the moment, is also run by an artist.

After that we continue to the *Zentralwerk*, a place with a long history, lots of space and a great vision that is gradually becoming reality.

Finally, we drive back to *villa\wigman* and warm up with good food.

In any case, warm clothing and perhaps a thermos won't hurt.

johanna roggan

routenplan





panel

saturday, 18.11. | 15:00 - 18:00





# panel

i (i)

de | en

discussion

saturday, 18.11. | 15:00 - 18:00

## connected producers, connecting practices *how and why to build and maintain networks together?*

Networking is often an essential part of our work in the independent performing arts. Networking can mean working in and with new teams, at and with new venues and partners, but also the connection, exchange and solidarity with colleagues and the scene landscape. In a regional, national and international context.

The immense importance of networks and their complex functions within the independent performing arts in Germany was recognised and made possible by the establishment of the previously unique and multi-year funding programme *Fostering Connections* - even before the outbreak of the Corona pandemic.

Shortly afterwards, other programmes followed within the framework of *Neustart Kultur* (e. g. *Network & Structure Funding*

from the *Fonds DaKü*), which testify to the importance of networking.

In view of the expiry of *Neustart Kultur* and the uncertain future of the programme *Fostering Connections* after 2025, together with the invited contributors we are asking ourselves questions about sustainable, future-oriented networking in the face of a complex tectonics of crises within and outside the independent performing arts, which have an equal impact on our work.

Moderated by Melmun Bajarchuu, we would like to discuss the following questions with the invited panel guests and all participants of the large network meeting:





# panel

i (i)

de | en

discussion

saturday, 18.11. | 15:00 - 18:00

## **connected producers, connecting practices** *how and why to build and maintain networks together?*

*What structural, formal, practical and content-related focal points do we need in the (liberal) performing arts in order to be able to act as networks in a sustainable, contemporary and solidary way in the short and long term? What responsibilities do we have as producers, as part of a scene, as interfaces, as a network? Where can self-organised networks provide support, space and impulses - internally as well as beyond the network itself? How do we consistently implement, demand and promote power-critical, just and sustainable ways of working?*

*How can we imagine produktionsbande as a jointly supported network? How do we support and develop such networks, especially with fluctuating resources and framework conditions? How do we position ourselves with produktionsbande as a decentralised network in the apparent dilemma between the federal level and cultural federalism?*

**melmun bajarchuu**

**anne schneider**

**suy lan hopmann**

**agnieszka habraschka**

**ana letunić**

**jessica páez**





# panel

i (i)

de | en

discussion

saturday, 18.11. | 15:00 - 18:00

## **connected producers, connecting practices** *how and why to build and maintain networks together?*

The panel will take place with all participants in the hall.

There will be different seating options such as chairs and beanbags.

The moderator and speakers will speak with microphones. Participants will have the opportunity to ask questions or share contributions.

There will be breaks, which will be moderated at the beginning.





open evening

saturday, 18.11. | from 18:00





# open evening

i

de | en

you decide!

saturday, 18.11. | from 18:00

**restaurant, theater, bar?**  
*produce it yourself!*

Continue conversations? Or a quick nap in the hotel? Do you fancy a restaurant dinner followed by a theatre visit? Afterwards maybe a nightcap in a bar? *You decide!*

For all those who fancy a visit to the theater: We found performances at different locations that might be of interest. You can find more information about the productions linked on this page.

If you want to go directly to a bar or restaurant: In our linked **Dresden map** we have marked a few places for you.

Have a wonderful evening!

**hellerau**

**orbit - a war series**

**societaetstheater**

**das leben ist  
kurzgeschichten**

**staatsschauspiel**

**ajax**

*kleines haus  
neustadt*

**vernichten**

*großes haus  
altstadt*

**semperoper**

**turandot**

**dresden map**





day #3

sunday, 19.11. | from 09:30







# start into the day

i

de | en

arrival

sunday, 19.11. | 09:30 - 10:00

## soft start into day #3

*hang out, coffee & tea time, chit chat*

Last day, last opportunities - at least in the context of the big network meeting 2023: Which topics are you still still preoccupying you? With whom would you like to chat, with whom would you like to stay in touch?

We take care of the coffee and tea, you take care of the conversations!

**charlotte keck**

**katrin wiesemann**

**suse berthold**

**sasha schlegel**

**sofie luckhardt**

**lea connert**

**martin bien**





# producers lab

i

de | [en welcome]

insight

sunday, 19.11. | 10:00 - 10:30

## producing future audiences *insights into the producers lab*

*Creative Producers are the secret agents of change, children of the funding sun, Excel magicians and chaos-mastering shape-shifters who, on behalf of the performing arts, explore new unknown territories, make them legible, transform them and, with a care-full, decolonial and power-critical agenda, transfer them into a future that is accessible to more people.*

*A video with sound is shown. The LAB will be introduced. There will be an opportunity to ask questions and contribute comments in the last part. All are invited to decide individually if and how they want to interact.*

The LAB of twelve Creative Producers from 11 - 16 September 2023 offered a space for intensive exchange and discourse to reflect on areas of responsibility between artists and the public. How can artistic work processes be shared with people? What insights from digital formats can flow into artistic works? How can we contribute to the accessibility and diversification of audiences and makers?

**producers lab**





# systemcheck

i

de | [en welcome]

insight

sunday, 19.11. | 10:30 - 11:00

## systemcheck: insights into the research project *on working situations in the performing arts*

On 12 October 2023, the Bundesverband Freie Darstellende Künste e.V. (BFDK) presented the results of its research project *Systemcheck* and the recommendations for action derived from it at a press conference.

The project researched the work situation of solo self-employed and hybrid workers in the performing arts and their social security in the years 2021 to 2023. Due to the incomes that are significantly below the national average and the resulting lack of social security, especially at older age, the legislator is called upon to carry out various reforms.

Cilgia Gadola, project manager of *Systemcheck*, introduces us to the research project, gives us insights into the results that are important for producers and exchanges on possible starting points for next steps with us.

*There will be an opportunity to ask questions and contribute comments in the last part. Everyone is invited to decide individually whether and how they want to interact.*

**cilgia gadola**

**systemcheck**





# produktionsbande in practice

iii

de | en

talks

sonntag, 19.11. | 11:15 - 12:30

**putting thoughts and ideas into practice**  
*common thoughts on our network*

We would like to look with you at produktionsbande as a developing network and ask ourselves some questions:

What topics and impulses will we take away from the talks, workshops, the panel and the insights from tomorrow? What has not yet been discussed? Which important questions and approaches can produktionsband take with it, pursue further and deepen? How can we develop and support a network with as many voices as possible? How can more of us shape the work of produktionsband? What formats are needed? How do we continue to work for fairer and more creative relationships, working methods and working conditions in our field?

How do we shape knowledge transfer? What else do we want to learn and from whom?

*In discussion rounds on various topics, some of which were proposed by the produktionsbande working groups and some of which you brought in, we exchange ideas and document our thoughts and ideas.*

**sofie luckhardt**

**martin bien**





# feedback

ii

de | en

exchange

sunday, 19.11. | 12:30 - 13:00

## our third big network meeting *thoughts, remarks, comments*

At this point, the big network meeting is almost over; but not yet.

*What space, what possibilities has our common time offered you? What spaces and possibilities were missing?*

Together we would like to look back on our time together and ask you to share impressions of this network meeting as well as hints, wishes and needs or future meetings.

*We will document your feedback anonymously.*

**charlotte keck**

**katrin wiesemann**

**suse berthold**

**sasha schlegel**

**sofie luckhardt**

**lea connert**

**martin bien**





# admin gala

i

de | [en welcome]

admin

sunday, 19.11. | 14:00 - 15:00

## the beauty of getting things done: *accounting and ciao!*

*Love it:* When everyone hugs at the premiere party because the stress is lift off their shoulders; and when two or three days later after the last performance (for the time being) everyone says goodbye to each other (for now), our work continues - and in some cases even only really begins.

Some professionally speak of *post production*, others of *accounting or report* (Verwendungsnachweis). But they all mean a very similar kind of work: the (bureaucratic) nerve-racking kind aka *running after receipts*.

We would like to use the last slot of our big network meeting not only for lots of hugs, but also to wrap up travel expense reimbursements and compensations of all participants on site together.

Then *post production* after our shared big network meeting for us hopefully ‚only‘ means: Money transfers. *That we love - indeed, and truly.*

**The kind request to you: Please bring your printed receipts and the completed form, which you have already received by e-mail, with you to Dresden.**

**charlotte keck**

**katrin wiesemann**

**suse berthold**

**sasha schlegel**

**sofie luckhardt**

**lea connert**

**martin bien**





people





# charlotte keck

Charlotte studied arts management in Weimar and Helsinki. During and after her studies, she worked in the artistic operations office and as production manager of several theaters, including *Staatsschauspiel Dresden*, *Schauspiel Stuttgart*, *LOFFT - Das Theater* and as a freelance production manager in Dresden. After a foray into film production, she has been production manager at *HELLERAU - European Center for the Arts* since summer 2023.

Charlotte organizes different events in the DYI area in Dresden on a voluntary basis.

**17.11. - 19.11.2023**

**hosting: big network meeting 2023**  
*part of wg großes netzwerktreffen*







# suse berthold

After studying theater, film and media studies at the University of Vienna, Susanne Berthold increasingly gained connections to the field of production as an interface between artistic and administrative implementation through various assistant directorships. After some insights into the technical supervision of productions, she has focused completely on the area of production since 2016.

Her work focuses on Düsseldorf and NRW. Currently she works in the field of production, administration and management, both with artists and performance groups as well as for various festivals.

**17.11. - 19.11.2023**

**hosting: big network meeting 2023**  
*part of wg großes netzwerktreffen*





# sasha schlegel

Sasha Schlegel is a freelance producer from Berlin. In addition to working with performing artists and choreographers (such as Christina Ciupke, Darko Dragičević, Ronald Berger, Peter Stamer and Frauke Havemann), Sasha has also been working with *ausland* as production manager for the residency program since 2021. In addition, Sasha is the coordinator for finance & administration at *produktionsbande* and a founding member of *tools for friction* - a network of freelance producers and dramaturgs in Berlin.

17.11. - 19.11.2023

hosting: **big network meeting 2023**  
*part of wg großes netzwerktreffen*





# sofie luckhardt

Sofie Luckhardt is a creative producer, production dramaturg and supporter for dance, performance and independent performing arts. 2017 - 2019 she worked for three editions in the production of Tanz im August - Internationales Festival Berlin. 2018 - 2022 she was creative producer and member of the performance group THE AGENCY. She has been working with caner teker (choreography and performance) since 2020. She also advises and supports other actors in the field and is herself in search of power-critical work practices.

With collaborators she researches on varying topics and translates them into formats such as *haptic affinities* - an online study group on touch and intimacy in the arts with Belle Santos, Anneliese Ostertag and Rahel Spöhrer or is involved in project-accompanying discourse programmes and reader publications. She was a participant in the Academy for Performing Arts Producers in 2020 as well as the Alumni Edition 2021 as co-facilitator of the working group Working Structures. In the 2022 edition she was involved as a mentor. Since 2020 she has been on the board of ID\_Frankfurt e.V. as well as a member of produktionsbande - netzwerk performing arts producers. Since 2022 she has been active here in the coordination team with a focus on formats. She has been a member of IETM since 2023 and participated in the international producer's academy of Cifas and Kunstenfestivaldesarts in Brussels.

17.11. - 19.11.2023

**hosting: big network meeting 2023**  
*part of wg großes netzwerktreffen*

**saturday, 18.11.2023**  
**10:00 - 14:00**

**supporting moderation: workshop**  
*senior producers: let's start a conversation*





# lea connert

Lea Connert (she/her) studied theater at Freie Universität and Humboldt Universität in Berlin and worked as an assistant director and set designer in Düsseldorf, Berlin and New York. In 2012, she graduated from HfMT Hamburg's *spoken theater directing program* with a focus on devised performance and performative installations, received a scholarship from the *ZEIT Foundation*, and participated in the *Lincoln Center Directors Lab* in New York City. The following year, she curated and produced an international two-month program for *Fleetstreet Theater* in Hamburg. She worked as a tour manager for *Hajusom - Transnational Center*, the inclusive ensemble *Meine Damen und Herren*, for visual artist Wael Shawky, and as a company manager for Robert Wilson's *Byrd Hoffman Watermill Foundation*. In 2020, she founded her own intersectional production company, *LEAD productions*. She was the production manager of the *International Summer Festival* and is the director of the artistic production office (KBB) at *Kampnagel - Internationale Kulturfabrik* in Hamburg since 2022.

17.11. - 19.11.2023

hosting: big network meeting 2023  
part of wg großes netzwerktreffen





# martin bien

Martin Bien is a freelance producer for contemporary performances and copywriter for artists and agencies in Frankfurt am Main. He completed an apprenticeship as an office administrator and studied Applied Theater Studies in Giessen with an interest in body-aesthetic and body-political theory.

As a cultural producer for contemporary theater performances, he works with artists and collectives on project concepts and their translation into administrative, financial and strategic organizational forms. He was a participant in the *Academy of Performing Arts Producer 2020* and accompanied two other editions as an assistant and organizational assistant to the director. In 2021 he designed the administrative environment of the FESTIVALFRIENDS network, which he has accompanied as public relations officer since 2022.

Since August 2022 he has been employed part-time in the coordination team with a focus on communication at produktionsbande. Martin likes to move at the interfaces between administration, process design and communication.

**17.11. - 19.11.2023**

**hosting: big network meeting 2023**  
*part of wg großes netzwerktreffen*

**saturday, 18.11.2023**  
**10:00 - 14:00**

**supporting moderation: workshop**  
*senior producers: let's start a conversation*





# tabea hörnlein

Tabea Hörnlein studied cultural studies and aesthetic practice at the University of Hildesheim. 2008-2011 she was the artistic director of the Theaterfabrik of the Theater Altenburg-Gera. From 2011 she directed the *Theaterakademie* at the *tjg. theater junge generation* in Dresden. From 2015 she was she was dramaturg for digital media, 2018-2021 dramaturg for participation projects. Since 2021 she has been working as a freelance theater pedagogue and photographer. She also leads the study-accompanying offer *Seeing theater, thinking playing* at the TU Dresden.

**friday, 17.11.2023**  
**16:00 - 17:30**

**moderation: welcome**  
*meet your colleagues*





# katja gähler

*I came into the world on April 29, 1978 in Annaberg-Buchholz, a pretty town in the Erzgebirge mountains. My professional path led me through a study of sociology, a training in process facilitation and a coaching training (DGfC).*

*I roamed the field of youth work and participation and the field of flight, migration and accompaniment of women.*

*Since 2017 I am a freelance process designer, coach (DGfC) and lecturer.*

*My colleagues are the arts and nature. I am here to bring people into contact with themselves, with what they do, with whom they do it and for what they do it - in leadership, cooperation and colleague teams, in organizations, in networks - in the field of cultural education, the arts, pedagogy, politics.*

**friday, 17.11.2023**  
**16:00 - 17:30**

**moderation: welcome**  
*meet your colleagues*





# mischa aka 111 mindy

**Mischa aka 111 MINDY** has been working as an independent cultural manager and producer since 2019. In 2022 she was part of the Academy for Performing Arts Producer.

In addition to dance, literature and productions in the field of visual arts and socio-culture, in 2022 she created a low-barrier format, to promote young DJ\*s in Dresden. The DJ\*-Treff offers an open, accessible rehearsal space for all skill levels, away from patriarchal power structures, where technology and contacts are shared and training is done together.

Musically she loves and lives surprises and vocals and likes to move with her sets through different genres like in a triathlon - heart rate between 100 and 140 bpm/h.

**friday, 17.11.2023**  
**20:00 - 24:00**

**dj\*: common evening**  
*party*







# sepide freitag

Sepide Freitag is a lawyer and producer in Cologne and Brussels. She studied law in Cologne and Beijing and completed her legal traineeship at the German Embassy in Tokyo and the Federal Ministry for Economic Cooperation and Development in Berlin, among others. She worked in legal departments and law firms in labour, media and copyright law and gained international lobbying experience in the international and human rights field as a legal and policy advisor in associations and NGOs in Brussels and Berlin. After her first state examination, she studied art history in Bonn for a few semesters and, as a producer in the field of dance and performance, co-directed the agency she co-founded, *Danila-Freitag, Agentur für darstellende Künste* in Berlin, until 2023.

As a board member of the worldwide producers' network PADA, she campaigns for better working conditions for producers and, as a lawyer, advises clients from the arts and creative scene in the fields of corporate law, contract law and copyright and media law. In addition to associations and cultural institutions, her clients also include producers and artists, for whom she regularly gives workshops on the legal areas relevant to the scene.

**saturday, 18.11.2023**  
**10:00 - 14:00**

**moderation: workshop**

*copyright, contract for work/services, etc.  
in the performing arts*





# melmun bajarchuu

Melmun Bajarchuu takes on various roles in collaborative artistic processes, including as dramaturgical accompaniment, curator and production manager.

She is driven by the desire for variety and representation in artistic expression as well as the questioning of existing structures and the associated power relations and exclusion mechanisms.

She is involved in the *initiative for solidarity in theater* and in produktionsbande for intersectional perspectives and more equitable working conditions in the performing arts.

Since 2020 she has been working as a peer-to-peer consultant in the area of anti-discrimination at the Performing Arts Program Berlin (PAP).

**saturday, 18.11.2023**  
10:00 - 14:00

**moderation: workshop**  
*discrimination-sensitive producing*

**saturday, 18.11.2023**  
15:00 - 18:00

**moderation: panel**  
*connected producers, connecting practices*





# agnieszka habraschka

Agnieszka Habraschka came to Germany from eastern Poland when she was six years old and positions herself as white, hearing, neurodivergent.

Agnieszka has lived experience of poverty and invisible disability and works as a production manager at *Making a Difference* and freelance as a dramaturg, consultant and workshop leader on issues of accessibility and anti-ableism in cultural organizations.

**saturday, 18.11.2023**  
**10:00 - 14:00**

**moderation: workshop**  
*discrimination-sensitive producing*

**saturday, 18.11.2023**  
**15:00 - 18:00**

**moderation: panel**  
*connected producers, connecting practices*





**lara chahal**

Lara Chahal (she/her) works in Creative Production and Event Management for *Oyoun*, an inter- and anti-disciplinary hub for cultural production and knowledge in Berlin. Prior to that Lara has worked with and managed several self-organised community spaces, networks and event formats with a focus on participatory and inclusive artistic practices. She brings a power-critical approach to project management building on practices of solidarity and space making for specific needs that emerge within this field of practice.

In this context, she works as a consultant for cultural and educational institutions in the implementation of awareness structures in organisational development and transformation. Lara studied International Development (BA) and Applied Theatre (MA) in Vienna and London and completed further training in Contemporary Dance in Berlin which she combines in an embodied approach to facilitation.

**saturday, 18.11.2023**  
**10:00 - 14:00**

**moderation: workshop**  
*peer-to-peer-coaching*  
*and sharing of better practices*





# franziska pierwoss

Franziska Pierwoss works as an artist in the field of performance and installation. She studied at the Leipzig Academy of Visual Arts and at the Lebanese University of Beirut. Her performances have been shown at Fast Forward Festival Athens, Sharjah Biennial 13, Spielart Festival and Literaturforum Brecht-Haus, among others. She has worked with Sandra Teitge for many years on issues of political, social, and financial economics of waste management, and as a transformation manager she gives workshops on implementing environmental sustainability. Franziska Pierwoss is author of the *BFDK Eco Rider*.

**saturday, 18.11.2023**  
**10:00 - 14:00**

**moderation: workshop**  
*sustainable scenarios*





## dr. patrick s. föhl

Dr. phil. Patrick S. Föhl, born 1978 in Berlin-Kreuzberg, founder and director of the „Netzwerk für Kulturberatung“ in Berlin. He is an international cultural development planner and cultural management trainer.

Since 2004, he has been responsible for over 40 participatory cultural planning projects, including for the cities of Braunschweig, Kassel, Düsseldorf, Nuremberg, Plovdiv and Frankfurt am Main, as well as for many rural regions. As a speaker, coach and trainer, he works at universities and institutions worldwide (e.g. Austria, Egypt, Greece, Bosnia-Herzegovina, Bulgaria, China, Chile, Luxembourg, Pakistan, Poland, Switzerland, Tunisia, Ukraine, Uzbekistan, USA, Vietnam). He publishes regularly in the fields of cultural policy and cultural management.

Since 2014, he has been actively involved in the development and implementation of various cultural transformation and empowerment projects of the Goethe-Institut Ukraine. From 2016 to 2021, he was an advisor in the Education and Discourses Department of the Goethe-Institut.

**saturday, 18.11.2023**  
**10:00 - 14:00**

**moderation: workshop**  
*sustainable scenarios*





# johanna roggan

Johanna Roggan works as a freelance dancer and dance creator throughout Germany and internationally. She received her training in Nuremberg, Berlin and Linz.

After studying, she went to Israel, where, among other things, she was able to intensively study *Gaga* - the movement language of the Batsheva Company. In addition to voluntary work in TanzNetzDresden, the association of Dresden's independent dance scene, Johanna gives dance and GYROKINESIS® training for professional dancers and amateurs as well as workshops for interactive systems at home and abroad (sound-specific movements for interactive environments®).

She is a founding member of the dance company *the guts company* and has been active with them since 2013. Johanna is part of the leading team at *villa\ wigman*, whose association Villa Wigman for TANZ she is deputy head of.

She is intensively involved in the cultural policy field for better working conditions in the independent performing arts, especially in Dresden and Saxony.

**saturday, 18.11.2023**  
**10:00 - 14:00**

**walking guide: tour**  
*scene-tour in dresden*





# anne schneider

Anne Schneider is a freelance director, concept creator and moderator.

She is a founding member of the collectives *MischPULK* (Hamburg) and *Kollektiv nachhaltige Kultur* (Berlin). From 2017 to February 2021 she worked as the managing director of *Bundesverband Freie Darstellende Künste*, and from 2014 to 2017 she was the artistic director of the festival *Hauptsache Frei*.

**saturday, 18.11.2023**  
**15:00 - 18:00**

**panelist: panel**  
*connected producers,*  
*connecting practices*







# suy lan hopmann

Suy Lan Hopmann works as a freelancer on the topics of colonialism and coloniality, racism and migration as well as gender and queer.

Most recently, she worked as a project officer for the decolonisation of Hamburg at the city's Department of Culture. As curator for special projects and diversity at the *Museum am Rothenbaum - Kulturen und Künste der Welt* (MARKK), she curated, among other things, the exhibition *Hey Hamburg, do you know Duala Manga Bell?* on German-Cameroonian colonial history.

After studying Chinese Studies, Gender Studies and Sociology, she worked as a research assistant at the Chair of Politics and Economics of China and at the Collaborative Research Centre 700 at the Free University of Berlin.

She has lived and worked in various countries in East and South Asia and in Bristol.

**saturday, 18.11.2023**  
15:00 - 18:00

**panelist: panel**  
*connected producers,*  
*connecting practices*





## ana letunić

Ana Letunić is a performing arts curator, cultural policy consultant, and an Assistant Professor at the Academy of Dramatic Arts at the University of Zagreb, Croatia. She graduated from the Master in *International Performance Research* at the University of Warwick, UK as well as specialized in Curating in Performing Arts at the Universities of Salzburg and LMU Munich. For over ten years, she has worked as a cultural programmer, dramaturgical advice, curator and researcher with independent contemporary arts organisations in Croatia, Germany, Netherlands, Serbia, Switzerland, UK, and USA as well as European networks such as *IETM- Informal European Theatre Meeting*, *Advancing Performing Arts Project (APAP)*, *Nomad Dance Academy* and *Life Long Burning*. As a researcher at the intersection of cultural policy and performance studies, she has curated an international conference *How to be together?* for Tanz im August Berlin and *Zürcher Theater Spektakel*, participated in numerous international conferences, professional trainings, and research projects; edited and authored several books and numerous articles translated into English, French, Turkish, Macedonian, Slovenian and German; and taught at universities in Croatia, Germany and Serbia. Currently, she is a PhD candidate at the University of Hildesheim and University of Arts in Belgrade and a cultural policy consultant for Swiss Agency for Development and Cooperation.

**saturday, 18.11.2023**  
**15:00 - 18:00**

**panelist: panel**  
*connected producers,*  
*connecting practices*





# jessica páez

Jessica Páez is a producer and dramaturg who lives and works in Berlin. She has worked with numerous institutions, artists and curators on hybrid artistic practices and formats between theatre, performance, film and visual arts. She worked at *Schauspielhaus Bochum* (2010) and at *Hebbel am Ufer*, Berlin (2010 - 2014). Here and as an independent production manager and dramaturge, she conceived and realised projects with Nuran David Calis, Robert Bramkamp, Susanne Weich, Rimini Protokoll, Damian Rebgetz, Christoph Gurk, Kerstin Honeit. From 2013 to 2015 she took part in the postgraduate programme *Cultures of the Curatorial* at HGB Leipzig. Since 2015 she has worked at *House of World Cultures* (HKW), among others with Hila Peleg, Rimini Protokoll, Marion von Osten, Grant Watson and Phil Collins. In 2022 she led the restructuring of the HKW archive. As a senior producer, she has been part of *Bonaventure Soh Bejeng Ndikung's* team since 2023 and develops the programme department *Performative Practices* with the curators Carlos Maria Romero and Marie Hélène Pereira.

**saturday, 18.11.2023**  
15:00 - 18:00

**panelist: panel**  
*connected producers,  
connecting practices*





# cilgia gadola

Cilgia Carla Gadola studied contemporary dance, theatre and dance studies in Munich, Berlin and Utrecht/NL. She was active as a choreographer and dancer until 2016 and curated the performance series at *SAVVY Contemporary* gallery with Raisa Kröger from 2010 to 2012, was part of the artistic direction team of TANZBAD festival (2012 to 2014) and is co-founder of the production management office of *M.i.C.A. - Movement in Contemporary Art*. From 2015 to 2019 she co-curated *S.o.S. - Students on Stage* and the *Alumni.Tanz.Berlin* festival. Cilgia worked at Sophiensaele from 2008-2020 for TANZTAGE BERLIN and the FREISCHWIMMEN network, among others, and from 2009-2016 she also worked for Theaterdiscounter. After a brief stint at *Fonds Darstellende Künste*, she has been in charge of the projects *Systemcheck* and *Studie Soziale Lage* for *Bundesverband Freie Darstellende Künste e. V.* since August 2021. From 2019 to 2020, she was on the board of *ZTB e.V. - Zeitgenössischer Tanz Berlin* and since 2019 she has been a spokesperson for the *Coalition of the Berlin Independent Scene*.

**sunday, 19.11.2023**  
10:20 - 10:50

**insight**  
*systemcheck*





# locations





## super 8 by wyndham dresden

address: antonstrasse 43  
01097 dresden

arrival: from 15:00

departure: until 12:00

reception: staffed around the clock

public transp.: anton-/leipziger strasse  
*tram lines (4), 6, 9, 10, (11)*  
*bus lines 79, EV 4, EV 11*

website: [go to the hotel](#)

map: [go to google maps](#)

way to villa: [hotel > villa\wigman via public transport](#)

ca. 20 minutes

weg to villa: [hotel > villa\wigman as a walk](#)

ca. 34 minutes; 2,4 kilometer

taxi dresden: +49 (0) 351 211 211  
+49 (0) 173 6707491

*The hotel states that it has a barrier-free main entrance and that employees are trained in service for guests with disabilities.*





# network meeting



## villa\wigman

address: bautzner strasse 107  
01099 dresden

public transp.: nordstrasse  
*bus line EV 11*

website: [go to villa\wigman](#)

map: [go to google maps](#)

*The villa\wigman is spread over three floors, which are accessible via stairs. Unfortunately, there is no elevator.*

*The program takes place mainly in the rooms of the villa wigman. The scene tour and the open evening are exceptions. Much of the program takes place with the whole group in the main hall.*





**hellerau**



## festspielhaus hellerau

adresse: karl-liebknecht-strasse 56  
01109 dresden

public transp.: festspielhaus hellerau  
tram line 8  
bus line alita 8

website: [go to festspielhaus hellerau](#)

map: [go to google maps](#)

*The Festspielhaus is accessible via a concrete ramp (width 140 cm) at the left side entrance.*

*The entire first floor is barrier-free. The Great Hall, Nancy-Spero Hall, Dalcroze Hall, the Music Room, the Side Stage East and the LAGO bar + kitchen (doors all 210 cm wide) are easily accessible for wheelchair users. The 1st floor of the Festspielhaus can only be reached via the stairways and is therefore not barrier-free. On the 1st floor are the Studio and the Corner Salon East as well as the Studio and the Corner Salon West.*







# societaetstheater



## societaetstheater

address: an der dreikoenigskirche 1a  
01097 dresden

public transp.: albertplatz  
*tram lines 3, 7, 8, 12*  
*bus line 261*

website: [go to societaetstheater](#)

map: [go to google maps](#)





# staatsschauspiel



## big house [altstadt]

address: theaterstrasse 2  
01067 dresden

public transp.: postplatz  
*tram lines 1, 2, 4, 8, 9, 11, 12*  
*bus lines 62, 68*

map: [go to google maps](#)



## small house [neustadt]

address: glacisstrasse 28  
01099 dresden

public transp.: albertplatz  
*tram lines 3, 7, 8, 12*  
*bus line 261*

map: [go to google maps](#)

website: [go to staatsschauspiel dresden](#)





**semperoper**



## semperoper

address: theaterplatz 2  
01067 dresden

public transp.: theaterplatz  
tram lines 4, 8, 9

website: [go to semperoper](#)

map: [go to google maps](#)

*Accessible entrances to the Semperoper are located on the left side (zwinger side) and on the right side (Elbe side) of the opera house. The entrance can be reached via a wheelchair ramp. In front of the ground-level entrance to Semper Zwei there is a special call system that can be used to reach our staff\* who will assist with access to the building. The ground level entrance is only possible from Bernhard-von-Lindenau-Platz; there are stairs from Theaterplatz.*

*The box office in the Schinkelwache has handicapped access (ramp to the left at the front of the building). Electronic wheelchairs may not fit through the doors of the Schinkelwache. In this case, Semperoper staff will provide individual access assistance.*





dresden



## bars/restaurants/locations

*For a pastime within Dresden - away from the places we visit during the big network meeting - we have created a Google Map where we collect suggestions for and recommendations of bars, restaurants and other locations. Of course, the places suggested there do not give a complete picture of Dresden; feel free to add to the map, save it and share it.*

map:

[go to dresden map](#)





# about produktionsbande





# about produktionsbande

produk  
tions  
bande 

a network run by and for  
producers in the independent  
performing arts

*produktionsbande - network performing arts producers* is a decentralized network of and for producers in the independent performing arts.

#### **interface.**

We understand the work as producers - meaning at the same time production managers, administrators, strategists, consultants, distributors, public relations workers, creative producers, etc. - as an important and central, mediating interface position both within artistic production processes and in the field of the independent performing arts as a whole.

#### **objective.**

Our work as a network aims at sustainably shaping and strengthening the mutual connection between artistic work and entrepreneurial responsibility, between idea and implementation, art and

organization. To this end, as experts in interface activities, we engage in exchange with actors in the independent performing arts.

#### **association.**

We are legally organized as an association, which is unfortunately not yet recognized as a non-profit organization.

As a member of the association, you can participate in the annual general meetings and decide on important structural issues of produktionsbande, e.g. the election of board members or the appointment of advisory board members.





# about produktionsbande

produktionsbande 

a network run by and for producers in the independent performing arts

## network.

As a network, we are organized in a decentralized way. All network activists live in different places and are involved in local, regional, supraregional and also international contexts. Therefore, we organize our work as a network online and do not have a physical contact point.

We organize our activities in working groups within the online platform Slack. With our regular *onboardings*, we provide detailed insights into our work and access to our working platform *Slack*.

If you would like to be an active part of our network work, you can attend the next onboarding and from there join the working groups that interest you in Slack.

## formats.

For supraregional knowledge transfer and peer-to-peer exchange of experience, we work with different formats. For example, we offer workshops *skills & discourse* series, which are also anchored in the program of this *big network meeting* - another key format.

In addition, our *residencies* and *mentoring* programs fill gaps in funding models that either address us as producers only indirectly or often not at all in such well-known formats.

Unfortunately, we have to pause our *hosted visits* format for the 2024/2025 funding phase due to funding cuts.





# about produktionsbande

produk  
tions  
bande 

a network run by and for  
producers in the independent  
performing arts

## **decision making processes.**

Within produktionsbande, we work with a *consensus process* that arrives at decisions by asking for resistance instead of simple majorities.

There are a total of three levels within our network:

**(I) individual**

**(II) working group**

**(III) jour fixe**

The following applies: Each of the three instances can make decisions. If an instance does not want to make a decision at its own discretion, it passes it on to the next higher instance.

## **jour fixe.**

The Jour Fixe is a regular online meeting and also the central decision-making body within our network. So far, it takes place every two weeks, always on Wednesdays from 15:00 - 17:00. Every active person at

produktionsbande can attend the Jour Fixe.

The participants discuss together about topics, which are brought in by the network active persons and working groups. In addition, all those present have the right to discuss and vote on proposed decisions.

The example of the Jour Fixe shows that we are primarily a network that is organized as an association, but has found a system that attempts to concentrate decision-making authority not on roles (board, general meeting), but on a specific time slot (the Jour Fixe and AG meetings).







# about produktionsbande



a network run by and for  
producers in the independent  
performing arts

## coordination.

In order to keep the different thematic complexes manageable, three part-time coordinators work at produktionsbande, divided between the areas of finance & administration, formats and communication. The three are deliberately not project managers or managing directors, but rather network hubs for their respective focus topics and contact persons - both internally and externally.

## funding.

Since 2022 and until 2025, produktionsbande is part of the program *Fostering Connections*, which is organized by the Federal Association of the Independent Performing Arts and financed by the Federal Government Commissioner for Culture and the Media.

*Fostering Connections*  
is a multi-year structural

funding program that has supported four networks of the independent performing arts in Germany since 2021 and a total of nine since 2022.

The networks also funded in the program are:  
*FESTIVALFRIENDS*, *flausen+*,  
*FREISCHWIMMEN* (until 2023),  
*Netzwerk Freier Theater*,  
*PERSPEKTIV:WECHSEL*, *Tanz weit draußen*, *United Networks*,  
*Zirkus ON* and *KompleXX Figurentheater* from 2024.

From 2022 to 2023 incl., produktionsbande received and will receive 300,000.00 EUR annually from this federal funding. Due to budget cuts affecting all funded networks, produktionsbande will receive 215,000.00 EUR annually for the initial last funding phase 2024/2025 of this program.





# contact wg netzwerktreffen





# contact wg netzwerktreffen

The work on the big network meeting, like every other format of produktionsbande, is conceived, planned and implemented within a decentrally organized working group of equal activists in digital zoom meetings and via Slack.

If you are interested in being part of the working group to plan the next big network meeting in 2024, feel free to talk to us on site come to the next online onboarding, through which you can also get access to the produktionsbande Slack.

During this year's big network meeting, we will be the central contact persons for preliminary or on-site questions.

## wg großes netzwerktreffen

charlotte keck (*dresden*)  
katrin wiesemann (*düsseldorf*)  
suse berthold (*düsseldorf*)  
sasha schlegel (*berlin*)  
sofie luckhardt (*frankfurt a. m., berlin etc.*)  
lea connert (*hamburg*)  
martin bien (*frankfurt a. m.*)

**mail to the working group**





**thank you.  
thank you.  
thank you.**

*produktionsbande - netzwerk  
performing arts producers is funded by  
the Federal Government Commissioner  
for Culture and the Media through the  
program Fostering Connections of the  
Federal Association of the Independent  
Performing Arts.*



Die Beauftragte der Bundesregierung  
für Kultur und Medien



Bundesverband  
Freie Darstellende  
Künste

**produk  
tions  
bande** 

produktionsbande  
netzwerk performing arts  
producers e. v.  
c/o ID\_Frankfurt e. V.  
Schmidtstraße 12  
60326 Frankfurt am Main