

AT A GLANCE ●

The German Theatre Technical Association (DTHG) has been a professional association in the field of theatre technology for 114 years and has been engaged by the Commissioner of the Federal Government for Culture and Media to distribute funds from the „NEUSTART KULTUR“ programme to help with “investments made necessary by the pandemic“. Theatres, artistic production sites, festivals and festival halls, cabarets and freelance variety theatres were eligible to apply. The first round of funding began in July 2020 with 40 million EUR. The second round, during which 15 million EUR were made available, began in June of 2021. In total, DTHG received 883 applications, 67% of which were approved.

This study aims to define requirements for future federal funding programmes to meet the needs of the different actors of the freelance theater scene. All applicants were informed about and asked to participate in the study in September 2021. At that point in time, there were 718 applicants. 183 data sets were evaluated for this study.



GEOGRAPHIC DISTRIBUTION ●

The applications were sent in from all over Germany, but the illustration clearly shows that **DTHG received considerably fewer applications from rural areas than from urban areas.**

LEGAL FORM ●

The participants from the freelance scene include people who are registered as solo-self employed and organizations registered as LLCs (German: GmbH), charitable LLCs (German: gGmbH), registered societies (German: e.V.) or sole traders. **At over 43%, registered associations represent the largest group by far.**

FACILITIES ●

84.2% of cultural facilities stated that they regularly play on a stage or other performance site. Only 15% of these own the respective stage. 77.6% use a rehearsal room, only 13% claim ownership of this rehearsal room. 88.5% of respondents rely on the use of office spaces – the percentage of ownership is only 20% in this group. **The numbers for both rehearsal and office spaces as well as stages and performance sites show that in most cases, the facilities are not owned by the private theatres but rather leased.**

EVENTS ●

The number of self-produced events varies between 1 and 400. For productions that were purchased by private theatres, the number varies between 3 and 300 per year. The number of external events varies – depending on the facility – between 1 and 180 per year. **This high number of performances hosted by the private theatres reinforces the great need for technical equipment.**

FUNDING ●

The freelance scene is characterized by the fact that their work is not institutionally funded, but rather through regular and reliable public funds for investments and personnel. **Although there are options to apply for project and investment funding, creative artists mainly rely on generating their own profit.**

NEUSTART KULTUR – FUNDS ●

Recipients of the “NEUSTART KULTUR“ funds distributed by DTHG invest them in the following areas: improving conditions in the workplace, digitalization, air conditioning, light and sound technology, ticketing and sanitary regulations. Another relevant area is that of “improving workplace conditions“. Mobility is also a point of focus, taking up the request for a “basic supply of culture“. **This field of funding is especially relevant, regardless of the COVID-19 crisis, in rural areas.**

MEASURES FOR ADDITIONAL TRAINING AND QUALIFICATION ●

Overall, a great need for additional training has been identified among participants. **The fields that were most frequently named in this context are marketing and communication (47.5%), event engineering (38.3%) and IT (31.7%).**

EXCHANGE AND NETWORKING ●

70% of respondents desire forums for an exchange between private theatres. 68.5% are interested in a nationwide exchange. Getting in touch with regional stakeholders is relevant to 40% of respondents.

CONCLUSION AND FIELDS OF ACTION ●

There is a need to create need-based funding programmes that have a sustainable effect. Applicants need to have access contact persons who can provide quality support and consulting to prepare for the distribution of funding.

The results of this study yield five main fields of action.

1. INVESTMENT FUNDING

This study shows that there have been and still are numerous programmes that aim to help with the overall situation, but almost no dedicated investment funding. There is an especially important need (90%) for sustainable technical equipment, modernization of buildings, sanitary standards and air conditioning, work equipment and digitalization of building technology.

2. SUSTAINABLE REAL ESTATE MANAGEMENT

At least 80% of participants do not own their rehearsal, office and performance locations. Property ownership is a prerequisite for investments in sustainable building technology. It is therefore necessary to investigate the possibilities for real estate acquisition.

3. FUNDING IN RURAL AREAS

Funding programmes need to focus even more on rural areas in the future in order to maintain their cultural infrastructure and expand it, if possible. Furthermore, programmes need to cater to workplace conditions outside of urban areas.

4. FUNDING DIGITALIZATION

In the future, funding needs to support digital broadcasting formats such as streaming services regardless of pandemic circumstances. This includes the funding of digital tools for digital production formats like virtual construction rehearsals or the 3D cloud. Digital tools that improve safety at work and support sustainability need to become part of all funding programmes.

5. ADDITIONAL TRAINING AND NETWORKING

There is a necessity for a portfolio that includes initial as well as additional training and can accommodate the need for support with job-specific questions. This study shows that the fields of communication and event engineering are considered the most important. A distinct need to meet, exchange and network has been identified. It is thus necessary to establish a catalogue of seminars and conferences that covers both specific topics and gives participants the opportunity to create and grow their professional network.

PUBLISHERS

DTHG
Hubert Eckart & Wesko Rohde
Am Hof 28
50667 Cologne / Germany
www.dthg.de

CONTACT

Hubert Eckart (CEO)
hubert.eckart@dthg.de
Viktoria Ebel
(International programmes)
viktoria.ebel@dthg.de

IMPLEMENTATION

KULTUREXPERTEN
Dr. Scheytt GmbH