



access to ksk

© tammo walter



**creative producers
(performing arts)**



creative producers (performing arts)

history

The differentiation of public funding for independent art and culture in the late 1990s resulted in a pressure for artists to professionalize them and their artistic work (e. g. application, communication and public relations concepts).

Within this historical-political framing, the field of artistic producers (at that time still referred to as cultural managers or production managers) emerged, and access to the KSK has been the subject of public debate for several years. ¹

¹ Annexed we have compiled evidence of public discussions on KSK access for producers.

approach

The profession of creative producers (performing arts) forms a hub, a crossing point for artistic/publishing services that are already listed individually in the catalog of the Artists' Social Security Fund (information brochure no. 6 on the artists' social security contribution; as of 09.2022). The profession *Creative producer (Performing Arts)* is thus understood as an umbrella term under which various artistic/publishing services are summarized.

The field of the (independent) performing arts is characterized by evident structural precarity. In the artistic projects, this circumstance entails that the services listed be-

low are not carried out by individual persons, but by a single person. This single person therefore provides several artistic/publishing services at the same time. In order to take this practice into account, the job title Creative Producer (Performing Arts) has become established.

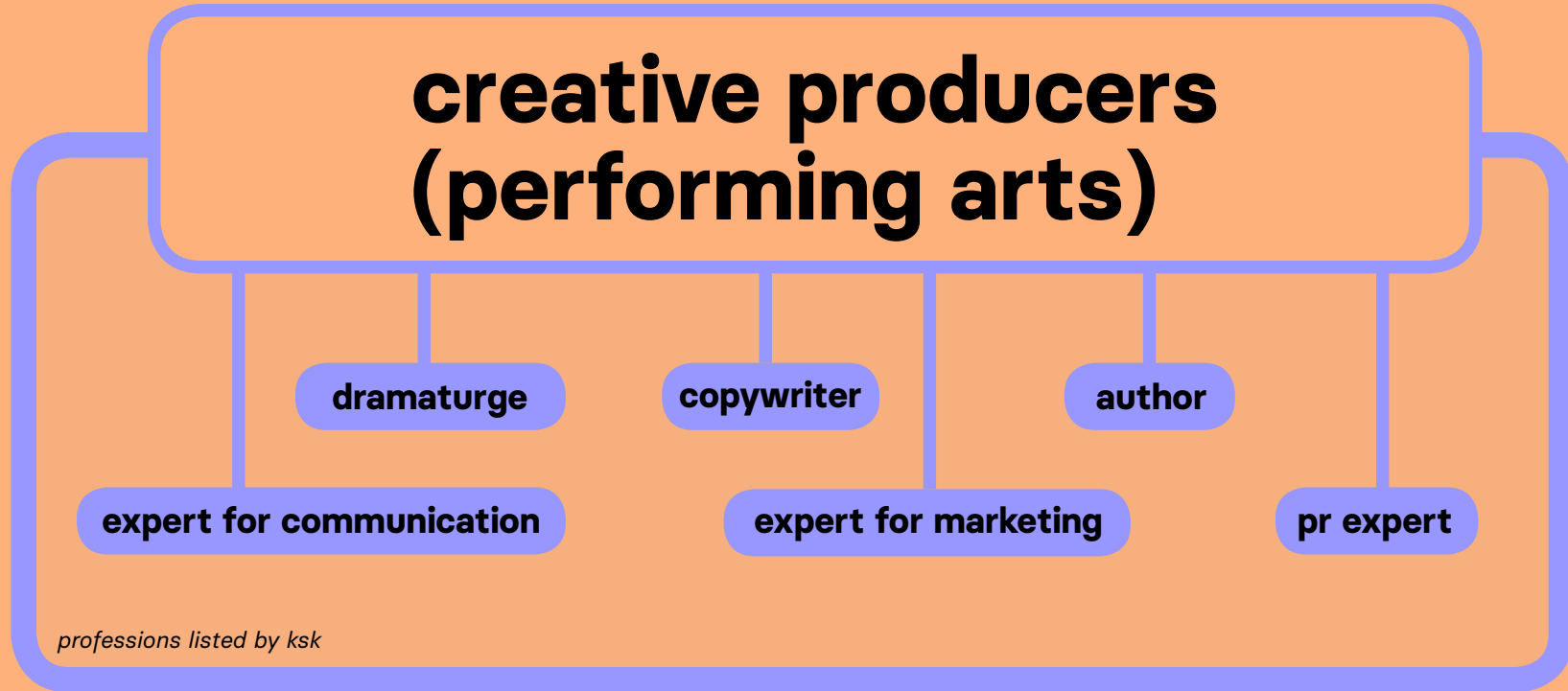
Consequently, our kind request is to re-evaluate the term and notion of creative producer (performing arts) and to recognize it as an artistic/publishing profession within the framework of the *Künstlersozialversicherungsgesetz (KSVG)*.

argumentation



profession not yet listed by ksk

creative producers (performing arts)



The artistic parts outweigh the organizational, coordinative and administrative parts in the job profile of *creative producers*; this is comparable to all KSK-listed job profiles.

visualization



creative producers (performing arts)

strategy/consulting

- applying theoretical and practical expertise to create an environment for the conception, direction and realization of artistic creation within the performing arts landscape
 - artistic, conceptual, dramaturgical and content-related classification of artistic productions & visions in the performing arts landscape
 - artistic conception and design of a profile for the orientation of artistic productions & visions in the performing arts, in the sense of developing individual artistic profiles and guiding principles
- based on expertise of the performing arts landscape
- Conception and design of artistic profile media (texts, portfolio, editing)
 - artistic forming, sharpening and expanding of artist or collective/company profiles

professional part: dramaturgy



creative producers (performing arts)

communication/translation

- Development of a target group-oriented artistic practice based on expertise in contemporary contexts and discourses within the performing arts landscape in relation to current social debates and interests
- activity is related to high-profile, artistic performance/presentation contexts

conception/process design

- transformation of the artistic idea into an artistic practice and into an artistic creative process
- dramaturgical integration of the dynamic artistic rehearsal process into the production needs of all artistic participants

professional part: dramaturgy



creative producers (performing arts)

copywriter

- design application and pr text content
- design text body (in the case of advertising: HL/CL/B)
- research materials/inspirations/backgrounds
- create draft texts
- obtaining feedback/outside perspectives
- review of the feedback received for relevance of content
- incorporating the feedback as inspiration for finalizing the text

author

- independent and autonomous development of texts for different target groups (general and specialist press, public, schools, etc.)
- communication of argumentation and justification of artistic content to funding institutions

professional part: text



creative producers (performing arts)

expert for communication

- research and communication with project-specific target groups and multipliers

expert for marketing

- conception of the distribution of advertising material (print, digital)
- channel- and media-specific conception, editing and distribution of content (text, image, video)

expert for pr

- drafting and writing press releases and announcements

professional part: audience work



© tammo walter

appendix



6th federal congress of the independent performing arts

abstract

Discussion of access to the KSK for all professions in the independent performing arts (FDK) at the 6th Federal Congress of the Independent Performing Arts in Stuttgart (according to the minutes of the LAFT Berlin General Meeting)

source

protocol of the General Meeting

source excerpt (in German)

„Problem der ‚Weisungsgebundenheit‘ und damit Nicht-Selbstständigkeit und damit Nicht-Aufnahme in die KSK von Ausführenden im Bereich Schauspiel/Tanz/Musik auf der einen Seite und Nicht-Aufnahme bestimmter Berufsfelder (Produktionsleitung) in die KSK ist allgemein und bundesweit bekannt. Da besteht akuter politischer Handlungsbedarf, der aber bislang einfach nicht passiert und weiterhin eingefordert werden muss.“

public debate



“good work!” standards of good production

2015

17.10.2015

abstract

“Good work!” Event on standards of good production at the experts congress of the Bundesverband Freie Darstellende Künste (Federal Association of Independent Performing Arts) in Hamburg, during which KSK access for producers was also discussed.

source

Program booklet of the Federal Association of Independent Performing Arts **(in German)**

source excerpt (in German)

„Dass die Freien Berufe eine sehr große Gemeinwohlorientierung und eine hohe Wirtschaftskraft haben, ist unbestritten. Aber während bspw. bei [Ärzt*innen, Rechtsanwält*innen oder Architekt*innen] die [...] Kammern für die Sicherung der beruflichen Professionalität und Qualität zuständig sind, ist von allgemein verbindlichen Standards bspw. zu Honoraren, Weiterbildungen, Wettbewerben/ Festivals oder Mittelvergaben und -abrechnungen im freien Theatermarkt noch nicht zu reden. [...] Welche Standards sind notwendig für gutes Arbeiten und beruflichen Erfolg? Wo stehen andere, nichtverkammerte Freie Berufe des kulturellen Bereichs? Und was braucht es, um verbindliche Standards zu entwickeln und umzusetzen?“

public debate



greetings to the 7th branch meeting of laft berlin

06.09.2019

abstract

In his video greeting, the lawyer Andri Jürgensen classifies the access situation to the KSK for producers, among others, and focuses primarily on the concept of activity characterization, which in the access debate must be clearly demonstrably artistic.

source

<https://www.youtube.com/watch?v=EC0hfvhCTDY>
(in German)

source excerpt (in German)

„[Es] gibt [...] Berufe, die Elemente von beidem vereinen: kaufmännisches und künstlerisches, z. B. die Regieassistenz, Produktioner*innen, Produktionsleiter*innen und Produzent*innen, die im Spannungsfeld Künstlerisches/Kaufmännisches/Organisatorisches arbeiten und die teilweise künstlerischen Einfluss haben und unter anderem eben für das organisatorische Gelingen der Produktion verantwortlich sind.“

public debate



utopia now! | federal congress of the independent performing arts

2020

17.01.2020

abstract

Events "Producing Utopias" and "Alliance of the Independent Arts - Work Session" as part of the Federal Congress of the Independent Performing Arts "UTOPIA. JETZT", both of which address the social and retirement security of the profession of artistic producer.

sources

<https://utopia-jetzt.de/de/programm/soziale-lage/producing-utopias> (in German)

<https://utopia-jetzt.de/de/programm/soziale-lage/einbindung-der-allianz-der-freien-kuenste> (in German)

source excerpt (in German)

„Das Berufsfeld der Producer*innen ist so jung nicht mehr. Die Position ist bisweilen obligatorisch in Förderprogrammen und integraler Bestandteil der Laufbahn vieler Gruppen und Künstler*innen. ‚Wir sind unterschiedlich organisiert und vernetzt und arbeiten so individuell wie die Menschen, mit denen wir kooperieren. Uns ist dennoch gemeinsam, dass wir noch Entwicklungsbedarf sehen - in der Art, wie wir uns selbst sehen und wie wir gesehen werden.‘ In kleiner Expert*innenrunde wollen die Gastgeberinnen dieser Session alte und neue Fragen adressieren, die uns als Producer*innen umtreiben. ‚Wir wollen Utopien entwickeln, die u. a. die soziale Absicherung, Berufsethik, Selbstverpflichtungen, Verbandsvertretung und Rückhalt in der Szene berühren.‘ Ziel ist ein Thesenpapier, das im Rahmen des Bundeskongresses fertiggestellt wird.“

public debate



ksk access for producers | first public working meeting

2022

12.09.2022

abstract

As part of the first public working meeting on the topic of KSK access, produktionsbande is creating a space for reflection and debate in order to engage in a joint discussion among producers about possible ways of arguing.

source

<https://produktionsbande.org/en/calendar/ksk-zugang-producers>

source excerpt (in German)

„The debate about KSK access for producers has been going on for several years. With the founding of produktionsbande as a network of producers and production managers, the debate gained new relevance.

We are taking this as an opportunity to discuss KSK access in an open discussion with as many people as possible who are affected by it. The goal of the event is that we jointly share opinions of what speaks for or against KSK access for producers.“

public debate



ksk access for producers | second public working meeting

2023

14.04.2023

abstract

As part of the second public working meeting on the topic of KSK access for producers, produktionsbande invited representatives of the stunt people. They explained the arguments they used to move from exclusion to renewed access to the KSK.

source

<https://produktionsbande.org/en/calendar/ksk-zugang-fuer-producers-2023-1>

source excerpt

„In the context of a public working meeting, we would like to share an example argumentation of a professional group within the independent performing arts, analyze it together and collect first arguments that can be inspired by the form and structure of the example.“

public debate



ksk access for producers | third public working meeting

2024

16.02.2024

abstract

As part of the third public working meeting on the topic of KSK access for producers, produktionsbande invited interested colleagues to present a first draft of an argumentation paper and to gather feedback.

source

<https://produktionsbande.org/en/calendar/ksk-zugang-fuer-producers-2024-02>

source excerpt (in German)

„We have developed an argumentation approach from the collected arguments and a document that we would like to present to you as a draft and discuss together. Since the first public working meeting, the active members of the produktionsbande AG KSK access for producers have been in close contact with a working group on access docked to the KSK Advisory Board, which will feed our argumentation paper into the Advisory Board's discussion on inclusion. The feedback from this KSK working group has been very positive so far.“

public debate

access to ksk

produktionsbande
network performing
arts producers e. v.

c/o ID_Frankfurt e. V.
Schmidtstrasse 12
60326 Frankfurt am Main

www.produktionsbande.org

kontakt

martin bien | communication
martin@produktionsbande.org

thank you!

produktionsbande is a decentrally organized network by and for producers in the independent performing arts in Germany.

As a diverse coalition, we collectively strengthen knowledge transfer among protagonists in artistic production within the independent performing arts. The network facilitates suprarregional knowledge exchange and provides space for experimental exploration.

Thanks to the decentralized structure, the concerns, observations and wishes of producers from all over Germany come together and can also be compared in international exchange through cooperation. As producers operate at the intersections of artistic practices, organizational linkages, cultural policy, and social structures, the network is always evolving.

