

Presenting and producing performing arts in Germany and in the Netherlands

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Summary

The German performing arts have a system in which theatres and companies form one organisation, the so-called producing theatres. The Netherlands has a system of buildings with their own cultural responsibility that presents guest performances.² The companies are autonomous and play theatres in their own towns, and mostly also in other places. The two systems have substantial and financial characteristics which allows each system to be judged on its own merits. This research offers insight these systems in eight major cities in the Netherlands and in Germany. It can be concluded that most German theatres, with the current programming, receives 90 percent more grants than the Dutch theatres and companies do. But the difference cannot be completely attributed to the structure of separated or combined production and presentation. The higher amount of subsidy in Germany can partially be explained by the relatively high number of opera performances there. Those performances are made possible by the companies that are housed in German theatres, not because of the demand for tickets or because the Germans want to offer a wide range of operas. Artistically and substantially the German system has some advantages when it comes to performing artists and it works well for the social embedding of performing arts. The Dutch system however leads to more flexibility and variation in its programming and a more efficient use of the capital good of theatre.

Introduction

Artistic creations have characteristics that correspond to the development of products in the trade and industry. Firstly, a performance or a musical piece needs to be developed; in performing arts this is called artistic creation. Then an artistic creation needs to be produced, like products in the trade and industry need to be produced. This producing is necessary to make the creation into a theatre- or dance production, an opera or a concert. Then finally a piece has to be performed for an audience: the presentation. This requires financial and organisational structures. The creation entails different kinds of teaching methods such as music school, art academy and drama school, all of which have financial arrangements such as grants and assignments by companies, producers and public authorities. When it comes to production and presentation the performing arts can be divided into two: 1) combined production and presentation and 2) separated production and presentation. The 'combined' means that companies have their own performance stage for which they produce their work. Travelling to other theatres is kept to a minimum. 'Separated' entails a structure in which theatres have the freedom to program guest performances, including shows and concerts of autonomous companies. In this structure companies have practice spaces with or without a small stage for the presentation. Theatres and concert buildings invite them for a performance or let out the theatre for these companies.

There are substantial and economical arguments to judge separated and combined productions. Substantial arguments consider the question whether a theatre functions on a higher level and whether the performing arts are better served when a company and a theatre each have their own responsibilities or when the theatre and the company are run by the same person. Some say a certain tension between the theatre and the company improves the performance of both organizations. Others think a splitting is financially inefficient. It

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² An exception is the Muziektheater that is the exclusive home to the Nederlandse Opera and the Nationale Ballet.

also means the company will have to constantly prove its worth, when this worth should be obvious. It is also emphasized that the social embedding is stronger for art and artists in combined production and presentation.

Another question to be asked here is: should performing arts be brought to the public, or should the public seek out the performing arts? The Dutch system has developed in such a way that the audience almost never travels to the performance while the performing arts travel to the audience. The Dutch theatres are characterised by the travelling around of companies that perform all around the country, often only staying in a city for one night. This structure is the result of the so-called culture spreading: a policy that fits the Dutch way of organization. The Netherlands is made up of provinces that had a large influence on the national administration. Each province wanted its own share of the government spending. This is why each part of the Netherlands has its own orchestras and drama-, dance- and opera companies.

Germany, a state that is much larger than the Netherlands, has a federal structure with federated entities (Länder) that operate autonomous on several terrains. Theatre in Germany is not a matter of federal government but of the Länder and cities. The country knows multiple producing theatres. The reason for this is that Germany was once divided into several kingdoms that each had their own theatres and companies. The distances between these are great which made travelling time consuming. This structure of producing theatres can also be found in Scandinavia and Eastern Europe. In Eastern Europe each city has its own opera- and ballet theatre and company. This policy is based on the thought that each theatre requires its own company, orchestra, choir, ballet, soloists, director, choreographer, set designer and costume workshop. Even in the United Kingdom producing theatres can be found. Some theatres produce performances for their own venue which then travels through the country.

Producing theatres

The system of producing theatres knows several advantages:

- Theatres have a connection with their own environment and can adjust the performances accordingly;
- The audience forms a relationship with the actors; the audience identifies with the theatre and with the actors because they can regularly be seen;
- Theatres form their own artistic identity, resulting in a certain prestige;
- Theatres are attractive employers because light- and sound technicians have more input.

There is also a downside to this:

- Performances and concerts mean a greater financial risk than the booking and presenting of them; with the production come production costs for the theatre; when booking performances this is different. Shows that have already been produced are mostly not very risky. A theatre can make mistakes – booking too many shows or spend too much money on them. But only rarely does this consider large amounts, unless it's musicals or mega-acts;
- The audience is often presented with the same company and does not have a chance to meet new ways of performing, directing and actors;

- When the theatre is used for the rehearsing performances there are less days for performances with an audience; the number of shows in these types of theatres will be less than in theatres that book travelling performances.³

The travel system also has its downsides:

- Travel is more expensive than performing on a regular stage; the decor and technique will have to be built up and broken down for each performance; this takes time and money; with travelling, more technicians are required because the technique in a different place is unknown and might well be less advanced than the technique in the regular theatre;
- Travelling limits the possibilities for decor and other techniques and⁴;
- The marketing demands a different approach; when travelling the audience needs to be found in a larger area, oftentimes for one performance only; producing theatres recruit their audience from a smaller area and often for several performances.

Supply theatres/concert venues

The Netherlands

The Netherlands have a system in which the government is responsible for what is shown on stage. Municipalities have the responsibility for booking performing arts and its presentation. The government supports the companies, municipalities fund and support the halls. The Netherlands has a few number of specialized halls such as opera houses and has halls in cities that have been primarily built to present subsidised drama and dance. There is no specialisation in children's, thriller and comedy theatre. Furthermore there are flat floor halls for experimental theatre and there are specialised concert venues for pop- and acoustic music, large halls for symphonic music and small ones for chamber music. In the medium sized and small towns there are halls for all shapes and sizes of performing arts. The drama companies in these cities often have their own flat floor halls to present small performances in. The larger performances are presented in theatres in which they also have their premiere. Dance and opera companies sometimes have their own hall.

Germany

Germany knows different kinds of theatre. They have 'Produzierende Theaters' which have their own companies, usually opera, drama or dance. Theatres that only present these three forms are called 'Dreispartentheater' and they can house a company for each genre. Then there is the 'Gastspielhaus', a theatre that does not house its own company and which books performances that have been produced by others, such as the so-called *Boulevardtheater* – In the Netherlands these are productions of producers unbound to a theatre – and the shows by the so-called *Freie Gruppen*. The programming in a 'Gastspielhaus' is usually more varied than that of a producing theatre. Besides theatres for opera, dance and musical, Germany also has 'Schauspiel' theatres for drama. There are also 'Comödie' theatres for light drama and cabaret theatres for cabaret. The specialisation of the halls differs from the Netherlands where most genres will be presented in the same theatres in the large cities. Furthermore there are music halls which are mostly privately owned and which book the same shows for longer periods of time. Outside of the large cities there are no theatres.

Theatre Culture in the Netherlands and Germany

³ This summary circulates without mention of the source. The author can be contacted for the source.

⁴ Röper (2001): 568.

The theatre culture in Germany is different from the culture in the Netherlands. According to Ivo van Hove this difference can largely be explained by the German system which is based on a structured, regional division of city and state theatres.⁵ In Germany the main and marginal halls are part of the same institute which produces large and small performances. Having actors and directors move from small theatres to larger ones is not a problem, it is natural.⁶ This has its implication for art schools that should train their actors, directors, dramatists and designer to eventually work in large institutes. This integrated approach leads to a lively German theatre which also has a social importance. Hans van Maanen also links the social embedding of art and artists and the combination of production and presentation.⁷

Research and data collection

The main question in this study is: what are the financial consequences of combining production and presentation of drama, dance and opera? In this research data has been used coming from the Ministry of Education, Culture and Science, the Theater Analysestelsel as well as data from the Deutscher Bühnenverein in Germany. The halls in the Netherlands have been asked to supply the necessary data.⁸

Cities

The research focuses on the eight cities in the Netherlands that belong to the so-called basic infrastructure. These are cities across the country that have extensive provisions when it comes to performing arts. Each has a theatre company and mostly has an active theatre and a drama and/or dance education training. The cities are capitals of the provinces and belong to the largest cities of the country. All together these cities have 2,7 million inhabitants (see Appendix I). Similar cities have been looked at for the German data: cities that are the capitals of the 'Länder' (Landeshauptstadt), spread across the country and which have an extensive infrastructure of provisions when it comes to performing arts. Hamburg, Berlin and Munich have not been looked at because these cities have no comparable counterparts in the Netherlands, considering the number of inhabitants. The partaking German cities, like those considered in the Netherlands, have a combined population of 2,7 million inhabitants.

Can the German data be compared one-to-one with the Dutch data? Below a list of some aspects to be considered when making a comparison.

Orchestras

The study focuses on drama, dance and opera. Concert venues have not been taken into account. Still, orchestras need to be considered. Dutch opera companies do not have their own orchestras. Each production requires a collaboration with a guest orchestra that receives its own grants from different authorities.⁹ In the

⁵ Interview with Ivo van Hove, director Toneelgroep Amsterdam and regular guest director in Germany, 25 May 2010.

⁶ In Germany one starts as an intern in a large house, after which the position of assistant follows (a position one can only fill for a few years). After this one can produce several small performances and will eventually end up in the larger halls. An example is Thomas Ostmeier who used to do small scale theatre in Die Baracke and who became director of Die Schaubühne straight after this. There are a number of examples. The system allows for people like Christof Marthaler, Stefan Puch and Pollesch to work next to Ostmeier. In German theatres ensembles are bound to the comptroller and it is usual for an ensemble to stay with their comptroller when he or she moves. In the Netherlands the artistic leaders or directors change companies, but the ensemble stays with the company. 'The German system of continuity and flexibility is good for the maximal development of an actor. Quality ensembles always deliver the best work for the theatre and the audience. In the past few years Dutch ensembles have mostly worked with freelance authors. This does not improve the quality of a company and the development of the actors', says Van Hove.

⁷ Maanen van (2010): 6-7.

⁸ The data of the Ministry of Education, Culture and Science concern averages over the period of 2005-2008. The data from the Theater Analysestelsel concern 2008. The data of the Dutch halls concern 2008. The financial records from Germany concern 2007 and the statistics data from the 2007-2008 season. The data have not been corrected because of the averages apply to the years 2007-2008.

⁹ De Nederlandse Opera collaborated with the Nederlands Philharmonisch Orkest/Nederlands Kamerorkest, the Residentie Orkest, and the Rotterdams Philharmonisch Orkest in 2008. Opera Zuid collaborated with the Limburgs Symfonieorkest and the Brabants Orkest.

total costs of the opera companies the grants of the guest orchestras need to be added. These subsidies amount to 100,000 euro per concert in 2008, in this case per performance.¹⁰

For the German data the concert venues have also not been taken into consideration. The theatres in Germany mostly dispose of an orchestra which is used for opera and ballet. These orchestras sometimes have their own performances in the theatre. This could mean a saving of funds compared to the Dutch system. Because in the Netherlands a hall will have to book a guest orchestra for these performances while German theatres can make use of their own orchestra. Analyses of the programming of the German theatres in this study shows that a narrowing of the research considering these facts does not lead to an essential difference in the results.

Capital costs

Costs of capital play a large role in each comparison of halls. One municipality charges all establishing and maintenance costs to the exploitation of the halls, the other municipality pays for a part of the costs à fonds perdu. This means the capital costs are lower. We will assume that this difference applies both in Germany and in the Netherlands. Other responsibilities, such as education, will also be left out of the comparison. A global analyses shows that by taking this into consideration the research will become too detailed and this will not influence the final results of the research either.

Double Counting

Both the halls and the companies that perform in the halls count the number of visitors in the Netherlands. This partly leads to double counting in the research. In the analyses this data has been corrected for the number of visitors and performances concerned in this study.

What do the numbers teach us?

According to table 1, the venues in the Netherlands have 55% less stages than the German venues (24 versus 53). The capacity per venue can be compared (on average 444 versus 477 seats) and the total number of seats is less than half of the number in Germany (10,646 in the Netherlands, 23,712 in Germany). The revenues per visitor in the Netherlands are 25.62 against 22.93 euro in Germany: a difference of 10%. The total number of performances performed in the theatres in this study and by the companies in the Netherlands is 5,591 – 12% lower than that in Germany: 6,229. The performances in the Netherlands attract, despite the lower number of seats and a smaller number of performances, almost the same number of visitors (2.1 million versus 2.2). The revenues in the Netherlands are higher than in Germany but this deserves a footnote. Because the halls and the companies are separate entities, there is a matter of mutual payments. Halls pay companies for performances, so the revenues for companies are higher. This is interesting for the national income but it clouds the comparison to Germany. The grants are more comparable. The German cities in the research contribute 143 million euro, a considerably larger sum than the 55 million euro the Dutch cities contribute. The total amount of subsidies in Germany (251 million euro) is almost twice as high as it is in the Netherlands (132 million euro) (90%). However, this number needs to be corrected. In Germany the revenues are 2.69 euro at average lower than in the Netherlands. When the same entrance fees would be charged, the Netherlands would need 5.9 million euro extra in subsidies (2.2 million visitors x 2.69 euro).¹¹ The difference thus becomes smaller. When the revenues are at a comparable level, the difference in subsidies in the two countries is 138 versus 251 million euro, or 82%. German performances receive 66% more money per performance (40,000 versus 24,000 euro). Per visitor, German performances receive 194% more subsidies – almost twice as much (122 versus 63 euro).

¹⁰ Kunst in cijfers, pag 70-71.

¹¹ We will assume that this price elasticity does not lead to less visitors for the performing arts.

	Halls 2008	Companies 2005/2008	Netherlands 2008		Germany 2007	
inhabitants			2.754.865		2.694.372	
halls	16	8	24		53	
seats	6.566	4.080	10.646		23.712	
performances home stage	2.903	1.246	4.149		5.998	
performances total		2.688	5.591		6.229	
visitors home theatre	1.271.009	409.647	1.680.656		2.053.783	
visitors total		844.403	2.115.413		2.177.822	
own revenues	32.214.651	26.011.148	58.225.799		36.525.000	
Subsidized						
country/state	62.857	69.981.027	70.043.884	53%	104.810.000	42%
municipality	35.325.398	19.613.846	54.939.244	41%	142.930.000	57%
other	8.000	6.444.487	6.452.487	5%	2.970.000	1%
total subsidised	36.410.170	96.039.360	132.449.530	100%	250.710.000	100%
total costs	63.484.177	106.166.450	169.650.627		320.303.000	
Wages	20.194.447	76.478.344	96.672.791		247.205.000	
wages/total	32%	72%	57%		77%	
subsidised/total costs	57%	90%	78%		78%	
subsidised/performance	12.543	35.725	23.689		40.268	
subsidised/visitor	29	114	63		122	
subsidised/inhabitant	13	35	48		93	

Table 1: Data theatres and companies 2008

The relation between subsidy/total costs (78%) seems to be remarkably equal in both countries. This only appears to be so. The difference lies in the fact that Dutch halls pay companies for performances, and German halls do not because they are the same organisation.

Programming

Is there a difference in the programming between the German and Dutch halls? Based on the Theater Analyseystem and the data of the Deutsche Bühnenverein it can be concluded that the German halls in this study have more music (19% opera and operetta in German versus 9% in the Netherlands) and less dance and drama. Furthermore, the Dutch statistics show no separate category for family/children and the guest performances are worked into the genres. This considers small percentages of the programming which leaves the data comparable. Within the genres there is a difference in the number of shows and the number of titles. Producing theatres often have the same title on the programme several times while presenting theatres more often book a show for one night. A sample shows that the participating Dutch theatres present 25 percent more variation in titles than their German colleagues (see Appendix II)¹². The audience is presented with a larger variety in the programming.

2007/2008	theatre -/-		Netherlands		Germany	
Shows	own companies	company	Total		Total	
Music theatre/opera/operetta	348	145	493	9%	1.159	19%
Dance/ballet	290	645	935	17%	320	5%
Musical	174		174	3%	191	3%
Drama	1162	1.898	3.060	55%	2.583	41%
family/children			0	0%	1.005	16%
Music	261		261	5%	295	5%

¹² The websites of all participating theatres were studied and the number of shows for October 2010 was counted.

Other	667		667	12%	365	6%
Guest performances of third parties			nvt	0%	311	5%
Total	2904	2.688	5.591	100%	6.229	100%

Table 2: Programming 2008

The collective name ‘music theatre’ means genres such as opera and operetta. In Germany almost the entire genre consists of opera and operetta. In the Netherlands it also entails theatre concerts in which the music is performed in a theatrical setting. The costs of the different genres varies extensively. We have tried to filter opera from the programming because the cost – due to soloists, orchestras and often a choir – of opera is disproportionately high. The Dutch statistics show that a performance of the Dutch Opera in the period of 2005-2008, including accompaniment by an orchestra, costs 335,000 euro of subsidies on average per performance, while shows of the Toneelgroep Amsterdam costs 18,000 euro on average and a dance performance of Introdans in this same period took 19,000 euro on average.¹³

To be able to analyse the subsidy requirement, the programming needs to be made comparable. What if the participating Dutch theatres and companies perform 650 extra opera shows; with 6,200 performances the programming would be comparable to the number of shows of the German participators.¹⁴ What is the calculated subsidy requirement of this number of extra performances? That depends on how the performances are done. When the performances are guest performances of foreign companies, the takings will be enough to pay for the buying expenses. The cost of an average opera performance from Eastern Europe in 2008 was circa 20,000 euro. The shows are subsidised in the country of origin and can be produced with a low cost price. With 800 visitors times 30 euro, the takings are enough to cover expenses such as VAT and buying- and marketing costs. Outside the purchase and marketing expenses are there venue-related costs such as energy, cleaning and technical staff. We will set these costs at 2,000 euro per performance.¹⁵ The way in which the Nederlandse Opera produces is not interesting for this particular research because this company, like the German houses, has its own hall.¹⁶ Another variation is the way in which Opera Zuid works. This production house has little staff and hires soloists, choirs and orchestras for each production. The subsidy requirement in the period of 2005/2008 was 49,000 euro per performance. For the orchestra 79,000 euro needs to be added, totalling to circa 128,000 euro per performance. The subsidy requirement per opera performance varies between 2,000 and 130,000 euro, see table 3.

Producer	Opera Zuid	Eastern-Europe
Number of extra performances	650	650
subsidy company/performance ¹⁷	128.000 euro	0 euro
Marginal subsidy requirement building/performance	2.000 euro	2.000 euro
Total subsidy requirement extra performances	85 mln. euro	1,3 mln. euro
Total subsidy Netherlands incl. correction for price difference	223 mln. euro	140 mln. euro
Subsidy Germany	251 mln. euro	251 mln. euro
Subsidy Germany -/- Netherlands	28 mln. euro	111 mln. euro

¹³ Kunst in cijfers (2010).

¹⁴ In the analysis the question whether there is an audience for the extra performances is not taken into consideration.

¹⁵ Capital costs are not taken into consideration because these are part of the subsidies for the building.

¹⁶ The Nederlandse Opera has the same structure as the German opera houses while the research tries to explain the economical difference between combined and separated production and presentation. Therefore it is of no use to calculate the costs of this company in comparison with the participating Dutch cities. Moreover, the quality of De Nederlandse Opera is not comparable to that of the opera houses in medium large German cities. The Dutch Opera is comparable to the top of the German opera world. The level of a different Dutch opera company, the Nationale Reisopera, the second Dutch company, is comparable to the companies in Mannheim, Kiel and Bremen and the level of Opera Zuid, which is a part of this research, is comparable to that of Koblenz, Saarbrücken and Potsdam. An analysis of Guus Mostart, comptroller of the Nationale Reisopera, 27 May 2010.

¹⁷ In Eastern Europe this is the difference between takings and the buyout of the performances.

Table 3: Additional subsidy requirement in 650 more opera performances

Which amount should we take to compare costs between the Netherlands and Germany? When we consider the way in which a production unit such as Opera Zuid makes operas, the subsidy requirement will rise to 223 million euro with 650 extra performances and price correction. If we consider the costs of Eastern European performances and price correction, the subsidy requirement rises to 140 million euro. The conclusion is that the subsidy requirement in a similar programming, price level and genres, varies between 140 and 223 million euro in the Netherlands versus 251 million euro in Germany. A difference of 28 versus 111 million euro.

Why does Germany have this much more opera performances than the Netherlands? Is this because the public has more interest in the genre? In this case a mathematical comparison is useful. Or is it supply economy? The theatres have their own companies and present shows to use their production capacity. In this case a mathematical comparison is not useful. In the research the performances in Germany have 615 visitors per performance on average, versus 960 in the Netherlands.¹⁸ German theatres often put the same operas on the programme several times. This is not because otherwise there would not be enough seats or because they want to offer the audience a broad range of programming. It seems like the programming of the same opera performances is only done because the halls have their own companies.

Because the programming of German and Dutch theatres also shows a substantial difference in the percentage of drama and dance performances, the outcome of the sum can be applied only when the subsidy requirement of genres such as drama and dance is comparable. We have not been able to calculate this for Germany, but the presumption is correct for the Netherlands. For the participating companies without a hall, the subsidy of all drama and dance performances in the period 2005/2008 lies between 11 and 19 thousand euro.¹⁹

Occupancy

When analysing how intensely the theatre as a capital good is used, a large difference between Germany and the Netherlands can be seen. Because in the Netherlands the halls are not used for the rehearsals of companies, more shows can be booked each year. In 2007-2008 the theatres in the Netherlands used their halls 173 times and each seat was filled 158 times. In the same period the German halls were used 117 times and each seat was filled 87 times. Because capital costs are largely dependent on the number of halls and the seat capacity per hall, it can be concluded that the theatre as a capital good is more efficiently used in the Netherlands than it is in Germany.

2007/2008	Netherlands	Germany
Visitors per seat	158	87
Performances per hall	173	117
Seats per hall	444	447

Table 4: Occupancy and hall capacity

Conclusion

In eight comparable cities in Germany and in the Netherlands it was researched what the financial difference is between separated and combined production and presentation of opera-, dance- and drama performances. Except for financial difference there seems to be differences for the contents between both systems. These

¹⁸ Germany: 713.213 visitors for 1.159 performances in 2007-2008. Source: Theaterstatistik 2007/2008. In the Netherlands 476 opera performances on a yearly basis attracted 457,058 visitors in the period between 2005-2008. Source: Kunst in Cijfers: pag. 69. The comparison considers the participating cities in Germany and the subsidised opera companies in the Netherlands. Because of this the numbers should be seen as indicating.

¹⁹ Kunst in cijfers (2010) pag. 62-66.

differences consider the artistic identity of the theatres, the connection with the audience and the developing possibilities of theatre artists such as actors, singers and directors. According to initiates this is more strongly developed in Germany. Logistical differences consider travelling, using technical facilities and marketing. The Dutch theatres present a more varied programme and use their halls more intensely than the German theatres. The subsidiary requirements in Germany are larger than it is in the Netherlands. The theatres in the eight German cities receive (without correction for programming and entrance fees) 90 percent more subsidy (251 versus 132 million euro) in comparison to the Dutch theatres and companies in comparable cities. The costs per performance (40,000 versus 24,000 euro), per visitor (122 versus 63 euro) and per inhabitant (93 versus 48 euro) are higher in Germany than in the Netherlands. Even when the price differences are taken into account, the Netherlands has much less subsidy for opera, dance and drama in the eight cities (138 versus 251 euro).

There is, however, a big difference. The programming in Germany largely consists of the relatively expensive opera genre. When we consider the Dutch costs for a comparable number of opera performances, the Dutch system is not 132 million euro cheaper than the German system, but 28 to 111 million euro. How relevant is this calculation? In Germany the considered cities have 650 more opera performances every year than there are in the considered cities in the Netherlands. This is not because the demand for tickets is too high but probably because there are companies housed in the halls. This makes a comparison of equal numbers of shows less opportune. We have therefore restricted ourselves to conclude that the system of separated production and presentation in the Netherlands costs about half of what the system of combined production in Germany costs. In the Netherlands this lower amount of subsidy reaches an equal amount of visitors and a more varied programming. But the number of performances is fewer and there is less social embedding of the performing arts. This social bedding is important, but it can be concluded that the German way is an expensive way.

Appendix I

Netherlands	inhabitants		Germany	inhabitants	
Amsterdam	747.093	Stadsschouwburg Amsterdam	Frankfurt	659.021	Städtischen Bühnen
		Toneelgroep Amsterdam	Saarbrücken	176.452	Saarländisches Staatstheater
		Nationale Ballet	Dresden	507.513	Sächsische Staatsoper
		Nederlandse Opera			Staatsschauspielhaus
Groningen	182.484	Stadsschouwburg Groningen			Staatsoperette
		Noord Nederlands Toneel	Bremen	547.769	Bremer Theater
		Noord Nederlandse Dansgroep	Mannheim	309.795	Nationaltheater
Den Haag	475.681	Koninklijke Schouwburg			Bünnen der Landeshauptstadt
		Nationaal Toneel	Kiel	236.902	Kiel
		Nederlands Danstheater	Koblenz	106.087	Theater der Stadt Koblenz
Rotterdam	582.951	Rotterdamse Schouwburg	Potsdam	150.833	Hans Otto Theater
		Scapino			
		RO-theater			
Utrecht	294.737	Stadsschouwburg Utrecht			
		Toneelgroep Utrecht			
Eindhoven	210.333	Parktheater Eindhoven			
		Het Zuidelijk Toneel			
Maastricht	118.004	Theater aan 't Vrijthof			
		Opera Zuid			
		Toneelgroep Maastricht			
Arnhem	143.582	Schouwburg Arnhem			
		Oostpool			
		Introdans			
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	2.754.865			2.694.372	

Appendix II

Performances October 2010

Theatres Netherlands	performances	titles	Theatres Germany	performances	titles
Stadsschouwburg Amsterdam	31	15	Städtischen Bühnen Frankfurt	25	13
Stadsschouwburg Groningen	18	7	Saarländisches Staatstheater Saarbrücken	14	6
Koninklijke Schouwburg Den Haag	40	12	Sächsische Staatsoper Dresden	32	13
Rotterdamse Schouwburg	41	16	Bremer Theater	43	15
Stadsschouwburg Utrecht	33	23	Nationaltheater Bühnen der Landeshauptstadt Mannheim	7	7
Parktheater Eindhoven	23	18	Theater Kiel	43	15
Theater aan 't Vrijthof Maastricht	13	13	Theater der Stadt Koblenz*	31	9
Schouwburg Arnhem	27	20	Hans Otto Theater Potsdam	37	21
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	226	124		232	99

* September 2010

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