

EMERGING
DANCE
ARTISTS



WORKBOOK

Dachverband Tanz
Deutschland

TABLE OF CONTENTS

FOREWORD	3
MODULE 1: CAREER DEVELOPMENT	4
Susan McDonald: Successfully Applying as a Dancer	5
Anneli Chasemore: How to Mentally Prepare for Auditions	9
Natalie Wagner: Being a Dance Artist Nowadays	12
Dr. Isa Wortelkamp: Vision Works – Career Coaching for Dance Artists	14
Dr. Christiane Theobald: Vademecum Dance - A Guide for the Career Start in German Municipal & State Theatre Companies	17
Int. Prof. Isaac Spencer: Apprenticeship Toolbox for Artists	19
Fabian Obermeier (Stiftung Tanz): Dance! And then? Transitioning from Dance into a New Career	23
<hr/>	
MODULE 2: WORKING CONDITIONS	26
Waltraut Körver: Insights into the German Repertoire Theatre System	27
Felix Sodemann: Taxes in Germany	30
Sebastian Hoffmann: Social Security in Germany	32
Luca Ponti/ Paul Hess: Contracts I – Normalvertrag (NV) Bühne	35
Luca Ponti/ Paul Hess: Contracts II – Freelancing & Hybrid Employment	37
Sepide Freitag: German Copyright Law for Dancers	40
<hr/>	
MODULE 3: HEALTH	43
Dr. Anja Hauschild: Injury Prevention in Dance	44
Dr. Dora Meyer: Nutrition for Dancers	47
Isabelle Schramm: Self-Confidence & Self-Esteem in Dance	50
Benjamin Joon: Resilience in Uncertain Times	52
<hr/>	
MODULE 4: KEY QUALIFICATIONS	55
Michael Freundt: Dance Project Funding in Germany	56
Lea Bethke: Creating Dance Reels I – Fundamentals	58
Lea Bethke: Creating Dance Reels II – Video Editing	62
Christina Barandun: Appreciative Communication – Fundamentals	64
Prof. Dr. Sara Houston/ Monica Gillette: Soft Skills in Dance	67
<hr/>	
LIST OF AUTHORS	70
IMPRINT	76

FOREWORD

WELCOME TO THE „EMERGING DANCE ARTISTS“ WORKBOOK,

an integral component of the online platform offered by the German Dance Association (Dachverband Tanz Deutschland). As the dance landscape evolves, providing a solid foundation for emerging artists to enter their professional career in Germany is crucial. This is the goal of our platform and this workbook.

Committed to foster the growth of dance artists, we offer a wide collection of webinars covering essential aspects such as career development, working conditions, health, and key qualifications. The platform serves as a comprehensive resource for navigating the complexities of a career in dance. By gathering knowledge from seasoned experts in the field, we ensure a rich and varied learning experience for you.

One of the platform's main objectives is the promotion of self-directed learning, recognizing each dancer's unique path. Through free access to further education opportunities, the platform democratizes knowledge and enables dance artists to actively engage in their continuous professional development. This commitment to sustainable knowledge transfer underscores our dedication to nurturing a thriving and resilient dance community.

This workbook serves as a valuable tool for deepening the knowledge gained from the range of webinars, which were produced between May 2023 and January 2024 within the funding programme for emerging dancers DIS-TANZ-START as part of NEUSTART KULTUR, an initiative of the Federal Government Commissioner for Culture and the Media. The workbook's versatility allows for individual, autonomous learning, or collaborative exploration within groups, fostering a sense of community and solidarity among emerging dance artists.

As you embark on your journey through the „Emerging Dance Artists“ workbook, consider it not just as a set of exercises, but as a guide to self-discovery and personal growth. May it inspire you to explore your artistic voice, navigate the challenges of the professional dance world, and embrace the endless possibilities that await you.

Best wishes,

Michael Freundt

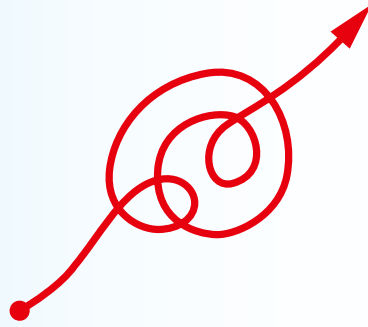
CEO
German Dance Association

Dany Beyer

Coordinator
Qualification Programme
DIS-TANZ-START/
Emerging Dance Artists

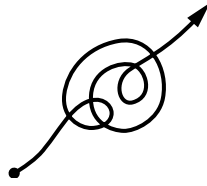
Johannes Bergmann

Project Manager DIS-TANZ-START



MODULE 1

CAREER DEVELOPMENT



Susan McDonald

Successfully Applying as a Dancer

In this webinar, you will learn when and where auditions take place, how to write a resume and a cover letter, what choreographers want to see in a dance reel and how to present yourself successfully at auditions.

 You can watch the webinar by scanning the following QR code:



EXERCISE

Before You Apply

Ask yourself what it is that you want. Find your own clear intention, the application will be then easier for you to write.

What kind of job do you want? Any job just to gain experience?

Are you looking for a specific style? Would you feel comfortable with the movement style of the company?

Would you prefer a fulltime job or guest contract in a state theatre? Are you then the type of person for this form of contract?

Do you prefer project work/ freelance work? Are you the type of person for this form of contract?

Are you prepared to move cities or even countries?

List the pros and cons of fulltime theatre jobs versus freelance projects.

Reading the Job Advertisement

What style of dancer are they looking for? Do you fit this style? How long is the contract?

Where is the company based? Are you prepared to move there? Note: Moving can be expensive. Do you need a working visa if the job is in another country?

Does the job advertisement ask for anything specific, any special qualities or tricks?

Then ask yourself: „Do I fit this job description?“

What is not included in the job advertisement? (wage, accommodation, working hours or days etc.)

Read other job advertisements for dance artists and analyse them. What is included and what is not?

Make a list of things you would wish to ask in an interview before you accept a position.

Check Your CV

Keep your CV short, ideally one page (see the handout sheet for the layout).

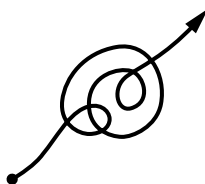
Is your CV up to date, especially your contact details, current mobile phone number, email, postal address (most contracts will be sent per post)?

Does your CV fit to the job vacancy (the style, experience or not)?

What should not be included in your CV?

FURTHER INFORMATION

- International Audition Pre-Selection Guidelines: <https://iapguidelines.squarespace.com>
- Auditions: <https://au-di-tions.com>
- Tanznetz: <https://www.tanznetz.de/de>
- Dancing Opportunities: <https://dancingopportunities.com>
- ZAV-Künstlervermittlung TANZ: https://zav.arbeitsagentur.de/DE/Dienstleistungsportfolio/Tanz/tanz_node.html
- Lanced App: <https://lanced.eu> (free for artists)
- DanceAuditions: www.danceauditions.com
- Theapolis: <https://www.theapolis.de/de/work/list?page=1&status%5B%5D=1>
- Bühnenjobs: <https://buehnenjobs.de>
- Public Ensembles in Germany: <http://ensembles.danceinfo.de/en/home>



Anneli Chasemore

How to Mentally Prepare for Auditions

Auditioning is a process that dancers must go through. It is the most common way to be accepted for training or to get a job. In some ways dancers continue auditioning for their whole career. Even once we have entered a company, we may audition for a choreographer or to be cast in a particular ballet. Also, if there is a change in directorship, we will be subjected to having to prove ourselves again. In some ways auditions are a chance to be seen, to have a chance to show what we are capable of and what it is that makes us unique. The audition situation is, however, highly stressful, especially when we lack the mental skills and practice to cope. How can we prepare, not just physically, but also mentally to cope with expectations and rejections? How can we feel positive about an audition and have a mindset that helps us to show ourselves from our best side. How can I feel in control of a situation in which I feel that I am powerless. There are psychological tools that can support us in coping with the stress of an audition. By understanding and applying these tools, we can regain our sense of autonomy and feel more in control. These very valuable skills are necessary if we are to be resilient enough to face the audition process again and again. This webinar examines different approaches and introduces tools and practices to support dancers in the audition process.

 You can watch the webinar by scanning the following QR code:



EXERCISE

Why do you dance? What is your motivation? Is it intrinsic and/ or extrinsic?
What is the difference?

What factors influence your motivation?

What is the difference between a mastery orientated and performance orientated dancer?

When you make judgements about your abilities, are they based on your own progress or on comparisons with other dancers?

What is the difference between perfectionistic striving and perfectionistic control?

How does the motivational climate effect perfectionism?

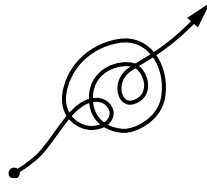
Which strategies can help you cope with anxiety?

Imagine an audition situation with your normal habitual thinking. Identify some thoughts that are not beneficial.

Then apply some of the strategies that you have heard about in this webinar. Constructively alter your negative thoughts to improve them.

FURTHER INFORMATION


- Theapolis: <https://www.theapolis.de/de/work/list?page=1&status%5B%5D=1>
- Auditions: <https://au-di-tions.com>
- Bühnenjobs: <https://buehnenjobs.de>
- Tanznetz: <https://www.tanznetz.de>
- Dancing Opportunities: <https://dancingopportunities.com>
- ZAV-Künstlervermittlung TANZ: https://zav.arbeitsagentur.de/DE/Dienstleistungsportfolio/Tanz/tanz_node.html
- Public Ensembles in Germany: <http://ensembles.danceinfo.de/en/home>



Natalie Wagner

Being a Dance Artist Nowadays

What does it mean to be working as a dancer nowadays? What is the difference of being a freelancer or working full-time in a theatre? Sometimes expectations collide with the “reality” of the job, and it is important to be aware of the needs, values, and boundaries inside a work environment.

 You can watch the webinar by scanning the following QR code:



EXERCISE

Reflect on your expectations and the “reality of the job” as a dance artist.

Your Perspective

Maintaining motivation is a major challenge for many dance artists. Remembering why you are doing this is very important: What is your personal motivation to work as a professional dancer?

What do you expect to get back from the job? Being aware of your purpose, supports you to keep up your motivation: What is your intention to do this specific job?

Sometimes, what you want and what you need are not the same, f.ex. doing a job only for financial reasons: What is your need?

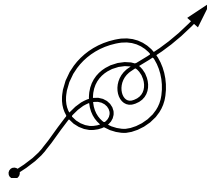
Perspective of the Employer/ Artistic Director

What is the purpose of the job? (Be aware that sometimes the job might not allow you to use your full potential.)

What is expected from you? What is it they need from you?

FURTHER INFORMATION

- dancersconnect: <https://www.dancersconnect.de>
- Genossenschaft Deutscher Bühnen-Angehöriger: <https://www.gdba.de>
- Vereinigung deutscher Opern- und Tanzensembles e.V.: <https://www.vdoper.de>



Dr. Isa Wortelkamp

Vision Works – Career Coaching for Dance Artists

Who are you when you dance? Where do you want to move to? What is the next step in the right direction? This coaching supports you in defining your own goals within your dance career and in mobilizing resources to realize them. Isa Wortelkamp will offer tools for self-reflection and set impulses so that you can use your abilities on your way to your goal in a meaningful and enjoyable way.



You can watch the webinar by scanning the following QR code:



EXERCISE

What is a systemic mindset? How can it support you in developing your dance career?

Developing Visions for Your Future

Where do you want to live?

Where do you want to work?

What is special about the organisation you will work for?

With whom will you work?

Which role will you take on?

Who shares your privacy with you?

What support do you have from friends and/or family?

The Walt-Disney-Method

What is the Walt-Disney-Method? How can it help you to develop your dance career?

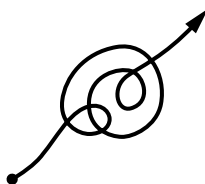
Write a message to your realist:

What is your dream?

How do you realize it?

What do you need to realize it?


Until when do you want to get it done?



Dr. Christiane Theobald

Vademecum Dance - A Guide for the Career Start in German Municipal & State Theatre Companies

The German theatre system offers diverse structures; rights, duties and responsibilities go hand in hand with the contract as an ensemble member. The guide can provide orientation for joining a dance or ballet company in a municipal or state theatre after professional training. Many questions arise, situations that one is not yet familiar with from studies, quickly overwhelm or tie up too much attention. This can be avoided if a “Vademecum Dance” can provide answers to the questions or help for self-help. Challenges can be mastered reliably. The advantage: The Vademecum Dance can always be updated, because with changing times and structural changes, the questions posed also change. The Vademecum Dance looks at the topics as a multi-perspective guide.

 You can watch the webinar by scanning the following QR code:



EXERCISE

Before you sign a contract, ask yourself the following questions:

Where would you like to live?

What repertoire would you like to dance?

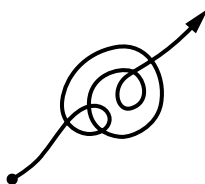
How big should the ensemble be?

Would you like to go on tour?

What fits to your current life situation: municipal theatre, state theatre, independent dance company or ballet/ dance department of a theatre/ opera, freelancer, guest in productions?

FURTHER INFORMATION

- Public Ensembles in Germany: <http://ensembles.danceinfo.de/en/home>
- selbstproduzierende öffentliche Theater in Deutschland: <https://www.buehnenverein.de/de/theater-und-orchester/adressen/theater.html>



Int. Prof. Isaac Spencer

Apprenticeship Toolbox for Artists

The Apprenticeship Toolbox is a collection of tools and materials intended to facilitate the transition from studies to the professional dance and performance world. It includes three tools:

- (1) Mentorship Toolbox for Artists: a collection of activities to engage in a mentoring or guidance relationship,
- (2) Messy Talk: a format from Whistle While You Work/ Frances Chiaverini, Robyn Doty, for dancers to practice speaking, brainstorm without judgment, and make the mistakes that are natural for growth through conversation to occur,
- (3) Anti-Discrimination Handbook: a publication from the Frankfurt University of Music and Performing Arts with information and role play exercises to contribute towards a safe and equitable working environment.

This webinar will introduce the contents of the toolbox and then expand particularly on the activities from the Mentorship Toolbox for Artists, offering participants practical exercises that can be utilized to enter a mentoring relationship.



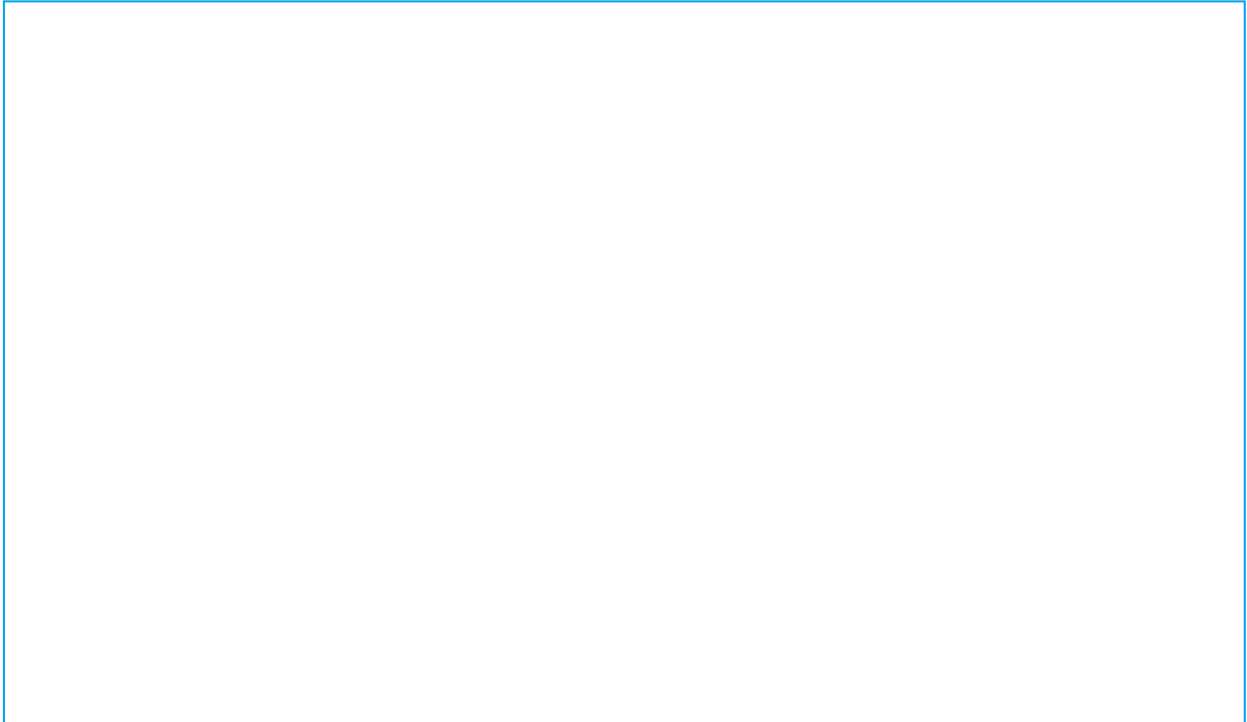
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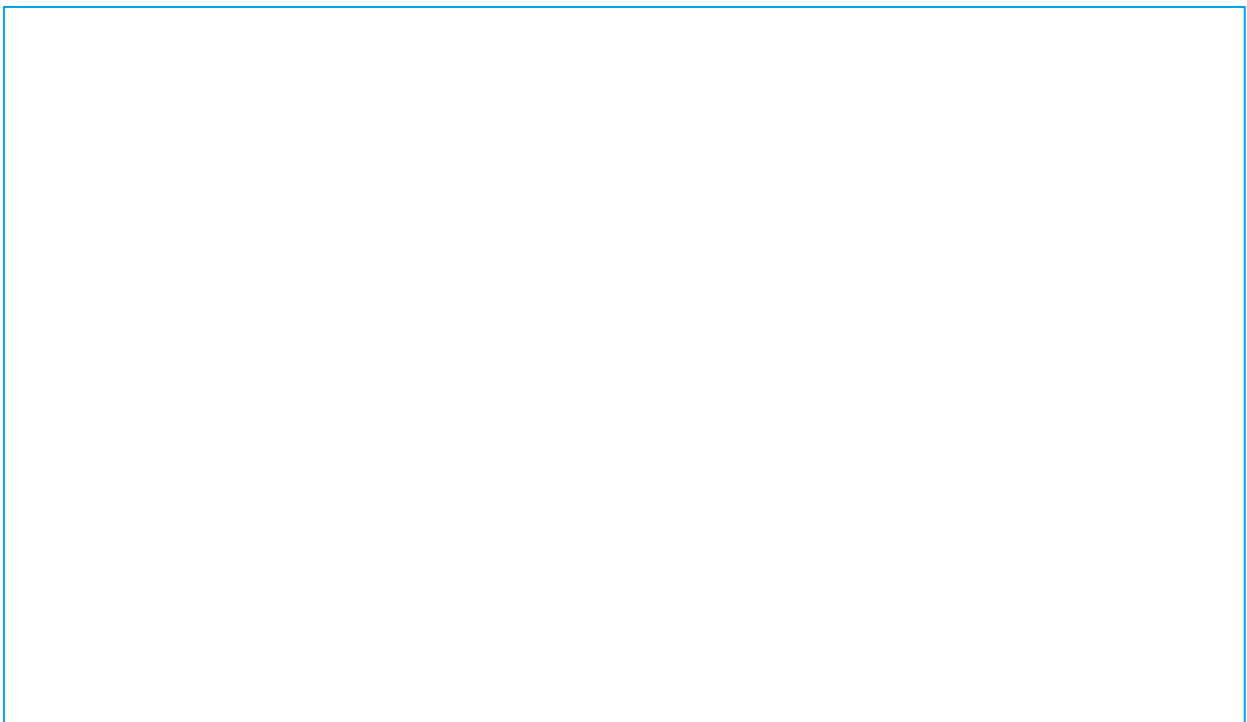
EXERCISE

When you enter the professional dance world after graduating, it might be helpful to find a mentor who accompanies you on your journey. The following interview from the Mentorship Toolbox for Artists is intended to open up thinking on finding a mentor and which parts of your artistic practice you would like a mentor for. You can perform the interview yourself or with others.

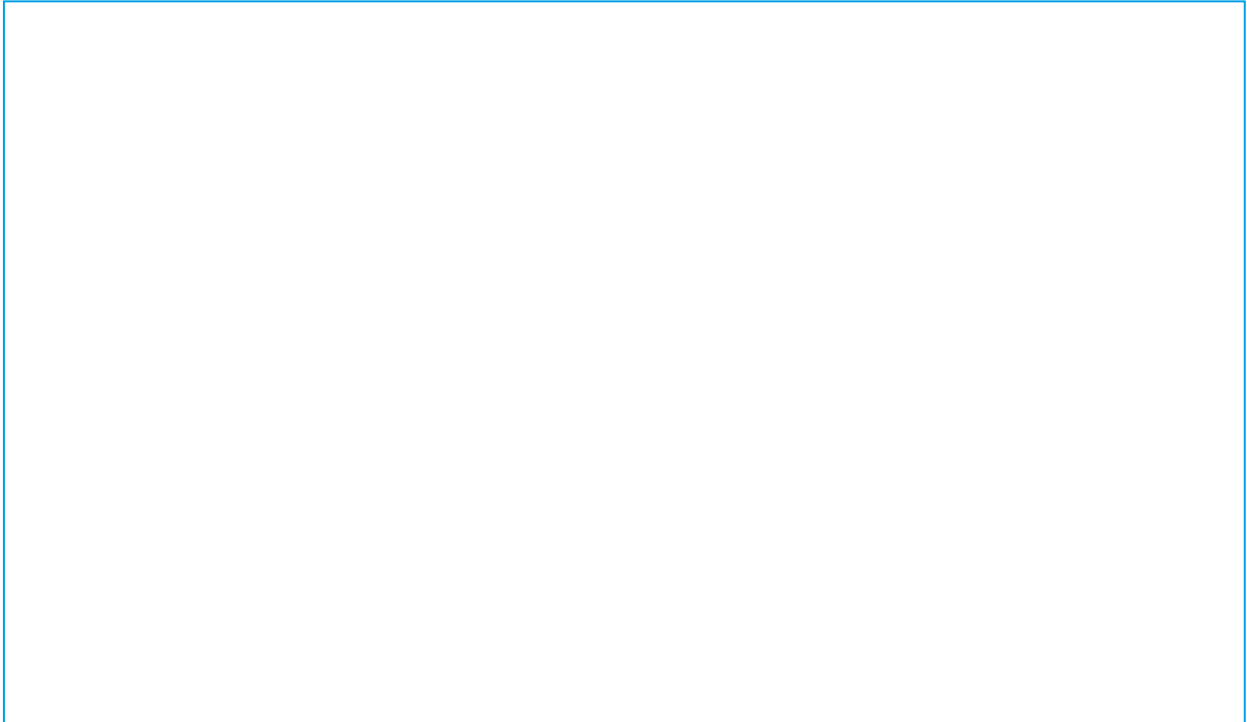
What is a mentor for you? Who is the first person you go to with an artistic concern? Is this your mentor? Could they be? Could your family, collaborator, colleague, employer, friend, role model, teacher or supervisor be your mentor? What could they be mentoring? How are you being mentored?

A large, empty rectangular box with a thin blue border, intended for the student to write their response to the first question.

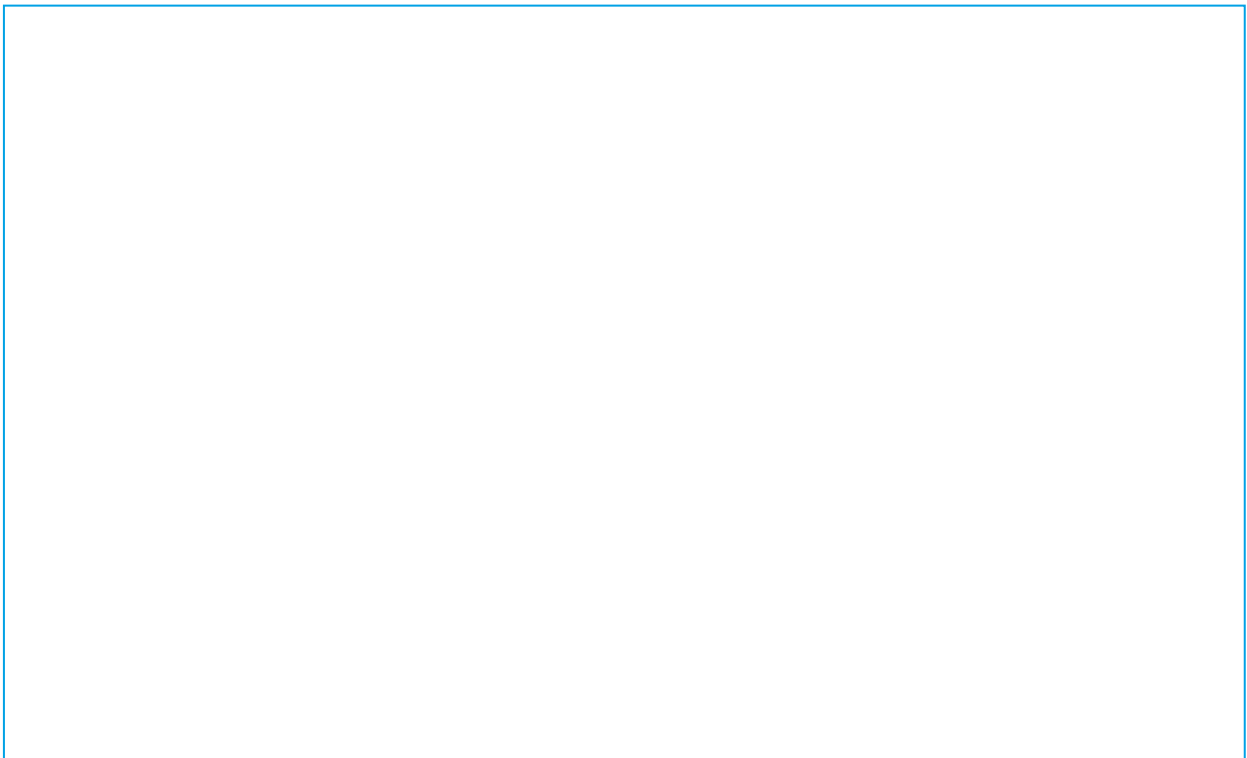
What are you sharing with them? Is this your artistic material? What do you take with you when you are working? What is the material you are working with? Is it an idea, an object, a performance, bodies, light, sound or space? Where is it? What is your ideal world, space, studio, universe?

A large, empty rectangular box with a thin blue border, intended for the student to write their response to the second question.

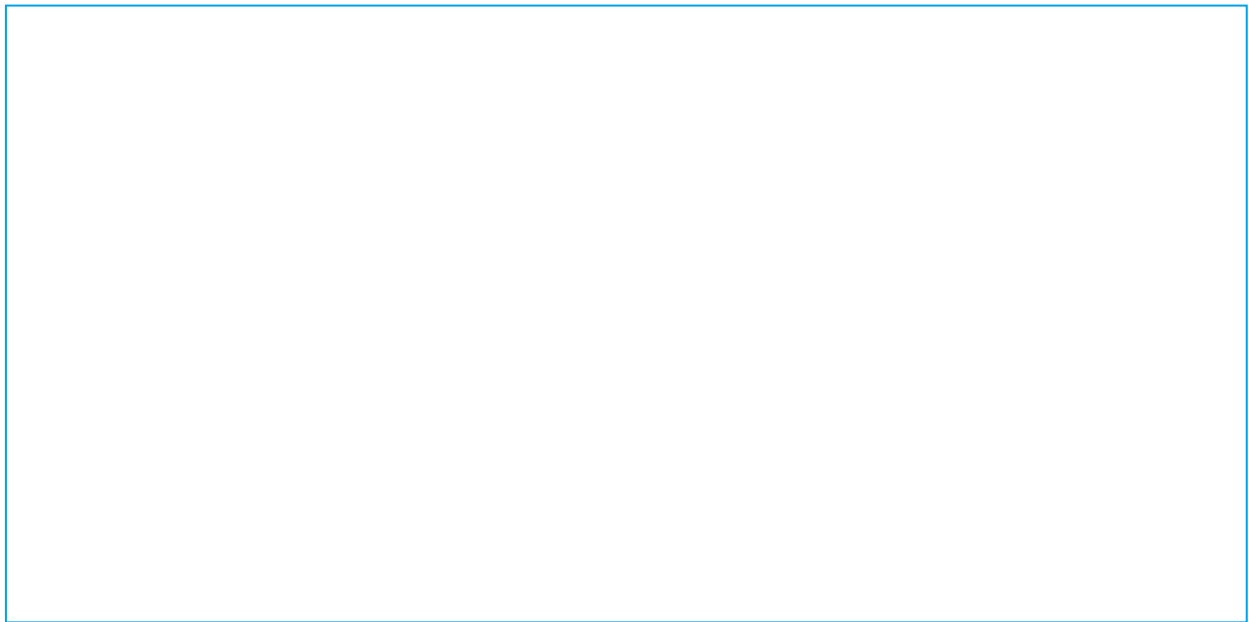
Could the people around you contribute to your work? How does time spent with them affect your process? Have they been there from the beginning? Are they a constant support or a burst of inspiration? Can you map them in relation to each other and what they provide?

A large, empty rectangular box with a thin blue border, intended for a diagram or map showing relationships between people and their contributions to work.

Is your artistic work for a public, a specific community or yourself? What if it was? And to what end? Is it for personal development, the production of a performance or installation, research, or a political goal?

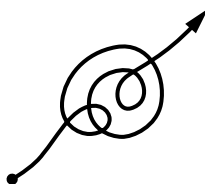
A large, empty rectangular box with a thin blue border, intended for a reflection or answer to the question about the purpose and audience of artistic work.

What parts of what you produce do you preserve? What are its byproducts? What is waste?
Where are you going? Who are you going with? And who knows the way?
What landmarks could you imagine seeing? Could it be unexpected?



FURTHER INFORMATION

- For more tools & exercises on mentorship, please download the Mentorship Toolbox for Artists here: <http://sitesweden.se/wp-content/uploads/2019/06/Mentorship-Toolbox.pdf>
- Messy Talk by Whistle While You Work: https://docs.google.com/document/d/1rUnagvfqW4diMu-gQbbtHLbom_qoQ8HQT1k5Vlg2Ekg/edit?pli=1#heading=h.pcioiw8w5k6s
- Anti-Discrimination Handbook: <https://www.hfmdk-frankfurt.de/thema/antidiskriminierungsbeauftragte>



Fabian Obermeier (Stiftung Tanz)

Dance! And then? Transitioning from Dance into a New Career

In contrast to other careers, dancers must re-orient themselves after a relatively short active working period (transition). This often takes place at an age at which other careers are just beginning to take off. So, the life of a dancer is often dominated by doubts, insecurity, a great void and many questions during and at the end of a career. What will happen afterwards? Who will help through the jungle of institutions, paragraphs, and guidelines? Where can one receive advice, support, mentoring, confidence-building, and sensitization for a successful transition process?

This webinar introduces the “Stiftung Tanz – Transition Zentrum Deutschland”. The foundation accompanies and supports dancers from the beginning of their education through every stage of their career up until the conclusion of their process of transition. It is open for all professional dancers, whether they are employed or freelance, at city theatres, state theatres, musical theatres, in film or on TV.

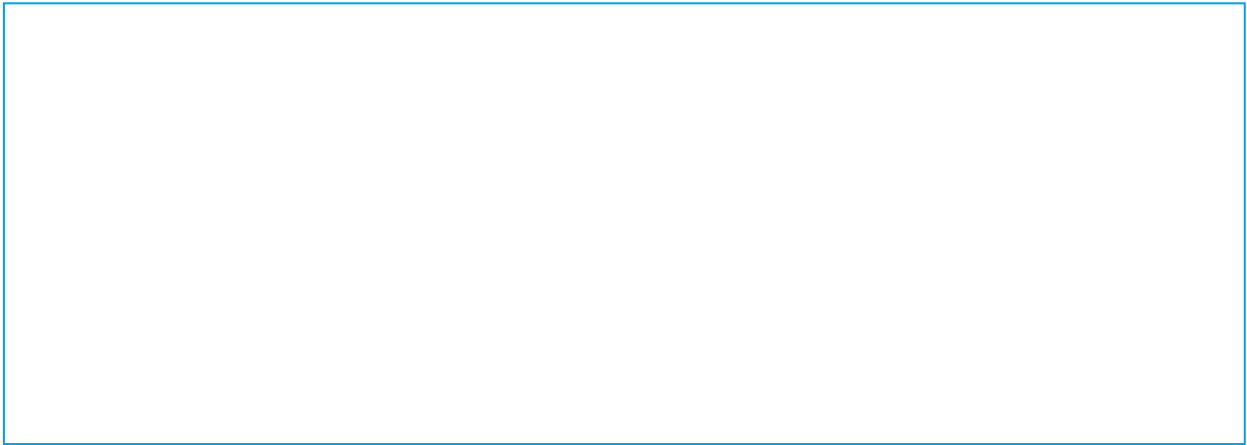
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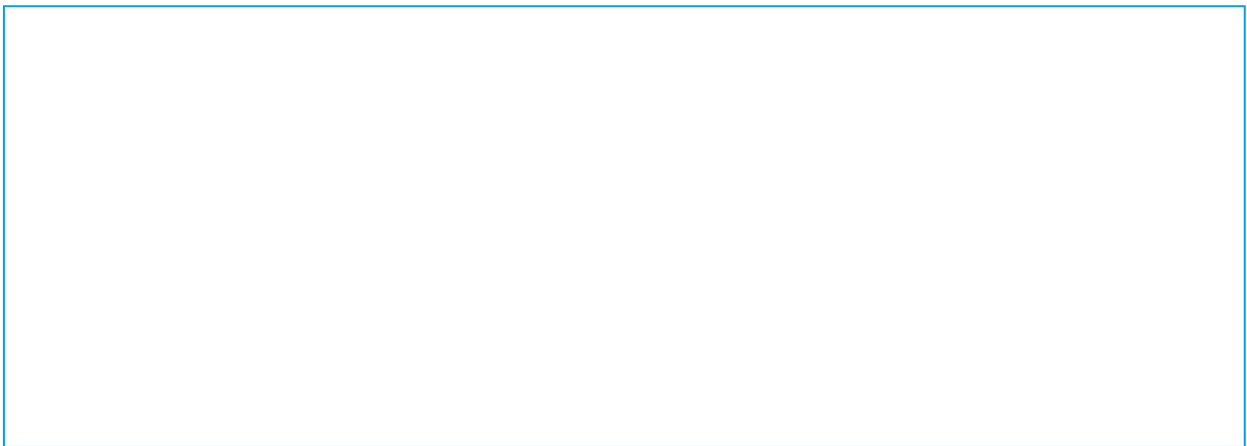
EXERCISE

To develop a vision for your life and future career after dance, an analysis of your needs, interests, skills, and values can be useful. These are a few questions from the Stiftung Tanz App:

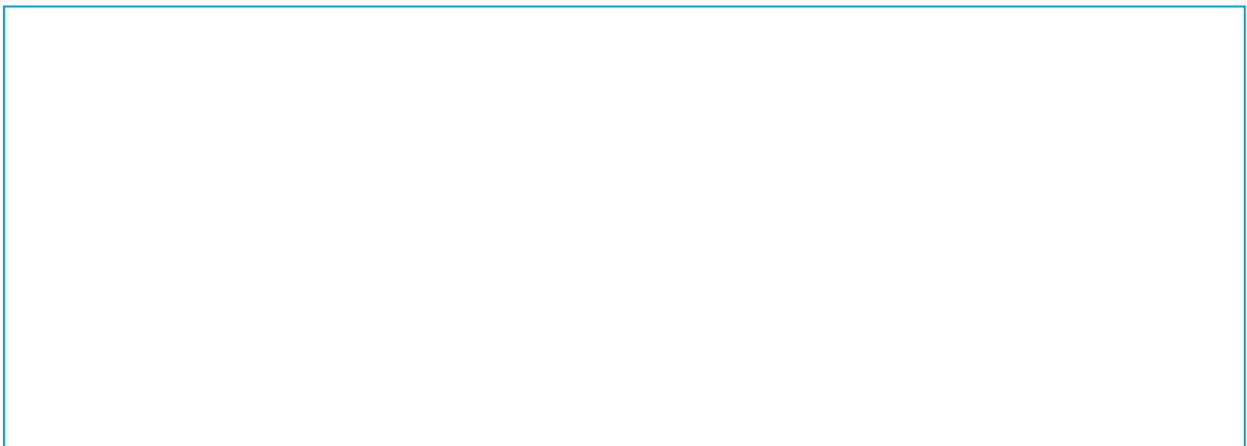
What are your needs? (f.ex. better work-life-balance, more security, a meaningful task ...)



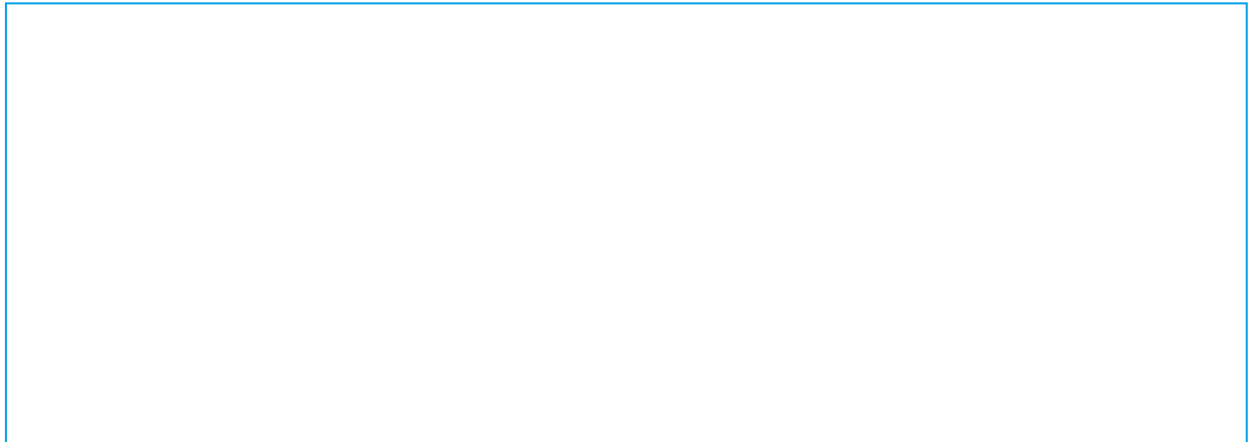
What are your interests? What can give you fulfilment? Where can you be best who you want to be?



Dancers already bring many skills with them that can be applied well to other areas of work, f.ex. creativity, flexibility, accuracy, intercultural competence: What are your skills and strengths?



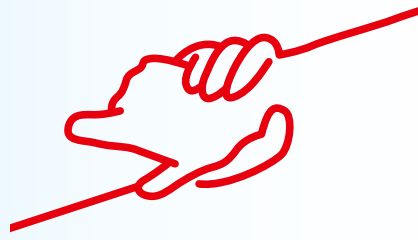
What are your values? (The fulfilment we experience in an activity is usually strongly related to the personal values we associate with that activity. One way to access one's values is to analyse the value that dance has for one. Is it the artistic activity? Is it working in the theatre or with your own body or with a team? Is it making other people happy? Etc.)



FURTHER INFORMATION

You can find further information and questionnaires regarding psychological aspects (Who am I?) and career ideas in the Stiftung TANZ – Transition App. It serves as a source of information and inspiration. It offers dancers who are about to change careers a place to go: to find answers, to engage in self-discovery or to be encouraged:

- Stiftung TANZ: <https://stiftung-tanz.com/stiftung-tanz-app>
- Guidebook "Soft Skills in Dance": <http://empowering2.communicatingdance.eu>



MODULE 2

WORKING CONDITIONS



Waltraut Körver

Insights into the German Repertoire Theatre System

Contrary to other countries, a lot of regionally established and publicly funded theatres produce year-round performances with their own multi-discipline ensembles for a broad audience. For dancers it offers permanent positions in dance and ballet companies. Which chances does this system have to develop one's career and what challenges are dancers confronted with in this environment? Let us take you behind the scenes and introduce you to the structures and ways to work within the German repertoire or ensemble theatre.



You can watch the webinar by scanning the following QR code:



EXERCISE

How do you obtain information on individual municipal companies and ensembles?

Choose five theatres in Germany. Can you find detailed descriptions of the current company, their programme, and performances? Which ones do you particularly like and why?

Which media do you use to read current reviews?

Most ensembles publish newsletters (at different intervals). Do you know some of them and can you find information that gives you an insight into their specific orientation and artistic focus?

Considering a (first) engagement at a municipal dance ensemble, which criteria are important for you personally?

Many theatres only list the pure dance productions in their repertoire on their website. How do you get information about interdisciplinary productions or extras involving the dance department?

Choose two companies and compare the numbers of performances of recent productions. What does it tell you about the company?

Being a dancer at a municipal theatre can be quite challenging. Which requirements are important to you personally in order to experience one or more seasons as personally fulfilling?

After watching the webinar, which points were particularly helpful for your future applications?

FURTHER INFORMATION

- Ensembles in Deutschland: <http://ensembles.danceinfo.de/home>
- selbstproduzierende öffentliche Theater in Deutschland: <https://www.buehnenverein.de/de/theater-und-orchester/adressen/theater.html>
- tanznetz Premierenübersicht: <https://www.tanznetz.de/de/premierer>



Felix Sodemann

Taxes in Germany

In this workshop we will dive deep into the world of taxation of performing artists in Germany. First, we will deal with status issues: When do artists have to be employed, when can they be self-employed? Then you will learn how income tax works for employees and self-employed, with a special focus on „hybrid“ workers who regularly work in both statuses at the same time. For the self-employed, there is an overview of sales tax in Germany, including information on possible exemptions (such as the small business regulation). At the end, there is an outlook on what you need to know regarding international taxation when it comes to activities abroad.

 You can watch the webinar by scanning the following QR code:



EXERCISE

How do you get a tax number?

What should be mentioned on every invoice: your tax number or your tax-id?

Up to which turnover threshold can the “Kleinunternehmerregelung” (small entrepreneur rule) be used?

Where do you apply, if you want to have a VAT-exemption for stage artists (§ 4 Nr. 20a UStG)?

When is it mandatory to make a tax declaration: when working in employment, when working as a self-employed artist or when working in a hybrid form (both)?

FURTHER INFORMATION

- ELSTER: <https://www.elster.de/eportal/start>
- BZSt Finanzamtsuche: https://www.bzst.de/DE/Service/Behoerdenwegweiser/Finanzamtsuche/GemFa/finanzamtsuche_node.html
- How to fill the „Fragebogen zur steuerlichen Erfassung“ (2022) (allaboutberlin.com): <https://allaboutberlin.com/guides/fragebogen-zur-steuerlichen-erfassung>
- How to create an ELSTER account - All About Berlin: <https://allaboutberlin.com/guides/elster-account>
- “Freiberufler” or “Gewerbe”: What’s the Difference? - All About Berlin: <https://allaboutberlin.com/guides/freiberufler-or-gewerbe>
- Touring Artists: Glossary: <https://www.touring-artists.info/en/resources/tools/glossary>
- Touring Artists Taxes: https://www.touring-artists.info/fileadmin/touring-artists/pdf/Einkommensteuer/Checklist_Invoices.pdf
- “Kleinunternehmerregelung” in Germany: To apply or not to apply, that is the question! The Mute Button: <https://mutebuttonblog.wordpress.com/2012/02/21/kleinunternehmerregelung-in-germany-to-apply-or-not-to-apply-that-is-the-question/>
- BZSt - Vergabe der USt_IdNr.: https://www.bzst.de/DE/Unternehmen/Identifikationsnummern/Umsatzsteuer-Identifikationsnummer/Vergabe_USt_IdNr/vergabe_ust_idnr_node.html
- Lohnsteuerhilfeverein Vereinigte Lohnsteuerhilfe e.V. – Wir machen Ihre Einkommensteuererklärung (vlh.de): <https://www.vlh.de/>
- EStG - nichtamtliches Inhaltsverzeichnis: <https://www.gesetze-im-internet.de/estg/index.html>
- UStG - nichtamtliches Inhaltsverzeichnis: https://www.gesetze-im-internet.de/ustg_1980/index.html
- Steuerfreiheit von Stipendien, Steuern, Haufe: https://www.haufe.de/steuern/finanzverwaltung/steuerfreiheit-von-stipendien_164_470978.html



Sebastian Hoffmann

Social Security in Germany

This webinar deals with the basics of the German health insurance system. You will learn the difference between private and statutory insurance, how health insurance for employees works and the basics of the “Künstlersozialkasse” (KSK). As in the webinar on taxes, special attention will be paid to „hybrid workers“ who work both as employees and as self-employed. You will also get a general overview of the German pension insurance system, the “Versorgungskammer der deutschen Bühnen”, unemployment insurance and other insurances. At the end, there will be a short overview of the coordination of social security in Europe, which is important if you work outside Germany.

 You can watch the webinar by scanning the following QR code:



EXERCISE

(1) When you move to Germany from another country, do you need to get health insurance in Germany?

(2) You are insured through the “Künstlersozialkasse”. Do you need to inform them when you start an employment contract (on payroll)?

(3) You have a client who wants you to work as an assistant on a freelance basis. The client decides on what you should do. Is this possible?

- (4) You have a client who hires you for freelance artistic work. The client says that they must deduct the “Künstlersozialabgabe” from your fee. Is this correct?

- (5) When you work as a freelance artist, you are covered in the case of work accidents. Is this true?

- (6) During your studies, you are already working as a freelance artist. Can you get insurance through the “Künstlersozialkasse”?

ANSWERS

- (1) In general, yes. If you move to Germany to work for an indefinite period, the responsible social security country is Germany. If you just come to Germany for a temporary work assignment and live in another European country, you must apply for the A1 certificate before coming to Germany. That way, you can remain insured by the country you live in during your temporary stay in Germany.
- (2) Yes, you must inform the KSK anytime you start or end an employment contract. Depending on your gross salary and on your profit estimate from your artistic self-employment you submitted to the KSK, the responsibility for health insurance could (temporarily) switch to the employment contract, or the insurance through the KSK can end, or nothing changes.
- (3) Probably not. Working in a hierarchical way is generally not considered a freelance activity. Instead, your client must give you an employment contract. It doesn't matter how long the project is or if it's part-time or full-time. Instead, the main criteria to distinguish between freelancing/self-employment and employment are the degree of hierarchy between contract partners and the degree of integration into the client's business structure.
- (4) No, that's illegal. The “Künstlersozialabgabe” (Social Insurance Contribution) must always be paid by the client on top of the fee, directly to the KSK. The contribution co-finances the KSK's subsidy for health and pension insurance payments. The “Künstlersozialabgabe” must always be paid by clients who hire freelance artists to use their work in Germany, no matter if the artists are insured through the KSK or if they live in Germany or not.

- (5) As a freelance artist, you don't automatically have accident insurance. That means that while your health insurance covers hospital stays and doctor's appointments, you don't have access to additional insurance benefits after work accidents (such as compensation payments or access to rehabilitation treatments). It can make a lot of sense to buy private work accident insurance, especially if your work is potentially dangerous (dance, circus).
- (6) Yes! If you already work as a freelance artist, you can check if you're eligible. If your studies are your main activity, you'll likely still pay health insurance through your student health insurance plan. That means that you only pay pension insurance through the KSK. As soon as you finish your degree, you just need to notify the KSK and you also receive subsidized health insurance through the KSK.
-

FURTHER INFORMATION

- Künstlersozialkasse (KSK): https://www.kuenstlersozialkasse.de/fileadmin/Dokumente/Mediencenter_K%C3%BCnstler_Publizisten/Informationsschriften/Versicherung_trotz_Nebenjob.pdf
- Informationstechnische Servicestelle der Gesetzlichen Krankenversicherung (ITSG): <https://www.itsg.de/produkte/sv-net/>



Luca Ponti/ Paul Hess

Contracts I – Normalvertrag (NV) Bühne

Signing a contract: Probably all of us have done it at some point! But do you know what you're signing up for? In this webinar, we will discuss "NV Bühne" – the standard working contract for artists at most German public theatres – what to consider, and everything you should know before signing. What about achieving a good work-life balance? How about maintaining your health? And what about your transition? Who can provide help if you encounter problems? These questions, along with many other topics, will be explored during our webinar. Our goal is to provide you with the knowledge that will help you avoid unpleasant surprises, allowing you to fully focus on your artistic work.

 You can watch the webinar by scanning the following QR code:



EXERCISE

What is "NV Bühne"?

What do you need to work successfully?

Describe the structure of "NV Bühne".

Write 5 of your duties and 5 of your rights.

What can the union do for you?

FURTHER INFORMATION

- GDBA, Berufsgruppe Tanz: <https://www.gdba.de/organisationsstruktur/berufsgruppen/>
- Genossenschaft Deutscher Bühnen-Angehöriger: <https://www.gdba.de>
- dancersconnect: <https://www.dancersconnect.de/?lang=de>
- Tanzmedizin (dance medicine): <https://www.tamed.eu>
- Bundesverband Freie Darstellende Künste: <https://darstellende-kuenste.de/>
- Themis (Confidential counselling centre against sexual harassment and violence): <https://themis-vertrauensstelle.de/>
- Stiftung TANZ – Transition Zentrum Deutschland: <https://stiftung-tanz.com/>



Luca Ponti/ Paul Hess

Contracts II – Freelancing & Hybrid Employment

Guest contract, fee contract, service contract, shareholder agreement, project contract, agreement on artistic collaboration. Contracts have different titles, legal foundations, and intentions. This webinar provides insights into the business side of freelance and hybrid working dancers. What can be agreed upon in contracts, what should you pay attention to, and what should you better not sign? How do you write an invoice, what expenses should you not forget, and who offers help if you encounter problems? These topics will be explored during our webinar.

 You can watch the webinar by scanning the following QR code:



EXERCISE

What is the high organizational effort for freelance dancers?

What does hybrid employment mean?

What is the difference between a freelance contract and a guest contract according to the NV Bühne?

What do you consider most important to be regulated in a contract? And why?

Who can help you if you are unsure whether your contract is okay?

What is the KSK and the Bayerische Versorgungskammer?

What information must be included on an invoice?

FURTHER INFORMATION

- GDBA, Berufsgruppe Tanz: <https://www.gdba.de/organisationsstruktur/berufsgruppen/>
- Genossenschaft Deutscher Bühnen-Angehöriger: <https://www.gdba.de/>
- Dancersconnect: <https://www.dancersconnect.de/?lang=de>
- Tanzmedizin (dance medicine): <https://www.tamed.eu/>
- Bundesverband Freie Darstellende Künste: <https://darstellende-kuenste.de/>
- Themis (Confidential counselling centre against sexual harassment and violence): <https://themis-vertrauensstelle.de/>
- Stiftung TANZ: <https://stiftung-tanz.com/>



Sepide Freitag

German Copyright Law for Dancers

What rights do you have to consider when you use image and video material for your reels and stories on Instagram? What is copyright anyway and who owns it? What do you need to bear in mind to avoid risking warnings? And what rights do you have as a dancer? This webinar will provide a brief introduction to copyright with a focus on the aspects that are important for dancers.



You can watch the webinar by scanning the following QR code:



EXCERCISE

What rules and whose rights do you need to respect when uploading material on social media?

What rules do you need to respect on other online platforms (e.g. your own website)?

What do you need to think of when using music of third parties?

What are your rights as a dancer in videos?

What are your rights as a dancer in and after shows?

FURTHER INFORMATION

- Federal Office of Justice: <https://www.gesetze-im-internet.de>
- Infopool Touring Artists: <https://www.touring-artists.info/urheberrecht/urheberrecht>



MODULE 3

HEALTH



Dr. Anja Hauschild

Injury Prevention in Dance

A long, fulfilling and injury-free career is the goal of all dancers. How can this be achieved? What possibilities do dancers have in their own hands to maintain their health and enhance their performance? This webinar talks about the risks of dance-related injuries and health problems on the one hand, and individual measures of prevention, health, and performance enhancement on the other. It provides information on how to deal with occupational accidents and offers an orientation to the different systems of medical care in Germany. Furthermore, you will also learn where to find dance-specific medical care and health-related education for dancers.

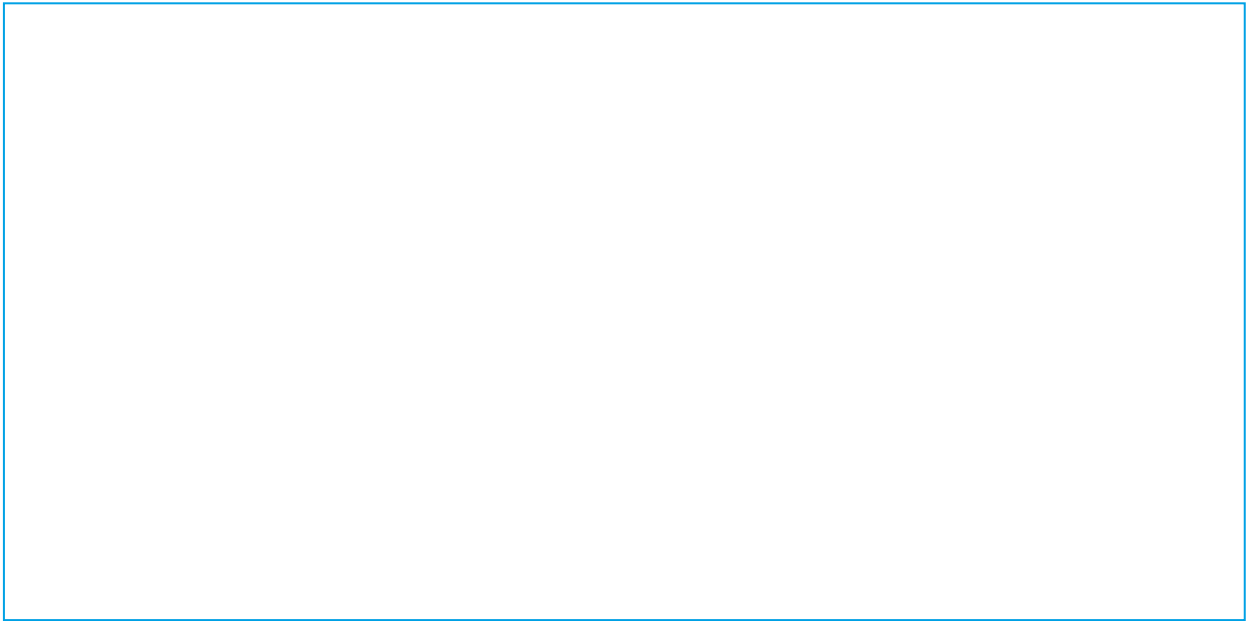
 You can watch the webinar by scanning the following QR code:



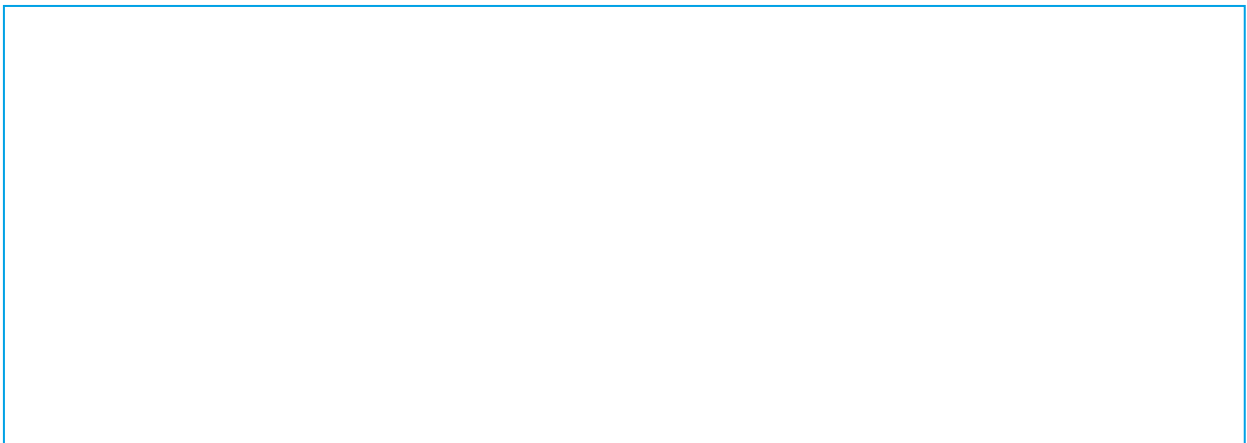
EXERCISE

Which organisation in Germany provides information and support on dance medicine or dance medicine-related topics?

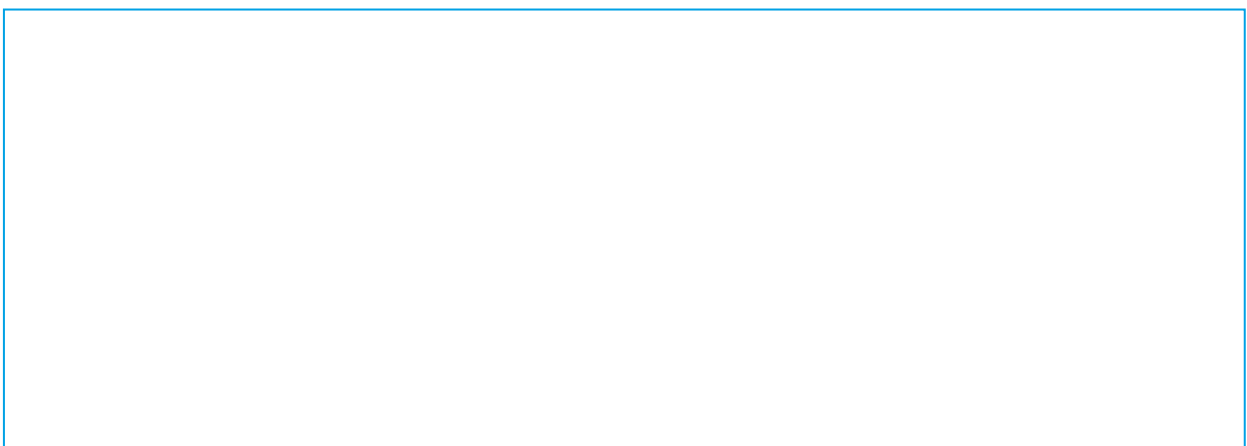
What can you do yourself to maintain your health and work ability as a dancer?



When do injuries most frequently occur?



Which risk factors for injuries can you influence the most?



What are the five basic motor skills you need to train?

FURTHER INFORMATION

- tam.ed, Tanzmedizin Deutschland: www.tamed.eu
- Broschüre "Gesundheit im professionellen Bühnentanz" der Stiftung Tanz: <https://stiftung-tanz.com/gesundheit-im-professionellen-buehnentanz/>
- Healthy Dancer Canada: <https://www.healthydancercanada.org/>
- International Association for Dance Medicine & Science (IADMS): <https://iadms.org/>
- Performing Arts Medicine Association (PAMA): <https://artsmed.org/>
- Broschüre VBG Gesetzliche Unfallversicherung Prävention Musical / Tanz: https://www.vbg.de/cms/medien-center-und-warenkorb?suche_mediencenter=Tanz
- Broschüre VBG Gesetzliche Unfallversicherung „Besondere szenische Darstellungen“: <https://www.vbg.de/cms/buehnen-und-studios/gebrauchsbearbeitung>



Dr. Dora Meyer

Nutrition for Dancers

The purpose of this webinar is to develop an awareness of the importance of proper nutrition for dancers. The focus will be on a whole-food, balanced diet to prevent muscle loss, weak bones, chronic fatigue, and stress-related injuries. Practical examples will be given to assist dancers with shopping and meal planning. Participants will learn how to fuel their bodies with food that promotes their short- and long-term health. Special attention will be given to supplement use, nutrient timing, and short- and long-term health risks associated with a poor diet. During the webinar, we will cover the basics of a healthy diet, including:

- The role of fat, carbohydrates, and protein in health and performance
- Protein needs for muscle building and recovery
- Choosing carbohydrates wisely
- Proper hydration
- Balanced meals and snacks
- Safe supplements (protein, vitamins, minerals, and ergogenic aids)
- Pre- and post-performance nutrient timing
- Special diets (e.g. vegetarian and vegan diets).

 You can watch the webinar by scanning the following QR code:



EXERCISE

What is a healthy diet?

What should you eat in a day?

What is the main source of energy for a dancer?

Name two plant-based protein sources.

How many meals and snacks should a dancer eat throughout the day?

What is nutrient timing and how can it help a dancer reach their performance goals?

Give an example of a good snack to eat after training.

What are the top 3 dancer diet mistakes?

FURTHER INFORMATION

- Nutrition consultation with Dora Meyer: <https://www.mri.tum.de/ernaehrungsmedizin>
- Dancer Health: www.danceusa.org/dancerhealth
- Health for Performance: <https://health4performance.basem.co.uk>
- International Association for Dance Medicine & Science: <https://iadms.org/>
- ta.med – Gemeinnütziger Verein für Tanzmedizin: <https://www.tamed.eu/>

There are still numerous private providers on this topic. We recommend doing your own internet research.



Isabelle Schramm

Self-Confidence & Self-Esteem in Dance

Self-confidence and self-esteem are two key components of mental health and facilitate self-fulfilment in dance. Yet, how can we define them and how do they differ? Self-confidence is the belief in one's own abilities and self-esteem corresponds to the awareness of one's worth. In this webinar, we will share emotional states as well as current needs in dance and discuss various practical tools to strengthen these two components.

 You can watch the webinar by scanning the following QR code:



EXERCISE

What is the difference between self-confidence & self-esteem?

In which area do you feel a lack of self-confidence?

How do you feel when you lack in self-confidence?

What weakens your self-confidence?

What helps to enhance your self-confidence?

Which cues show you, that you maybe lack self-esteem?

What weakens your self-esteem?

What helps to enhance your self-esteem?

FURTHER INFORMATION:

- Minding the Gap – Dancer Mental Health: <https://www.wearemindthegap.com/>
- Handlungsleitfaden der Unfallkasse NRW zur Gefährdungsbeurteilung psychischer Belastungen im Bühnentanz: https://www.unfallkasse-nrw.de/fileadmin/server/download/praevention_in_nrw/praevention_nrw_78.pdf




Benjamin Joon

Resilience in Uncertain Times

We live in a time of growing uncertainty. The last years have tested us all in our resilience, especially dance artists have been heavily impacted. Yet, dealing with uncertainty, navigating success and adversity is deeply ingrained within the professional dance career. On certain days, dancers may feel joyful and light, while other days may feel frustrating and heavy. A dancer's body, mind, and artistry are constantly challenged (not only) in dance classes and on stage. In this webinar, you will learn how personal attitudes, mental practices and movement can help you build resilience and cope more effectively with artistic highs and lows.

This webinar is the recording of the workshop „How to Build Resilience into Your Dance Career“ with Benjamin Joon from 22 June 2022. It was the first in-person event after pandemic-related restrictions. Dancers entering the profession and young refugee dancers from Ukraine took part.

 You can watch the webinar by scanning the following QR code:



EXERCISE

Writing Meditation “Being True to Yourself”

How does it feel when you stay true to yourself totally?

In which times and under which circumstances is it very easy to be true to yourself?

How can you expand this? How can you create more space for authenticity in your life?

In which situations are you far away from being true to yourself?

How does it feel to be not authentic? How does it feel like in your body? What emotions appear?

What would be the consequences if you would stay completely true to yourself in that situation?

What would be the next step to bring more authenticity into your life, into your relationships?

Try to visualize yourself as someone who is completely authentic. How does that feel?

How did you experience this writing meditation? If you did it with a group, you can share it with a partner. Switch roles after a few minutes and then listen to the other person's sharing without commenting.

If you shared it: How does it feel to share your experiences?

FURTHER INFORMATION:

- The Plum Village App. A free app with guided meditations, deep relaxations and other practices offered by Zen master Thich Nhat Hanh and his monastic community: <https://plumvillage.app>
- Minding the Gap – Dancer Mental Health: <https://www.wearemindthegap.com>
- Themis (Confidential counselling centre against sexual harassment and violence): <https://themis-vertrauensstelle.de>



MODULE 4

KEY QUALIFICATIONS



Michael Freundt

Dance Project Funding in Germany

What public funding opportunities are available for your dance project in Germany? What is the difference to private funding? Learn how to navigate through this complex funding jungle and where you can get help. The webinar provides an overview of important aspects of funding allocation, introduces relevant terms as well as basic rules and gives practical tips on how to submit a successful application.

 You can watch the webinar by scanning the following QR code:



EXCERCISE

What is the difference between public and private funding in Germany?

What is the difference between project funding, scholarships, or residencies?

How can you find partners, spaces, and funding opportunities for your dance project?

Describe the process for the allocation and accounting of public funding in Germany.

Which key question should every funding application answer?

Can you already start with your project before you receive the funding approval?

FURTHER INFORMATION

- Kreativ Kultur Berlin: <https://www.kreativkultur.berlin/de/forderfinder>
- Kreativ Kultur Berlin Newsletter: <https://www.kreativkultur.berlin/de/meta/newsletter>
- Performing Arts Programme Berlin: <https://pap-berlin.de/de/informationen-service/newsletter>
- Tanzraum Berlin: <https://www.tanzraumberlin.de/newsletter>
- nrw landesbüro tanz Förderkompass: <https://www.landesbuerotanz.de/tanz-foerdern/foerderkompass>
- nrw landesbüro tanz: <https://www.landesbuerotanz.de/newsletter>
- Tanzbüro München: <https://www.tanzbueromuenchen.de>
- Tanzszene BW: <http://www.tanzszene-bw.de/aktuelles>
- Joint Adventure - Performance Dance Art: <https://www.jointadventures.net/service/newsletter>
- Einstiegsförderung: <https://www.berlin.de/sen/kultur/foerderung/foerderprogramme/darstellende-kuenste-tanz/artikel.82003.php>
- Debütförderung für Freie Theaterschaffende: <https://stadt.muenchen.de/infos/debuetfoerderung-theater.html>
- Bund Förderdatenbank: <https://www.foerderdatenbank.de/FDB/DE/Home/home.html>
- Stiftungssuche: <https://stiftungssuche.de>



Lea Bethke

Creating Dance Reels I – Fundamentals

If you want to pursue a professional dance career, it is important to know how to create a dance reel. The dance reel is one of the most important marketing tools to make yourself visible as a dancer. It can be used for any situation where you need to present your skills and experience quickly and easily.

In the first part of the webinar, you will learn:

- What a dance reel is and what you need it for
- How to create a professional dance reel
- How to present your personality as a dancer
- How to select and edit dance videos
- How to find the right (royalty-free) music
- How to upload and share the dance reel
- And how to prepare for a dance reel shoot.

 You can watch the webinar by scanning the following QR code:



EXERCISE

Definition & Relevance

Define “dance reel” in one sentence.

Why do you need a dance reel?

Clip Selection

What is your most relevant work?

What defines you as a dancer? Name three characteristics that define your personality as a dancer. Then think about which clips that you already have reflect those characteristics the most.

What are your strength and best features? What can you do best?

What do you want to do in future projects? And how can you make that obvious in your reel?

Creating Extra Footage

Where and how would you shoot extra footage to have your personality shine through?

What do you need to take care of while shooting extra footage?

Reel for an Audition

How do you create a reel for an audition? Name the steps that are necessary to create a good audition dance reel.

Editing

What dramaturgy, pasting and choice of music makes sense for you in terms of letting your personality radiate throughout the whole reel?

Share

How can you make the most of your dance reel in terms of using it as a self-promotion tool?



Lea Bethke

Creating Dance Reels II – Video Editing

The second webinar is dedicated to post-production. Using the video editing software Adobe Premiere Pro as an example, you will learn the basic editing techniques. Find out what is important when selecting sequences and how to develop a dramaturgy for your dance reel.

 You can watch the webinar by scanning the following QR code:



EXERCISE

Please do the exercises from the previous webinar “Creating Dance Reels I – Fundamentals”.

FURTHER INFORMATION

Free or low-cost editing programmes (examples among others):

- DaVinci Resolve: <https://www.blackmagicdesign.com/de/products/davinciresolve>
- Adobe Premiere Pro CC: <https://www.adobe.com/de/products/premiere.html>
- iMovie: <https://www.apple.com/imovie>
- Splice: <https://spliceapp.com>
- Quick: <https://gopro.com/en/us/shop/quik-app-video-photo-editor>
- FilmoramaGo: <https://filmora.wondershare.com/filmorago-video-editing-app>

Royalty free music sites (examples among others):

- Premium Beat: <https://www.premiumbeat.com>
- YouTube Studio Audio Library (access only with own user account)

- Purple Planet: <https://www.purple-planet.com>
- Ben Sound: <https://www.bensound.com>
- Free Music Archive: <https://freemusicarchive.org>

Dance reel hosting sites (examples):

- Vimeo: <https://vimeo.com>
- YouTube: <https://www.youtube.com>
- Instagram: <https://www.instagram.com>
- Tik Tok: <https://www.tiktok.com/explore>
- Facebook: <https://www.facebook.com>



Christina Barandun

Appreciative Communication – Fundamentals

Communication is the basis for collective artistic work. It is as much about what we say as how and when we say it. In this webinar, we look at the anatomy of communication, how our own thinking filters affect it, what triggers our stress response and how to deal with it, how to give constructive feedback and what opportunities lie in conflict.

 You can watch the webinar by scanning the following QR code:



EXERCISES

Listening Skills and Dialogue Mindset

When was the last time you really listened to somebody? What did you do?

What was your physical and mental attitude towards that person?

What made you listen?

How could you use these strategies in other contexts?

What could you practice?

Listening Practice with a Colleague.

Ask your colleague to talk about a topic he/she/they would like you to “lend an ear” to. And then lend the ear by staying in the story, diving into the logic and trying to really understand the point of view – even if it is very different of your experiences so far!

Reflect Afterwards:

What worked?

Where was it difficult?

Which strategies could you use next time?

FURTHER INFORMATION

- Christina Barandun: First Aid for the Artist's Soul. Stress Management, Communication and Conflict Resolution in Cultural Businesses, Alexander Verlag, 2018.



Prof. Dr. Sara Houston/ Monica Gillette

Soft Skills in Dance

Knowledge that is specific to dance is often implicit, meaning you may not necessarily be able to identify and articulate in words the range of skills you are cultivating. Yet many of the implicit skills found in dance practices are regarded as the most important needed currently in society – creativity, flexibility, dealing with complexity and uncertainty, understanding, and appreciating differences, patience, and perseverance, to name a few. These are called soft skills, which are patterns of thought, behaviours, and communication. Dancing with others is an important pathway for developing soft skills, because the body plays a central role in how we navigate our emotions, responses, and actions: soft skills grow through, with and embed in the body and by encountering other bodies in space.

In this webinar you will gain an insight into a new language to identify and articulate soft skills that are important to you on a personal and professional level and how to communicate them both within the dance sector and beyond. This is especially important if you are at the beginning of your career because being able to identify and articulate the soft skills in your practice will help you feel more confident in your professional environment and help you attract future employers. In this webinar the authors of “Soft Skills in Dance - a Guidebook to Enhance your Practice” will guide you through key aspects of the publication. This is the first guidebook written for dance artists, choreographers, and teachers to support them in recognizing and articulating the soft skills in their own practice, as well as how they can be applied to work environments and other sectors.



You can watch the webinar by scanning the following QR code:



EXERCISES

Do you hold certain beliefs that guide your practice?

Are you motivated by interests in representation, desires for fairness or to address those who are often on the margins of society? If yes, describe the attributes you associate with those values (i.e. compassion, integrity, transparency, humility).

How do those interests relate to the soft skills you focus on activating through your dance practice?

When have you altered your practice? What was gained?

Is there anything you wouldn't do? Are there any lines you won't cross connected to relations with stakeholders?

Do you have a list of actions that you always follow? Do any of these actions concern the wellbeing and situation of other stakeholders?

What would you like your practice to be recognised for?

Thinking about your answers to the above questions, how might you complete these sentences:

Soft skills I use most are ...

Soft skills that are most important to me are ...

Soft skills I would like to develop more are ...

Soft skills I want to focus on over the duration of the project ...

FURTHER INFORMATION:

- Guidebook “Soft Skills in Dance”: <http://empowering2.communicatingdance.eu>
- Map of Soft Skills: https://empowering2.communicatingdance.eu/guidebook/files/Map_of_soft_skills_print.pdf

LIST OF AUTHORS

Christina Barandun

Christina Barandun is a systemic organizational consultant for cultural companies, coach for managers as well as teams and an author. She has lived in several cultures (Japan, Bahrain, Luxembourg, Argentina, France). From an early age, the body as a creative medium of expression (ballet teacher, Aikido teacher) was crucial for her with the focus on refining the holistic experience as a physical, mental, and social being. She studied applied theatre sciences and economics in Gießen because she wanted to rethink the performing arts and combine it with a sustainable business approach and healthy organizational structures. As a co-founder of the open network ZUKUNFT THEATER - networking for change, she and many others would like to overcome the silo mentality in the theatre landscape and develop a future together in a co-creative manner. She has published two books: "First Aid for the Artist's Soul. Stress Management, Communication, Conflict Resolution in the Cultural Sector" (available in German and English) and "Dynamic Safe Spaces. Successful Communication in Ensembles and Cultural Organizations" (so far only available in German).

Lea Bethke

Lea Bethke is a filmmaker and video artist. While still studying film at the Freie Universität Berlin, she learned her craft autodidactically. With her production team 99 Motions Production, founded in 2016, she worked in numerous productions with many renowned artists and institutions, often with a focus on dance. In 2018, she was accepted into the mentoring programme of the German Film and Television Academy Berlin (DFFB). She founded her own production company SinneFilm in 2020, with which she successfully realizes her own works, such as the award-winning dance film „Until the moon is born in the west“ (2023) and the documentary „Cinegeek“ (work in progress). On mostly socio-political topics and with an activist approach, the focus of her works is on body and movement, which creates meaning in the visual.

Anneli Chasemore

Anneli Chasemore trained as a dancer at the Elmhurst Ballet School and English National Ballet School and performed with companies including Scottish Ballet, Norwegian National Ballet, Ballet Victor Ullatte, Madrid as well as the Ballet of the Oper Halle and Mainfrankentheater Würzburg, Germany. In the middle of her career, Anneli suffered a serious accident which threatened to stop her dancing. At this time, she was introduced to the Gyrotonic method, and after several months of using it as a form of intense rehabilitation post-surgery, she was able to return to performing. The experience led her to train as a Gyrotonic trainer and to start working with dancers and in the area of injury prevention. Subsequently, Anneli Chasemore completed the professional dancers teaching diploma, PDTD, London and studied for an MSc Dance Science at Trinity Laban, London. Anneli is now a lecturer for dance-science on the Professional Dancer's Postgraduate Teaching Diploma, RAD Berlin, as well as being a guest lecturer for several vocational schools. Together with Soraya Bruno

she founded the new Dancer health department at the Staatsballett Berlin. The aim of the department is to support company dancers in all areas concerning injury prevention and performance enhancement. Together they have managed the Dance Science delivery of the Staatsballett's Enhance Mentorship programme. Anneli also guest teaches for various ballet companies (with a focus on alignment/injury prevention in class).

Sepide Freitag

Sepide Freitag is a lawyer and producer in Cologne and Brussels. She studied law in Cologne and Beijing and completed her legal clerkship 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 sector as a legal and political advisor in associations and NGOs in Brussels and Berlin. After her first state exam, she studied art history in Bonn for several semesters and co-founded the agency for performing arts Danila-Freitag in Berlin, which she co-directed, as a producer in the field of dance and performance until 2023. As a member of the global 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 areas 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 holds workshops on legal topics relevant to the scene.

Michael Freundt

Michael Freundt studied theatre science, philosophy and dance science at the theatre academy „Hans Otto“ and the university of Leipzig. He worked as a freelance journalist and critic, among others for zitty, Wochenpost, Theater der Zeit and Berliner Zeitung. He belonged to the directors' team of numerous independent theatre projects and worked for euro-scene Leipzig from 1997 till 2002. After his collaboration on productions in the genres of theatre, dance and ancient music, Michael Freundt became deputy managing director of International Theatre Institute (ITI) - German Centre at the beginning of 2003. Since 2004, Michael Freundt has been involved in the meetings of Ständige Konferenz Tanz, he coordinated its development into a registered association, and in March 2006 was named managing director of SK Tanz, now called Dachverband Tanz Deutschland (German Dance Association).

Monica Gillette

Monica Gillette is a dance dramaturg and facilitator. After dancing professionally, she now shapes innovative projects with dance as a pathway for social engagement and multigenerational cultural exchange. As a dramaturg she accompanies several European funded projects – Migrant Bodies - Moving Borders (2017-2019), Empowering Dance (2018-2023), Dancing Museums - The Democracy of Beings (2020-2021), Dance Well (2022-2025) and Moving Borders - Dance Approaches from the New Ukrainian Artistic Diaspora across Europe (2023-2025). She works at Tanzhaus Zürich as part of the Dramaturgy Pool and as a transformation coach.

Dr. Anja Hauschild

Dr. Anja Hauschild is a physician for dance medicine as well as for rehabilitation medicine and physical therapy at the BG Klinikum Hamburg. She completed her dance studies at the Palucca University of Dance Dresden. She also works as a research assistant at the Medical School Hamburg, where together with Prof. Astrid Junge she initiated the prevention project "Dancer's Health", in which six German companies have been involved so far. Anja advises professional dancers, dance companies and their medical teams on injury prevention and rehabilitation of dance injuries. In 2021, she became the medical director of the Leipzig Ballet's Health Programme. Since 2010, she has been a member of the board of ta.med, Tanzmedizin Deutschland e. V..

Paul Hess

Paul Hess is a trained dancer and choreographer. He now also works as an actor and director at the Trier Theater. There he is deputy chairman of the staff council. He is active at the local, state, and national level in the Cooperative of German Stage Employees (GDBA – Genossenschaft Deutscher Bühnen-Angehöriger) and gives workshops on career entry and administration for performing artists.

Sebastian Hoffmann

Sebastian Hoffmann coordinates the touring artists help desk service on the administrative regulations of cross-border work in the cultural sector (all disciplines). Studied North American Studies and Film Studies at FU Berlin and Reed College (USA) and has worked as an agent and promoter in the music sector as well as a consultant at Music Pool Berlin and the Smart Cooperative.

Prof. Dr. Sara Houston

Sara Houston is Professor of Dance and Community Engagement at University of Roehampton, London. She is an international researcher, consultant, teacher, and speaker specialising in socially engaged dance practices. Her research in dance and Parkinson's won the BUPA Foundation Prize in 2011 and she was finalist in 2014 the UK National Public Engagement Awards for communicating her research to the general public. She is the author of "Dancing with Parkinson's" (Intellect Books, 2019) and was a partner within the Empowering Dance project (2020 - 2023). She is currently a research consultant for Dance Well Hong Kong and Hong Kong Academy for Performing Arts.

Benjamin Joon

Benjamin Joon is an integral teacher, who accompanies his students to discover their true nature through meditation, lecture, play and practice. Benjamin believes that authenticity empowers our capability to face the challenges of our time with peace and joy in our hearts. His main influences are the mindfulness training of Thich Nhat Hanh (buddhist psychology, meditation, and philosophy), chakra psychology and movement research (Jiu-Jitsu, Fighting Monkey, Contact Improvisation).

He offers training for professionals and private people and is regularly invited as a teacher at festivals for Yoga, Spirituality, Mindfulness, Meditation and Contemporary Dance in Germany and South Korea.

Waltraut Körver

Waltraut Körver grew up in Essen/Germany, where she studied dance at the Folkwang University until her A-levels. She studied theatre studies, modern German literature, and ethnology at the LMU University in Munich. Additional internships and choreographic assistantships took her to Steirischer Herbst (Austria), Australia, New York, and Senegal. Her first permanent engagement was as a dramaturge at the municipal theatre in Münster/Germany under Birgitta Trommler, before she joined Susanne Linke and Urs Dietrich at the Tanztheater in Bremen/Germany 1994.

As a freelance dramaturge, she worked for Gregor Zöllig, Yossi Berg, Rami Levi and others, and was head of the dance department for children and young people at Tanzplan Bremen from 2005-2010. In 2010, she began archiving the life's work of choreographer Susanne Linke on behalf of the Akademie der Künste (Academy of the Arts) Berlin and worked from 2015-2019 as company manager and dance dramaturge at the Theater Trier/Germany under the artistic direction of Susanne Linke and subsequently of Roberto Scafati. She has been working in these roles at Theater Hagen/Germany since autumn 2019 and collaborates with numerous choreographers, including Kevin O'Day, Urs Dietrich, Anna Konjetzky and currently with head choreographer Francesco Nappa. Since 2019 she has also been in charge of the collective i Move HA.

Susan McDonald

Born in New Zealand, Susan graduated in 1988 from the Victorian College of the Arts in Melbourne, Australia, with a Bachelor of Arts in dance. After various project contracts in Australia and New Zealand, Susan travelled to London and danced with the Vienna Festival Ballet. In 1993, she joined the Nordharzer Städtebundtheater in Halberstadt, Germany, where she later started working with the choreographer, Tarek Assam. Between 2001 and 2010, Susan danced and worked as an assistant for the Tanzcompagnie Giessen, under the direction of Tarek Assam. During this period, she also founded the TanzArt Festival Ost/West with Tarek Assam. In 2012, Susan moved to Bielefeld, and began working as the dance assistant of the Stadttheater Bielefeld, under the direction of Gregor Zöllig. Since 2015, Susan has been part of the dance direction team with Gregor Zöllig of the Tanztheater Braunschweig, Staatstheater Braunschweig, as rehearsal and trainings director. She is also responsible for the dance scheduling. Since August 2022, Susan is now the deputy director representative of Gregor Zöllig for the Tanztheater Braunschweig.

Dr. Dora Meyer

Dora Meyer (Ph.D) is the nutritionist at the Ballet Academy of the University of Music and Performing Arts Munich and a postdoctoral researcher at the Institute for Nutritional Medicine, Technical University in Munich. She holds an MSc. in public health, an MSc. in nutrition and biomedicine, and a Ph.D. in nutrition. She teaches nutrition workshops and cooking classes at both universities and offers consultation services to develop personalized nutrition plans.

Luca Ponti

Luca Ponti is a trained dancer and stage manager at Theater Krefeld and Mönchengladbach/Germany. There he is also a committed member of the company work council. At the GDBA artist union (Genossenschaft Deutscher Bühnen-Angehöriger), Luca is the chairman of the dance board.

Isabelle Schramm

Isabelle Schramm was born in Hamburg/ Germany and started her dance education at the Ballet School Hamburg Ballet John Neumeier. She graduated in 2009 at the Palucca University for Dance in Dresden and got the chance to find immediately a contract in Switzerland at the Geneva Ballet, where she stayed for four years. Desiring to be a greater part of the creative process, she went freelancing back in Germany (Dresden and Leipzig) and in Switzerland. This period gave her the opportunity to enjoy more flexibility in her schedule. She decided to start her Bachelor at the Fernuniversity Hagen and got her master's degree in 2021 at the University in Geneva. Her goal is to now link her two professions and she opened last year her private practice for dancers, athletes, and artists in Geneva. She has also been given the opportunity to work with different dance companies and schools, for example with the dancers of the Ballet Theatre Basel.

Int. Prof. Isaac Spencer

Isaac Spencer is currently acting professor for ballet techniques in the BA dance department at the Frankfurt University of Music and Performing Arts (HfMDK Frankfurt am Main). He co-authored the publication "Mentorship Toolbox" following the three parts "Think Tank on Mentorship" initiated by SITE in Stockholm and MARC in Skåne in 2018/19. The Apprenticeship Toolbox was supported by the "Gesellschaft der Freunde und Förderer der HfMDK" and is currently in use by the 4th year BA dance students.

Felix Sodemann

Felix Sodemann coordinates the projects Touring Artists and the "Theaterpreis des Bundes" at the International Theatre Institute – Zentrum Deutschland (ITI). Raised in the German Rhine Area, he landed in Berlin after living in Tübingen and Turkey and studying German and Literature. In addition to his work at the ITI, he is active as a freelance theatre and film maker and translator.

Dr. Christiane Theobald

Christiane Theobald was born in Koblenz, completed a classical ballet education in addition to her studies in humanities and started as a ballet dramaturge at the Deutsche Oper Berlin in 1987. In 1993 she moved to the Staatsoper Unter den Linden Berlin as ballet company director and dramaturge. She supported the process of merging the Berlin ballet companies through her final thesis as part of a part-time postgraduate course, in which she theoretically elaborated the structural change and laid the foundation for an independent ballet company. During the founding of the Stiftung Oper Berlin and the Staatsballett Berlin in 2004, she was appointed Deputy Artistic Director alongside founding Artistic Director Vladimir Malakhov. From August 2020 – June 2023, she has been entrusted with the provisional artistic directorship of the company and feels committed to the original founding motto of the Staatsballett Berlin, „Preserving tradition, making the present visible and promoting the future“. In a phase of transition, of artistic, structural, and social challenges and processes of change of our time, she sees the strengthening of the „ensemble spirit“ as one of her central tasks, always borne by the desire to show the art form of dance a modern, viable future. Her main interests are audience development, prevention in the everyday professional life of dancers and structural improvements for dance. She is also involved in lobby work in the field of dance.

Natalie Wagner

Natalie Wagner has been working internationally as a choreographer for over 20 years, creating short pieces as well as full-length dance productions both in the independent scene and at various theatres. Born in Switzerland with Brazilian roots, she graduated from the Zurich University of the Arts with a master's in dance education (2011) and from the Palucca University of Dance in Dresden with a Master of Arts in Choreography (2020). She was then awarded a two-year, full-time scholarship from the Saxon State Scholarship for Graduate and Master Students and focused her research on professional identity in dance. Her most recent pieces have been invited to Festspielhaus Hellerau, Network Internazionale Danza Puglia and Solo Contemporary Dance Festival in Ankara, among others. Since the 2022/23 season, she is the artistic director of the dance company and chief choreographer of the Landesbühnen Sachsen.

Dr. Isa Wortelkamp

In her work as a systemic coach, Isa Wortelkamp uses her expertise in Dance Studies to accompany change and development processes. Movement is the symbol for change and requires a ‚moving gaze‘, which she has trained, knows how to convey, and use in her many years of research on dance. Isa Wortelkamp was Junior Professor of Dance Studies at Freie Universität Berlin from 2008 to 2015 and led various research projects on the medial transmission of movement in writing, writing and photography.

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Managing Director: Michael Freundt

www.dachverband-tanz.de
www.emergingdanceartists.de
www.dis-tanz-start.de

DIS-TANZ-START Team

Project Management: Johannes Bergmann

Coordination Qualification Programme: Dany Beyer

Team Members (Communication/Production): Ilaria Iannaccone, Tabea Wittulsky

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Concept, Production, Editing, Design: Dany Beyer and the DIS-TANZ-START Team

Weblayout, Webdevelopment and TYPO3-integration: Martin Eisenbeiß

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