GUIDE

PRODUCING IN THE SWISS INDEPENDENT PERFORMING ARTS SCENE

produktionsDOCK

AS OF JANUARY 2025

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1. INTRODUCTION

This guide provides artists and production managers from the German-speaking part of Switzerland's independent performing arts scene with practical guidance. Step by step, it walks them through the central phases of an artistic project – from the initial idea to its concrete implementation, and finally, to dissemination and touring. The focus is on practical information and realistic insights into the typical workflow of a production as it is realized in collaboration with established organizers in the German-speaking part of Switzerland.

The guide is aimed at anyone working in the independent scene in the German-speaking part of Switzerland or those wishing to establish themselves there: Young artists and production managers who are gaining initial experience, as well as experienced producers seeking inspiration or a useful tool for fostering emerging talent.
The content is based on the current work experience of the production managers at produktionsDOCK, a Basel-based office for production managers (2017-2024), and reflects the practices of 2024. This guide is intended as a snapshot, offering a comprehensive insight into the working methods of the independent scene, without claiming to be exhaustive or binding.
It is structured into three main chapters, which provide a practical and structured approach to the phases of an artistic project: Conceptual, Production, and Diffusion/Touring. In practice, these phases often overlap or run concurrently, making a clear temporal separation rarely possible.
Additionally, two excursuses provide in-depth insights into the topics of personnel and association administration. Both areas are of great importance for the success of project work.

2. CONCEPTUAL PHASE

In the conceptual phase, the foundations for an artistic project are established. This involves the planning and creative development of the project idea, as well as securing funding and seeking suitable partners.

2.1 CONCEPT SKETCH

At the start of a project, a brief concept outline of no more than three pages is created, describing the artistic idea and initial approaches to its implementation. This outline is prepared either by the entire project team or by the artistic leadership in collaboration with key team members (e.g., production management, direction) and serves as the basis for negotiations with potential partners. The following points and considerations are explained in the concept outline:

PLANNING IMPLEMENTATION:

Artistic concept / Description of the project idea

Required artistic positions and partnerships

Technical requirements and rehearsal periods

Initial budget outline

Working methods and research

STRATEGIC CONSIDERATIONS:

Timeline: Alignment with political, social, or climatic events

Relevant calls for proposals for the project?

Opportunities for research, development funding,
or residencies to test new approaches

Planned funding applications and submission deadlines

EXAMPLE

CONCEPT OUTLINE

Artistic concept: *The play "Voices of the City" brings the stories and experiences of the residents of a large city to the stage. In a collage of documentary theater, choreographed movements, and interactive multimedia elements, the piece aims to reflect the diversity of urban life realities. The idea is to capture the voices of the city's residents through interviews and stories, presenting them as an artistic mosaic. The audience will embark on a journey through different worlds of life, shaped by personal struggles, social challenges, and individual hopes. The stage thus becomes a living urban landscape where the boundaries between reality and theater blur.*

Implementation: *Artistic positions and partnerships: Artistic direction, production management, sound & lighting design, technical direction, dramaturgy, set & costume design, choreography, and three to four performers. Co-production with organizers and possibly a theater educator to develop the stories through workshops with the city's residents.*

Technical requirements and rehearsal periods: *A stage with a flexible setup for various scenes (e.g., mobile walls, multifunctional set pieces). Projection techniques and sound effects to support the documentary elements. A rehearsal period of 6-7 weeks, including a production phase for collecting stories (4 weeks of research), staging rehearsals, and technical rehearsals at the performance venue.*

Personnel costs *(Salaries, social contributions, fees)*	*approx. CHF 95,000*
Operational costs *(Rehearsal spaces and rental costs, travel and accommodation costs, material costs)*	*approx.. CHF 20,000*
Other costs *(Permits, public relations)*	*approx.. CHF 5,000*
Total costs:	***CHF 120,000***

Working methods and research: *Documentary research through interviews and stories from the city's residents, workshops with interested residents, integration of video material from the city, collaboration with sociologists and historians to deepen background knowledge.*

Timeline: *Concept development starting in November 2024, funding application starting in February 2025, production phase beginning in September with the premiere in November 2025.*

Opportunities for funding and residencies: *Applications for grants and residencies focused on theater and participatory art forms; collaboration with theaters engaged in social issues.*

Planned funding applications and submission deadlines: *Funding applications for public cultural funding (city, canton) (submission deadline: February 15), Pro Helvetia (submission deadline: March 1).*

2.2 VENUES

The early inquiry about suitable organizers is important and requires careful consideration.

HELPFUL QUESTIONS IN THIS CONTEXT:

Who is the target audience of the project?

On which stages or at which venues can the project be presented?

Is the project site specific, or can it be presented anywhere?

What infrastructure, touring, and distribution requirements arise from this?

CONTACTING VENUES

Direct, personal contact is often the best way to spark interest. If possible, meet with organizers in person and discuss your project with them. Leverage the networks of all project participants and seek recommendations from previous partners. For funding purposes, it is usually essential to secure at least one co-production partner and possibly additional organizers. The more partners involved, the better the starting position for financing and infrastructure.

TIP

A list of suitable venues helps keep track of the contact process and feedback and is useful for later diffusion phases.

STEPS IN CASE OF INTEREST OR CO-PRODUCTION COMMITMENT

Request written confirmation from the co-production partner or a letter of intent for the funding phase from each venue

Define the production timeline and performance dates

Clarify the financing plan and funding sources

Agree on the co-production contribution and provided services:

Financial contribution
(e.g., fees, revenue share)

Additional services
(e.g., rehearsal space usage, travel costs, technical & PR support)

TIP

Every venue operates differently. Discuss expectations and potential support early on to establish a strong foundation for successful collaboration. Document agreements, including deadlines and partner contributions, in writing.

EXAMPLE 1 ***Co-production venue A:***

2 artist apartments, rehearsal stage for 2 weeks, CHF 5,000 contribution, workshop access

EXAMPLE 2 ***Co-production venue B:***

Dramaturgical support, stage and technical staff for 5 days before the premiere, public relations, outreach programs, CHF 10,000 contribution

TIP

Finding partners can be particularly challenging for initial productions. Emerging talent platforms, such as Treibstoff Theatertage Basel, PREMIO or the Central Swiss talent platform TANKSTELLE BÜHNE, offer valuable support. Smaller, well-prepared co-productions with appropriate budgets and committed teams provide a solid foundation. Organizers are often open to new talent, especially when the project is carefully tailored to the specific venue.

EXAMPLE

CO-PROCUTION CONFIRMATION AND LETTER OF INTENT

THEATERHAUS, Reussweglein, CH-3832 Luzern

Verein Stadtstimmen
Hauptstrasse 25
CH-4410 Liestal

Luzern, December 29, 2024

Co-Production Confirmation for the Project "Voices of the City"

We are pleased to confirm that Theaterhaus will support the new stage project "Voices of the City" by Francisco M. and Uma S. as a co-production partner. The premiere and additional performances are planned for October 2025 at Theaterhaus Luzern.

We are convinced that "Voices of the City", with its unique blend of documentary theater, choreographed movement, and interactive multimedia elements, offers an extraordinary opportunity to bring the diverse life realities of urban communities to the stage. The work addresses key issues of our time: social justice, individual and collective identities, as well as the challenges faced by city dwellers daily. These themes are presented in an especially sensitive and artistically sophisticated manner that engages the audience not only intellectually but also emotionally and sensorially.

We look forward to realizing this exciting and promising production together with Francisco M. and Uma S.

As part of this co-production, Theaterhaus Luzern will provide the following:

Two artist apartments for the duration of the two-week rehearsal period

Use of our rehearsal stage for two weeks of rehearsals

Workshop access for technical and scenographic work

A financial contribution of CHF 5,000

Revenue sharing: 70% of ticket sales

In addition, we will support the production dramaturgically, assist with press and public relations work, and provide technical support during the performances. We see "Voices of the City" as an important contribution to the contemporary theater landscape and look forward to bringing it to life and making it accessible to a wide audience.

With kind regards,
Hari Muster
Artistic Director

THEATERHAUS, Uferweg 17, D-12045 Berlin

Verein Stadtstimmen
Hauptstrasse 25
CH-4410 Liestal

Berlin, December 17 2024

Letter of Intent

We hereby confirm our interest in the project "Voices of the City (WT)". We were deeply impressed by the innovative approach used to bring the stories and life worlds of the city's residents to the stage as an artistic mosaic. This project addresses current social issues and invites the audience to an immersive experience in which the boundaries between reality and theater become blurred.

The earlier production "Flimmern" already gave us an insight into the team's impressive artistic signature. A collaboration on "Voices of the City" is therefore an exciting prospect, and we can well imagine presenting the work at Theaterhaus.

We would highly welcome funding for this project.

With kind regards,

Hanna Muster
Artistic Director

2.3 PROJECT TEAM

Start assembling the core artistic positions early on, if they have not yet been determined. These roles significantly shape the artistic direction and identity of the project and should be finalized before the funding phase. Due to a shortage of skilled professionals in areas such as production and technical management, it is advisable to begin the recruitment process as early as possible.
Keep your team regularly informed about project progress during the conceptual phase and be mindful of their availability and planning needs. Also, share the fundraising strategy and set a deadline by which the project's execution or financing must be confirmed or adjusted. Once the financial foundation of the project has been secured, promptly take care of personnel administration tasks (e.g., personnel records). For international collaborations, timely clarifications regarding social and health insurance, withholding tax, and necessary permits from migration and labor market authorities are essential. Further details on this can be found in the additional document excursus on personnel administration.
Excursion Personnel Administration

EXAMPLE

PERSONNEL FORM

Personal Data Sheet

First name			
Last name			
Gender	○ m	○ f	○ d
Street / No.			
Postal Code / City			
Country			
Phone			
Email			
Date of birth			
Nationality			
Marital status			
Number of children			
Social security number (AHV)	756.		
Residence permit (please attach copy)			
Subject to withholding tax	○ Yes	○ No	
Self-employed activity	○ Yes (please attach confirmation)	○ No	
Member of CAST, VFA (or other freelance pension scheme)			
Bank details (bank, IBAN, BIC, account holder)			

2.4 PROJECT SPONSORSHIP

For liability reasons and to operate as an employer, it is recommended to establish a legal entity in the form of an association in Switzerland. If an association has not yet been created, it can be established easily and quickly in Switzerland.

TO-DO'S FOR ESTABLISHING AN ASSOCIATION FOR THE FUNDING PHASE:

Appoint a board (at least 2 people)

Draft the statutes

Hold a founding meeting and prepare a founding protocol

Open an association bank account

Once the project is largely financed:

Register with the local AHV compensation fund (based on the association's location)

Take out liability and accident insurance

TIP

The association's board should ideally consist of individuals who are not directly involved in the projects. They oversee the association strategically and conceptually but do not participate in day-to-day operations. It is important that no board members are employed by the association.

TIP

Allocate sufficient time and take care of the bank account opening well in advance of the project start. Processing the application can take several weeks, as signatures and forms from all board members must be collected, and the bank needs to review the application first.

EXAMPLE

FOUNDING PROTOCOL

Minutes

of the Founding Meeting

of the Association {Name} in Basel

{Name} opens the meeting. They are elected as Chair of the Day (Tagespräsident*in) by the assembly; {Name} is appointed as the minute taker (Protokollführer*in).

Present are: {Name},{Name}, …

The assembly then unanimously resolves the following:

Agenda Item 1: Resolution on the Formation of the Association
The assembly resolves to found the association {Name}, with its registered office in Basel.

Agenda Item 2: Approval of the Statutes
The assembly unanimously approves the statutes presented at the meeting (Annex 1) and adopts the draft as the official statutes of the association.

Agenda Item 3: Membership in the Association
All persons present declare for the record that they are joining the association.

Agenda Item 4: Appointment of Governing Bodies
The following persons are unanimously elected to the board:

- {Name}, {Position optional, e.g. Treasurer / Kassier}
- {Name}, {Position optional, e.g. Secretary / Aktuar*in}
- {Name}, {Position optional, …}

The elected individuals declare for the record that they accept their election. {Name} is unanimously elected as President. They declare for the record that they accept their election.

Agenda Item 5: Election of the Auditing Body
The company {Company Name}, located in {City}, is elected as the auditing body.

Agenda Item 6: Association Headquarters
The business address of the association is, until further notice: {Adress}

Agenda Item 7: Appointment of Executive Management and Granting of Signing Authority
{Name}. is appointed as the Executive Director. The Executive Director is granted sole signing authority.

Annex 1: Statutes
***

Basel, September 29, 2016

Chair of the Day: Minute taker:

{Name} {Name}

2.5 FUNDING APPLICATIONS / REQUESTS

The intensive funding phase begins once the core artistic team has been established, a co-producing institution or premiere venue has committed, and, ideally, additional venues have expressed their interest in writing.
A successful fundraising process requires careful planning, making it essential to track application deadlines and notification dates, as these can impact the project timeline. Thorough research of potential funding institutions is crucial, particularly considering their thematic and geographic focus, as well as their formal application requirements.

HELPFUL SOURCES FOR THIS INCLUDE:

Specialized databases and foundation directories such as Fundraiso, SwissFoundations, CEPS, and kulturfoerderung.ch.

Funding sources of similar projects, which can often be found on their websites or in project brochures.

TIP

Create an overview list of funding institutions, including requirements, deadlines, focus areas, and possible contribution amounts. The main funding sources should be prioritized and worked through, from large to smaller funding pots.

RULE OF THUMB: Financing is typically composed of two-thirds public funding and one-third private funding.

EXAMPLE

FUNDRAISING PLANNING

FUNDRAISING PLANNING OVERVIEW

Project
Status

Foundation / Public Funding	Submission deadline	Decision by	Application Content / Condition	Contact	Application Form	Amount of Application CHF	Sent (Date)	Decision	Notes, Links
Cantonal project funding	Per: February 15, April 15, September 15	3 months after submission	Cover letter, dossier, budget, bio, venue confirmation, timeline		Online form {link}	35'000.00 CHF	10.04.24	Zusage/Confirmation	New focus on youth projects
Pro Helvetia	September 1	4 months after submission	Cover letter, dossier, budget, bio, venue confirmation, timeline		Online form {link}	15'000.00 CHF	20.08.24	Offen/Open	https://www.myprohelvetia.ch/
Foundation XYZ	At least 4 months before the start of the project	Quarterly after the meeting	Specials: Annual report and financial statement, statutes		Online form {link}	5'000.00 CHF	12.07.24	Zusage/Confirmation	No new applications possible for 2 years
Foundation XXY	Period: September 1 - November 30	6-10 weeks after submission	Cover letter, project description, budget, contact, timeline, bio. Specials: documentation of previous projects with video links, exploitation concept/venues, working methods		By email as a PDF to gesuch@xyz.org	5'000.00 CHF	15.03.24	Absage/Rejection	New focus on youth projects
Foundation ZZX	June 15	Around September	Cover letter, project description, budget, contact, timeline, bio, venue certificate. Specials: evaluation strategy and sustainability aspects		By mail to address	7'000.00 CHF	10.06.24	Offen/Open	No file binding, folders, etc.
						67'000.00 CHF			

THE SUBMISSION OF FUNDING APPLICATIONS SHOULD BE ORGANIZED IN THREE ROUNDS.

ROUND 1
PUBLIC FUNIDNG INSTITUTIONS / MAIN FUNDING SOURCES

Applications for cultural funding from the municipality, canton, or federal government should be submitted at least 12 months before the premiere; for large, international projects, ideally 16 to 18 months in advance. This first round is crucial: Without positive feedback, the project is typically not feasible, and the concept should be revised.

WHAT SHOULD BE CONSIDERED WITH PUBLIC FUNDING INSTITUTIONS?

The main funding for projects in the performing arts is usually provided by cultural funding institutions at the cantonal and municipal levels. Whether an application can be submitted typically depends on a clear regional connection to the project and its participants, such as the production or premiere location, the residence or origin of the artists involved, and the location of the project's organizing association.

EXAMPLE 1 *A project with a premiere in Bern and performances in Basel can apply for funding from the City and Canton of Bern, as well as from the Performing Arts Committee BS/BL.*

EXAMPLE 2 *A project produced in Zurich that receives public funding there can additionally apply for funding from the Canton of Thurgau for a (core) team member from the Canton of Thurgau.*

NATIONAL FUNDING THROUGH PRO HELVETIA:

The Swiss Arts Council Pro Helvetia supports contemporary arts and culture with nationwide relevance on behalf of the federal government. Requirements for funding include at least two confirmed major venues and a high tour potential. If your project is implemented across language regions and possibly with international partners, applying to Pro Helvetia is recommended.

TIP

Pro Helvetia complements cantonal and municipal funding; an application to regional institutions is a prerequisite. Carefully consider when it makes sense to apply to Pro Helvetia. If you are unsure about the application process, it is advisable to contact the funding institutions directly.

ROUND 2
PRIVATE FOUNDATIONS AS AN ADDITIONAL FUNDING SOURCE

In addition to public funding, up to one-third of the project financing can be covered by private foundations. However, applications to these foundations should generally be submitted only after securing the main funding from public institutions, as private funders typically support projects with a high likelihood of successful implementation.

RECOMMENDATION FOR THE APPLICATION SUBMISSION:

Preliminary clarification: If there is uncertainty about whether the project fits the funding institution, it is advisable to make initial contact with the foundation to submit targeted applications.

Prioritize large foundations: Start with applications to large foundations, as they often have clearly defined funding criteria and easily accessible contacts.

Smaller foundations last: Smaller foundations without websites or contact points should be contacted last, especially when the funding practices and foundation purposes are unclear. Applications to these foundations are usually sent by mail to the address listed in the foundation directory.

Note on funding amount: If possible, you should contact the foundation directly to clarify appropriate funding amounts. Annual reports or funding reports often provide useful guidance. For smaller foundations without clear information, we recommend applications up to a maximum of CHF 5,000.

ROUND 3
EMERGENCY ROUND

If the second round does not secure sufficient funding, a final targeted request can be made to new foundations no later than 4 months before the premiere.

COMMUNICATION WITH FUNDING INSTITUTIONS

Thank you letter and payment details: It is recommended to write a personal thank you letter for each funding commitment. If necessary, include payment information. For funding with a contract: Sign and return the contract.

Changes to the project: In case of significant changes to the project (e.g., budget, team, partners), inform the funding institution and, if necessary, submit an updated budget to avoid the risk of the funding being withdrawn.

Acknowledgement of funding institutions: Funding agreements often contain instructions on how to properly acknowledge the funding institution in communication. Carefully check and request logos and name mentions. If there are any discrepancies (e.g., printed flyers), inform the funding institution in advance.

Invitation to performances: Invite funding institutions to the premiere and performances in advance, and reserve a block of tickets. Create a list to manage invitations and deadlines.

HANDLING CANCELLATIONS:

Cancellations are common during a project and can have varying degrees of impact:

Significant cancellations: If a large funding source, such as public cultural funding, is withdrawn and accounts for around 70% of the total budget, the project cannot proceed without replacement funding.

Partial funding shortfalls: If 70% of the budget is already secured but smaller funding sources are missing, assess whether the project can still be implemented with a reduced budget. Measures such as cutting positions, reducing rehearsal time, or lowering material costs can help. A reduction in fees is generally not desired by most funding institutions, as standard rates for Swiss theater work should be respected. This budget adjustment must be coordinated with the team, co-production partners, and funding institutions to ensure continued support.

2.6 FUNDING PROPOSALS

A funding application dossier for funding institutions and cultural departments should present the project clearly and convincingly. The following components are important:

Personal cover letter: Direct address to the contact, reference to prior conversations, and relevance of the project within the framework of the foundation‘s purpose.

Artistic concept: Description of the idea, implementation, aesthetics, and working methods.

Timeline: Overview of research and rehearsal phases, as well as the premiere and subsequent performances.

Team and partners: Short biographies, confirmed and potential performance dates, co-production partners (including letters of intent/ co-production and performance confirmations).

Project data: Organizational structure, association statutes, annual report/financial statement (if required).

Press reviews (optional)**:** Selection of relevant reviews from past productions.

Budget and financial plan: Create a budget that covers production and performance costs in the co-production venues.

Personnel costs: Salaries, fees, social insurances (according to industry-standard guidelines, e.g., Danse Suisse, t. Theaterschaffen Schweiz).

Material costs: E.g., technology, stage design, costumes, room rental, etc.

Administrative costs: E.g., bank fees, bookkeeping, other administrative costs.

Contingency fund: Approximately 2% of the total budget.

Income: E.g., own funds, co-production money, ticket sales, requested/committed funding contributions.

The plan should result in a break-even budget, and the submitted application budgets should always be safely stored for later accounting.

TIP

Estimate costs with those responsible for technology, stage, and costumes, and clarify personnel costs early within the team.

EXAMPLE

APPLICATION BUDGET

"Stimmen der Stadt" by Francisco M. & Uma S.
in co-production with Theater A and Tanzhaus B

Status: 01.01.25

Application budget

Personnel costs				**CHF**	**92'122.00**
a) Pre-rehearsal phase		**Weeks / Flatrate**	**Rate**	**CHF**	**7'424.00**
Francisco M. (CH, employed)	Artistic direction, concept, research	2	CHF 1'600.00	CHF	3'200.00
Uma S. (CH, employed)	Performance & piece development	2	CHF 1'600.00	CHF	3'200.00
Social security contributions 16% (AHV, IV, EO, UVG, CAST)				CHF	1'024.00
b) Rehearsal phase				**CHF**	**68'546.00**
Francisco M. (CH, self-employed)	Direction	5	CHF 1'600.00	CHF	8'000.00
Uma S. (CH, employed)	Performance & piece development	5	CHF 1'600.00	CHF	8'000.00
N.N. (DE, self-employed/A1)	Performance	2	CHF 1'300.00	CHF	2'600.00
N.N. (DE, employed)	Sound design	5	CHF 1'500.00	CHF	7'500.00
N.N.(CH, self-employed)	Video design	4	CHF 1'400.00	CHF	5'600.00
N.N. (CH, self-employed)	Technical direction / Light design	Flatrate		CHF	7'000.00
N.N. (CH, self-employed)	Set & costume design	Flatrate		CHF	9'000.00
N.N. (CH, self-employed)	Outside eye	1	CHF 1'400.00	CHF	1'250.00
N.N. (CH, self-employed)	Choreography	1	CHF 1'500.00	CHF	1'500.00
produktionsDOCK (CH, employed)	Production management	8	CHF 1'500.00	CHF	12'000.00
Social security contributions 16% (AHV, IV, EO, UVG, CAST)				CHF	6'096.00
c) Performances at Theater A (3x) and Tanzhaus B (3x)				**CHF**	**16'152.00**
Uma S. (CH, employed)	Performance	6	CHF 450.00	CHF	2'700.00
N.N. (DE, self-employed/A1)	Performance	6	CHF 470.00	CHF	2'820.00
N.N. (CH, self-employed)	Technician	6	CHF 470.00	CHF	2'820.00
N.N. (DE, employed)	Sound	6	CHF 470.00	CHF	2'820.00
N.N. (CH, self-employed)	Video	6	CHF 470.00	CHF	2'820.00
Francisco M. (CH, employed)	Show supervisor	6	CHF 250.00	CHF	1'500.00
Social security contributions 16% (AHV, IV, EO, UVG, CAST)				CHF	672.00
Operating and material costs				**CHF**	**26'050.00**
Set design & costumes				CHF	8'000.00
Video, sound, light				CHF	5'000.00
Rental costs rehearsal space		5 weeks each CHF 300.-		CHF	1'500.00
PR (graphic design, printing, shipping costs)				CHF	1'000.00
Press photos				CHF	1'000.00
Office & research materials				CHF	800.00
Documentation (recording & editing)				CHF	2'000.00
Travel & accommodation costs	Preparation, research, production, performances			CHF	6'000.00
Transport costs	Basel <> Bern			CHF	750.00
Miscellaneous (approx. 2%)				**CHF**	**2'228.00**
TOTAL COSTS				**CHF**	**120'400.00**

FUNDING

Co-production contributions & revenue participation				**CHF**	**22'600.00**
Co-production Theaterhaus A		*Confirmed*		CHF	5'000.00
Co-production Tanzhaus B		*Confirmed*		CHF	7'500.00
Show contribution Tanzhaus B		*Confirmed*		CHF	8'000.00
Revenue participation 70% Theaterhaus A	Estimation	*3 x 50 tickets each CHF20*		CHF	2'100.00
Public funding & foundations				**CHF**	**97'800.00**
Cantonal project funding		*Confirmed*		CHF	65'000.00
Pro Helvetia		*Applied for*		CHF	15'000.00
Foundation 1		*Applied for*		CHF	6'000.00
Foundation 2		*Applied for*		CHF	8'000.00
Other foundations		*Applied for*		CHF	3'800.00
TOTAL FUNDING				**CHF**	**120'400.00**
			Deficit / Surplus	CHF	-

TIP

The dossier should be tailored individually to the specific formal and content-related application guidelines of the funding institutions. Only send what is actually required and avoid unnecessary additional material. Always ensure good readability.

3. PRODUCTION PHASE

This chapter is all about the organization and logistical implementation of a stage project. Here, you will find practical guidelines for all the steps of implementation: From creating the final project budget and time management to coordinating accommodation and travel, conducting the final rehearsals and performances, and preparing the final reports for the funding institutions. A key focus is on clear budget planning and effective communication with all the partners involved.

3.1 BUDGETS AND CONTROLLING

PROJECT BUDGET AND COST CONTROL

Before starting rehearsals, an up-to-date project budget (working budget) must be in place, reflecting the current status of planning and financing. It serves as the basis for team contracts and agreements.

Plan conservatively: A buffer in the budget is crucial to minimize the risk of a deficit at the end of the project.

DETAILED BREAKDOWN OF THE WORKING BUDGET

The working budget breaks down all individual items in detail to create clarity for funding applications and for personal oversight.

The budget is continuously updated to reflect the current status: New developments and financing commitments or rejections are consistently incorporated.

COST CONTROL THROUGH A RECONCILIATION COLUMN

Add a reconciliation column to the working budget to show actual expenses and income for each item.

Regularly record all incoming and outgoing payments, assigning them to the respective items. The sums per item should be recorded in the reconciliation column, ensuring an accurate overview of the budget.

MONTHLY UPDATES AND CLEAR DOCUMENTATION

Use monthly bank statements and ensure clear allocation of payments by project references and items (E.g., “PROJECT 2024_ VOICES OF THE CITY_Technical“).

All receipts, including petty cash receipts, should be stored digitally and clearly labeled (E.g., “PROJECT 2024_VOICES OF THE CITY_Travel Uma S.“).

MINIMUM BUDGET WITH UNSECURED FUNDING

If funding decisions are still pending at the start of rehearsals, it is recommended to work with an agreed-upon minimum budget that only includes confirmed funds. This may involve limitations on team positions and rehearsal days, as well as affect the daily and weekly rates and wages.

Team contracts are based on the minimum budget and can be adjusted once additional funds have been secured.

EXAMPLE

WORKING BUDGET

"Stimmen der Stadt" by Francisco M & Uma S. — **Status** 01.07.25

in co-production with Theater A and Tanzhaus B

Working budget

						SETTLEMENT	
Personnel costs				**CHF 92'122.00**		**CHF 22'088.00**	
a) Pre-rehearsal phase		**Weeks / Flatrate**	**Rate**	**CHF 7'424.00**		**CHF 7'424.00**	
Francisco M. (CH, employed)	Artistic direction, concept, research	2	CHF 1'600.00	CHF 3'200.00		CHF 3'200.00	
Uma S. (CH, employed)	Performance & piece development	2	CHF 1'600.00	CHF 3'200.00		CHF 3'200.00	
Social security contributions 16% (AHV, IV, EO, UVG, CAST)				CHF 1'024.00		CHF 1'024.00	
b) Rehearsal phase				**CHF 68'546.00**		**CHF 14'664.00**	
Francisco M. (CH, self-employed)	Direction	5	CHF 1'600.00	CHF 8'000.00		CHF 3'200.00	
Uma S. (CH, employed)	Performance & piece development	5	CHF 1'600.00	CHF 8'000.00		CHF 3'200.00	
N.N. (DE, self-employed/A1)	Performance	2	CHF 1'300.00	CHF 2'600.00			
N.N. (DE, employed)	Sound design	5	CHF 1'500.00	CHF 7'500.00		CHF 3'000.00	
N.N.(CH, self-employed)	Video design	4	CHF 1'400.00	CHF 5'600.00			
N.N. (CH, self-employed)	Technical direction / Light design	Flatrate		CHF 7'000.00			
N.N. (CH, self-employed)	Set & costume design	Flatrate		CHF 9'000.00			
N.N. (CH, self-employed)	Outside eye	1	CHF 1'400.00	CHF 1'250.00			
N.N. (CH, self-employed)	Choreography	1	CHF 1'500.00	CHF 1'500.00			
produktionsDOCK (CH, employed)	Production management	8	CHF 1'500.00	CHF 12'000.00		CHF 6'000.00	
Social security contributions 16% (AHV, IV, EO, UVG, CAST)				CHF 6'096.00		CHF 2'464.00	
c) Performances at Theater A (3x) and Tanzhaus B (3x)				**CHF 16'152.00**		**CHF -**	
Uma S. (CH, employed)	Performance	6	CHF 450.00	CHF 2'700.00			
N.N. (DE, self-employed/A1)	Performance	6	CHF 470.00	CHF 2'820.00			
N.N. (CH, self-employed)	Technician	6	CHF 470.00	CHF 2'820.00			
N.N. (DE, employed)	Sound	6	CHF 470.00	CHF 2'820.00			
N.N. (CH, self-employed)	Video	6	CHF 470.00	CHF 2'820.00			
Francisco M. (CH, employed)	Show supervisor	6	CHF 250.00	CHF 1'500.00			
Social security contributions 16% (AHV, IV, EO, UVG, CAST)				CHF 672.00		CHF -	
Operating and material costs				**CHF 20'150.00**		**CHF 10'284.00**	
Set design & costumes				CHF 5'000.00		CHF 2'000.00	Advance payment set / costume materia
Video, sound, light				CHF 3'500.00		CHF 2'000.00	Advance payment technical materials
Rental costs rehearsal space		5 weeks each CHF 300.-		CHF 1'500.00		CHF 900.00	Invoices first part of the rehearsals
PR (graphic design, printing, shipping costs)				CHF -			
Press photos				CHF 1'000.00			
Office & research materials				CHF 400.00		CHF 344.00	
Documentation (recording & editing)				CHF 2'000.00			
Travel & accommodation costs	5x travel each CHF 250; 2x accommodation for 4 weeks each CHF90/night			CHF 6'000.00		CHF 5'040.00	
Transport costs	Basel <> Bern, private rent for 5 days			CHF 750.00			
Miscellaneous (approx. 2%)				**CHF 2'278.00**		**CHF -**	
TOTAL COSTS				**CHF 114'550.00**		**CHF 32'372.00**	
FUNDING							
Co-production contributions & revenue participation				**CHF 21'550.00**		**CHF 12'500.00**	
Co-production Theaterhaus A		*Confirmed*		CHF 5'000.00		CHF 5'000.00	
Co-production Tanzhaus B		*Confirmed*		CHF 7'500.00		CHF 7'500.00	
Show contribution Tanzhaus B		*Confirmed*		CHF 8'000.00			
Revenue participation 70% Theaterhaus A	Estimation	*x 50 tickets each 20CHF*		CHF 1'050.00			
Public funding & foundations				**CHF 93'000.00**		**CHF 77'000.00**	
Cantonal project funding		*Confirmed*		CHF 65'000.00		CHF 52'000.00	
Pro Helvetia		*Confirmed*		CHF 15'000.00		CHF 12'000.00	
Foundation 1		*Confirmed*		CHF 5'000.00		CHF 5'000.00	
Foundation 2		*Confirmed*		CHF 8'000.00		CHF 8'000.00	
Other foundations		*Rejected*					
TOTAL FUNDING				**CHF 114'550.00**		**CHF 89'500.00**	
			Deficit / Surplus	CHF -		CHF 57'128.00	

3.2 PERSONNEL

By the start of rehearsals the financial basis must have been secured to ensure that all salaries and fees can be paid. Employment contracts with the cultural workers must be concluded in advance.

IMPORTANT CONTENTS FOR EMPLOYMENT CONTRACTS

Position and responsibilities

Duration of the contract and notice period

Rehearsal and performance times, work locations

Gross salary and payment terms

Expense regulations

Holiday regulations

Information on accident and health insurance, as well as pension fund

Copyright and usage rights

TIP

Include in the contract the mandatory social security contributions as well as any withholding taxes that will be deducted from the gross salary.

Set upper limits for expenses (e.g., travel, accommodation, materials) that can be reimbursed during production in the contract. Also, define the reimbursement procedures (e.g., reimbursement only upon submission of receipts). See the example of the cost reimbursement form.

Create an overview of all employees. This will facilitate personnel accounting and simplify the creation of payroll statements and reporting of annual salary totals at the end of the year.

All further information on social security, taxes, and insurance can be found in the section on Personnel Administration.

COOPERATION WITH SELF-EMPLOYED INDIVIDUALS

For self-employed cultural workers, confirmation of assignment or a work contract is required, depending on the respective activity. Proof of self-employment from the relevant compensation office must be provided.

EXAMPLE

PERSONNEL OVERVIEW

Association Stadtstimmen

YEAR 2024

AHV no. 756.xxxx.xxxx.xx
First name Uma
Last name S.
Address Street & no.
Place of residency Postal code / City
Nationality Swiss

Date of birth xx.xx.xxxx
Gender f
Maritual status Single
Pension fund CAST
Permit in CH

Check social contributions every year & update forms!

	January	February	March	April	May	June	July	August	September	October	November	December	Total
Gross fee	CHF -	CHF -	CHF 3'200.00	CHF -	CHF -	CHF -	CHF -	CHF 3'200.00	CHF 3'200.00	CHF 2'950.00	CHF 1'350.00	CHF -	CHF 13'900.00
AHV, IV, EO 5.3%	CHF -	CHF -	CHF 169.60	CHF -	CHF -	CHF -	CHF -	CHF 169.60	CHF 169.60	CHF 156.35	CHF 71.55	CHF -	CHF 736.70
ALV 1.10 %	CHF -	CHF -	CHF 35.20	CHF -	CHF -	CHF -	CHF -	CHF 35.20	CHF 35.20	CHF 32.45	CHF 14.85	CHF -	CHF 152.90
NBU 1.430%	CHF -	CHF -	CHF 45.76	CHF -	CHF -	CHF -	CHF -	CHF 45.76	CHF 45.76	CHF 42.19	CHF 19.31	CHF -	CHF 198.77
BVG 6 %	CHF -	CHF -	CHF 192.00	CHF -	CHF -	CHF -	CHF -	CHF 192.00	CHF 192.00	CHF 177.00	CHF 81.00	CHF -	CHF 834.00
Withholding tax	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -
Payout	CHF -	CHF -	CHF 2'757.44	CHF -	CHF -	CHF -	CHF -	CHF 2'757.44	CHF 2'757.44	CHF 2'542.02	CHF 1'163.30	CHF -	CHF 11'977.63
Note			Transferred 25.03.					Transferred 25.08.	Transferred 25.09.	Transferred 25.10.	Transferred 20.11.		
Employer contributions													
AHV, IV, EO 5.3%	CHF -	CHF -	CHF 169.60	CHF -	CHF -	CHF -	CHF -	CHF 169.60	CHF 169.60	CHF 156.35	CHF 71.55	CHF -	CHF 736.70
ALV 1.10 %	CHF -	CHF -	CHF 35.20	CHF -	CHF -	CHF -	CHF -	CHF 35.20	CHF 35.20	CHF 32.45	CHF -	CHF 152.90	CHF 290.95
FAK 1.65%	CHF -	CHF -	CHF 52.80	CHF -	CHF -	CHF -	CHF -	CHF 52.80	CHF 52.80	CHF 48.68	CHF 22.28	CHF -	CHF 229.35
Administrative costs 5% of the AHV/IV/EO contribution	CHF -	CHF -	CHF 16.96	CHF -	CHF -	CHF -	CHF -	CHF 16.96	CHF 16.96	CHF 15.64	CHF -	CHF 73.67	CHF 140.19
BU 1.352%	CHF -	CHF -	CHF 43.26	CHF -	CHF -	CHF -	CHF -	CHF 43.26	CHF 43.26	CHF 39.88	CHF 18.25	CHF -	CHF 187.93
BVG 6%	CHF -	CHF -	CHF 192.00	CHF -	CHF -	CHF -	CHF -	CHF 192.00	CHF 192.00	CHF 177.00	CHF 81.00	CHF -	CHF 834.00
Total employer contributions	CHF -	CHF -	CHF 509.82	CHF -	CHF -	CHF -	CHF -	CHF 509.82	CHF 509.82	CHF 469.96	CHF 193.08	CHF 226.57	CHF 2'419.11

For the salary statement	
Gross fee	CHF 13'900.00
AHV/IV/EO/ALV/NBU	CHF 1'088.37
Pension fund	CHF 834.00
Withholding tax	CHF -
Net fee	CHF 11'977.63

Association Stadtstimmen

YEAR 2024

AHV no. 756.xxxx.xxxx.xx
First name Francisco
Last name M.
Address Street & no.
Place of residency Postal code / City
Nationality Swiss

Date of birth xx.xx.xxxx
Gender m
Marital status Single
Pension fund None
Permit in CH

Check social contributions every year & update forms!

	January	February	March	April	May	June	July	August	September	October	November	December	Total
Gross fee	CHF -	CHF -	CHF 3'200.00	CHF -	CHF -	CHF -	CHF -	CHF 3'200.00	CHF 3'200.00	CHF 750.00	CHF 750.00	CHF -	CHF 11'100.00
AHV, IV, EO 5.3%	CHF -	CHF -	CHF 169.60	CHF -	CHF -	CHF -	CHF -	CHF 169.60	CHF 169.60	CHF 39.75	CHF 39.75	CHF -	CHF 588.30
ALV 1.10 %	CHF -	CHF -	CHF 35.20	CHF -	CHF -	CHF -	CHF -	CHF 35.20	CHF 35.20	CHF 8.25	CHF 8.25	CHF -	CHF 122.10
NBU 1.430%	CHF -	CHF -	CHF 45.76	CHF -	CHF -	CHF -	CHF -	CHF 45.76	CHF 45.76	CHF 10.73	CHF 10.73	CHF -	CHF 158.73
BVG 6 %	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -
Quellensteuer / Withholding tax	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -
Payout	CHF -	CHF -	CHF 2'949.44	CHF -	CHF -	CHF -	CHF -	CHF 2'949.44	CHF 2'949.44	CHF 691.28	CHF 691.28	CHF -	CHF 10'230.87
Note			Transferred 25.03.					Transferred 25.08.	Transferred 25.09.	Transferred 25.10.	Transferred 20.11.		
Employer contributions													
AHV, IV, EO 5.3%	CHF -	CHF -	CHF 169.60	CHF -	CHF -	CHF -	CHF -	CHF 169.60	CHF 169.60	CHF 39.75	CHF 39.75	CHF -	CHF 588.30
ALV 1.10 %	CHF -	CHF -	CHF 35.20	CHF -	CHF -	CHF -	CHF -	CHF 35.20	CHF 35.20	CHF 8.25	CHF -	CHF 122.10	CHF 235.95
FAK 1.65%	CHF -	CHF -	CHF 52.80	CHF -	CHF -	CHF -	CHF -	CHF 52.80	CHF 52.80	CHF 12.38	CHF 12.38	CHF -	CHF 183.15
Administrative costs 5% of the AHV/IV/EO contribution	CHF -	CHF -	CHF 16.96	CHF -	CHF -	CHF -	CHF -	CHF 16.96	CHF 16.96	CHF 3.98	CHF -	CHF 58.83	CHF 113.69
BU 1.352%	CHF -	CHF -	CHF 43.26	CHF -	CHF -	CHF -	CHF -	CHF 43.26	CHF 43.26	CHF 10.14	CHF 10.14	CHF -	CHF 150.07
BVG 6%	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -	CHF -
Total employer contributions	CHF -	CHF -	CHF 317.82	CHF -	CHF -	CHF -	CHF -	CHF 317.82	CHF 317.82	CHF 74.49	CHF 62.27	CHF 180.93	CHF 1'271.16

For the salary statement	
Gross fee	11'100 CHF
AHV/IV/EO/ALV/NBU	869.13 CHF
Pension fund	0 CHF
Withholding tax	0 CHF
Net fee	10'231 CHF

Association Stadtstimmen

YEAR 2024

AHV no.	First name	Last name	Gender	Gross fee
756.xxxx.xxxx.xx	Uma	S.	f	CHF 13'900.00
756.xxxx.xxxx.xx	Francisco	M.	m	CHF 11'100.00
Total				**CHF 25'000.00**

Number of people
Women (1): CHF 13'900.00 **Total** CHF 13'900.00
Men (1): CHF 11'100.00 **Total** CHF 11'100.00

CHF 25'000.00

Daily sickness allowance -
Daily sickness allowance -

3.3 REHEARSAL SPACE

Start planning the rehearsal space about 6 months before the rehearsal begins and make provisional reservations to secure good offers.

Use of existing resources: Utilize rehearsal spaces from your co-production partners or residency offers whenever possible. Public cultural departments often also offer subsidized spaces.

Important factors: Consider travel distances, room size, and rental costs. A cheap room is of little use if it incurs high travel or accommodation costs.

Final rehearsals on the premiere stage: Ideally, conduct final rehearsals on the premiere stage. Allow enough time for technical setup and coordination with the venue.

Rental contract for external spaces: When renting an external rehearsal space, sign a contract that clearly defines the rental duration, cost, payment terms, and additional costs.

3.4 LOGISTICS

ACCOMMODATION AND TRAVEL

Planning: Discuss with the entire team during the budget planning phase who needs accommodation and what travel arrangements will need to be made. Confirm these details before booking.

Private accommodation: Check for cost-effective private accommodation as an alternative.

Booking: Determine whether the team will book accommodation and travel themselves (with reimbursement and a set budget) or if the production management will handle the bookings.

TIP

Booking early is worthwhile! Be sure to choose options with flexible cancellation policies for any unforeseen changes.

CATERING

Per diems (daily allowance): If the budget allows, per diems can be allocated for meals. The amount depends on whether self-catering is possible or if meals need to be purchased outside. Arrival and departure days can be calculated at half the daily rate.

Payment: Per diems are usually paid in cash; a signed receipt is required.

EXAMPLE

EXPENSE REIMBURSEMENT FORM AND PER DIEM RECEIPT

Uma S.
Einbahnstrasse 15
CH-3000 Bern
078 XXX XX XX

Verein Stadtstimmen
Hauptstrasse 24
CH-4410 Liestal

Bern, 20.10.2025

Reimbursement of Expenses

For my work within the framework of the project 'Stimmen der Stadt/Voices of the City,' the following costs were incurred, for which I hereby request reimbursement. The receipts / copies of receipts are attached.

Receipt number	Receipt date	Name/Company	Description	Gross total €	Gross total CHF
1	02.03.25	Thomann	Various cables		CHF 69.00
2	07.03.25	Starlight	Neon tubes, colored	€ 112.49	CHF 106.90
3	23.03.25	Jumbo	Steel tubes		CHF 279.00
			Total	€ -	CHF 454.90
			Minus advance payment from 03/08/25	€ -	CHF 250.00
			Balance due	**€ -**	**CHF 204.90**

Please refund the amount to the following account:
Bank: PostFInance
Account holder: Uma S.
IBAN: CH44 xxxx xxxx xxxxx xxx

QUITTUNG / RECEIPT

Von / From:
Verein Stadtstimmen
Hauptstrasse 24
CH-4410 Liestal

Für / For:
Uma S.
Einbahnstrasse 15
CH-3000 Bern

Beschreibung / Description:
Per diems, «Projekt Stimmen der Stadt» in Basel

Amount	Date	Total
CHF50	October 28, 2025	50
CHF15	October 29, 2025	25
	Total	CHF75

Ort / Place: Basel, Switzerland
Datum / Date:

Erhaltsbestätigung / Confirmation of receipt:

Uma S.

3.5 COPYRIGHT / ARTISTS‘ RIGHTS / LICENSING RIGHTS

Copyright protects the creative works of authors, composers, and choreographers, while performers‘ rights secure the performances of those interpreting the works. These rights include performance, reproduction, and distribution of the works.

USE OF EXISTING WORKS

For theater, dance, or performance projects, licenses and permissions to use existing works are essential to avoid legal conflicts and to ensure that the rights of all the parties involved are protected. Original works can also be copyrighted to safeguard the creators‘ contributions.

Example of licensing: If a production wants to use excerpts from a novel, choreography, and/or a music piece, licensing terms and costs should be clarified in advance with the relevant authors, publishers, or rights organizations:

> **Texts/Choreographies:** Contact the relevant copyright association or get in touch directly with the rights holders.
>
> **Music pieces:** Determine whether the rights fall under “Minor Rights“ or “Major Rights.“ “Minor Rights“ are managed through SUISA, while “Major Rights“ are handled by other specialized organizations.

REGISTRATION OF ORIGINAL WORKS

Choreographic as well as theatrical works can be registered with SSA (Société Suisse des Auteurs) as independent works, provided the creator is a member of SSA and the author of the work.

Similarly, music pieces can be registered with SUISA if the composer involved in your production is a member of SUISA.

TIP

Ensure the timely registration of your own works to guarantee legal security from the first performance.

3.6 COOPERATION WITH VENUES AND ORGANIZERS

Clear communication with the organizers is essential for successful collaboration. Early on, all organizational and technical requirements should be coordinated in consultation with the technical management and other responsible parties at the venue. These include the following points:

PRODUCTION MEETINGS AND INITIAL COORDINATION

Start with a comprehensive production meeting where all key representatives from the venue (management, technical direction, dramaturgy, etc.) and the production team (director, technical director, production manager, set design, lighting, music, etc.) come together to clarify details and responsibilities:

Technical requirements: Clarify the equipment needed (lighting, sound, stage elements) and check whether the venue can provide the equipment, or if additional rentals are required and need to be funded.

Special needs: Inform early on about specific requirements (E.g., pyrotechnics or water effects, animal or child extras) for additional safety measures.

Resource planning: Do not forget to plan for the necessary personnel for final rehearsals, as well as setup and breakdown days.

CO-PRODUCTION AGREEMENT AND ORGANIZATIONAL ARRANGEMENTS

The co-production and performance agreement governs the collaboration and should cover the following points:

Binding rehearsal times, performance dates, and deadlines for required documents (E.g., stage plans, insurance).

Schedule for technical setup and breakdown.

Provision of resources (financial contributions, spaces, materials, and personnel) by the venue.

Cancellation terms (conditions for cancellations or program changes).

Marketing measures and public relations.

Possible additional outreach formats such as workshops, post-performance discussions, school visits, etc.

3.7 COMMUNICATION AND PR

In the independent scene, targeted PR and public relations are crucial to stand out from the many cultural offerings and to reach the audience. A well-thought-out communication strategy creates visibility and promotes the long-term development of the artistic profile.
Develop a communication strategy together with the communications department of your co-production partners. Visual materials, social media, press work, and personal invitations to organizers and funding bodies are key elements in making the production known and attracting potential partners.

IMAGE AND VIDEO MATERIAL

Production photos and teasers: Meaningful and high-resolution photos, as well as short videos that convey the theme and aesthetics of the production, are ideal for early promotion (social media, flyers, posters). These items are often also required by the co-producing venues before the rehearsal process begins.

Scene photos: Taken during the main and dress rehearsals; ideal for press, social media, and reports to funding bodies.

Trailers and documentation: A trailer and a full recording serve promotional purposes and long-term use, e.g., for program managers at other venues. The Theater Video Fund (t.Theater) offers grants for video documentation and trailers.

TIP

Choose (stage) experienced photographers and videographers for high-quality recordings.

Schedule separate sessions for photos and video shoots to avoid disruptions. Ideally, this should take place during a pre-rehearsal phase or, if possible, before rehearsals begin, to have good image material early on.

Reserve audience seats early and clarify the technical needs of the videographers.

Agree on specific deadlines for the delivery of photos and video recordings/trailers. It is also important that 2-5 press images are available for the premiere. When selecting, remember to include both portrait and landscape formats, as well as reel formats for social media.

PROMOTIONAL MEASURES

Social media: An effective and cost-efficient platform for promotion through the networks of all those involved (organizers, team, funding bodies).

Print products: Flyers and posters are still important promotional tools in the digital age. Ensure that all funding partners are represented with their current logos.

Network activation: Personal invitations and making new contacts help spread the word and support future productions.

Newsletter: Regular announcements via newsletters are useful; free options such as Mailchimp are available for small recipient lists.

PR

Collaboration with the PR department: The PR department of the co-producing venue helps with press work. Coordinate your own press contacts to maximize media presence.

Invitation to rehearsals/performances: Journalists can get a direct impression of the production through rehearsal visits and conduct interviews with the participants.

Press kit: Includes production description, group information, and image materials. It serves as a source of information for the press (3-5 pages, ideally available both digitally and in print).

INVITING FUNDING BODIES AND ORGANIZERS

All funding bodies must be invited to the premiere or later performances. Early invitations and an updated guest list ensure reserved seats for important viewers.

Organizers and program curators should be invited to performances early on. The co-production partners can often help with contacts to additional venues.

TIP

Coordinate with your co-production house regarding a reserved ticket quota for last-minute registrations from curators, organizers, and funding bodies.

3.8 COORDINATION OF REHEARSALS AND SHOWS

REHEARSAL AND PERFORMANCE SCHEDULE:

Create a detailed plan for rehearsals, main rehearsals, and technical rehearsals, and coordinate it closely with the venue. Ensure that key contacts are available at the right time, especially during the final rehearsals. Regular updates provide flexibility and clarity.

FINAL REHEARSALS AND TECHNICAL SETUP:

The final rehearsal phase begins with the technical setup on stage. From this point on, the production management should oversee the entire rehearsal process to respond quickly to any questions or adjustments.

FREE TICKET AND HOUSE TICKET COORDINATION:

Coordinate the allocation of free tickets and house tickets with the venue in advance. Set fixed quotas for your guest list to ensure smooth access on the performance night.

COORDINATION ON PERFORMANCE DAYS:

On performance days, the production management or an assigned evening manager takes over the on-site organization and acts as the main contact for the venue.

Key tasks in consultation with the hosting institution include:

Entry coordination: Coordination with the entrance staff and any necessary adjustments.

Ticketing: Clarifying all ticket-related questions, especially for guest lists.

Safety coordination: Final arrangements with the venue to ensure a smooth process.

DECONSTRUCTION AND STORAGE

Usually, deconstruction takes place immediately after the final performance. Proper planning for deconstruction and storage of production materials is crucial.

TIP

DECONSTRUCTION AND STORAGE TIPS:

Early planning: Coordinate the deconstruction schedule and personnel support with the venue early on.

Organize storage location: Secure storage space for the set, costumes, and equipment, and plan storage costs for at least one year.

Practical storage system: Use crates, like Rakko boxes, protective film, and pallets. Pack the materials, sort, and label them to keep them easily transportable for future tours.

Transportation and personnel: Organize an appropriate transport vehicle and, if necessary, additional personnel for deconstruction, loading, transport, and unloading.

Inventory list: Record all production materials, including quantities, dimensions, weight, and purchase prices, for an overview and as the basis for possible customs and transport documentation. (see Chapter 4.2 Touring)

3.9 PROJECT COMPLETION

After the last performance of the first series of performances (without guest performances), the production phase is concluded at the administrative level. This includes the financial project settlement and the final report for the production phase, both of which are submitted to the funding bodies.

PROJECT SETTLEMENT

PERSONNEL COSTS:

Transfer the final wages and fees, as well as pension contributions and withholding tax.

Issue pay slips and request invoice payments from freelancers.

Ensure that you have all the necessary documents from all the involved parties (e.g., A1 certificates, current confirmation of affiliation with the relevant compensation fund, etc.).

Calculate the social security contributions and enter all the actual personnel costs in the settlement column of the working budget.

MATERIAL COSTS:

Settle all outstanding invoices (e.g., for equipment, space, services) and request any missing invoices.

Reimburse travel costs and outlays of the parties involved, provided receipts are submitted.

Provide a template for this to maintain a clear overview.

Review future costs (e.g., storage or website fees) and mark them in the budget, possibly with a new budget line.

REVENUES:

Record all incoming and pending revenues (e.g., funding contributions, co-production funds, ticket sales).

FINAL REPORT AND INVOICE FOR FUNDING AGENCIES

Along with the project settlement, a written final report is submitted that documents and reflects the project implementation.

CONTENT OF THE FINAL REPORT (approx. 2–4 pages)**:**

Project overview: Title, list of participants, performance dates and venues, brief description.

Implementation report: Insights into the rehearsal process, content implementation, and any changes made.

Team and collaboration: Description of the team composition and collaboration.

Performances and audience: Report on the performances, including audience numbers and occupancy.

Public relations and reception: Overview of PR measures and audience feedback.

Final invoice: Overview of the budget and funding. The project settlement for the funding agencies is based on the most recent budget update or the original application budget. Therefore, the respective settlements may vary slightly for different funding agencies. The funding agencies expect a clear comparison of the requested funds and the actual expenses and revenues. Variations and cost shifts are normal, but any major deviations (+/-20%) should be transparently commented on and explained.

Conclusion and outlook: Summary and outlook on future performances.

Acknowledgment to funding agencies: Recognition and acknowledgment of funding rates.

Appendix: Press reports, photos, video links.

4. DIFFUSION

Diffusion & Touring includes the marketing, distribution, and practical organization of guest performances in order to make dance and theater productions accessible to a wider audience.

4.1 DIFFUSION: CONTACTS WITH ORGANIZERS AND PROGRAMMING

The goal of diffusion work is to find suitable organizers who would like to present the piece at their venue or festival, as well as to establish and maintain long-term contacts. It is advisable to create a list of potential institutions that match the content and geographic profile of the production even before the premiere. Consider the program and priorities of the institutions in order to approach suitable partners effectively.

INVITATION TO THE PREMIERE AND CONTACT MAINTENANCE

Invitations: Invite organizers early on to the premiere and send a reminder about 2 weeks before the event. Free tickets can be offered.

Support for accommodation: Pro Helvetia provides support for accommodation costs for organizers from abroad or from another language region of Switzerland.

Personal exchange: Take the opportunity to meet organizers personally before or after the performance to exchange initial impressions and deepen interest in the production.

TIP

Keep a list of already contacted organizers and record their feedback (including those who do not respond). This helps maintain a better overview of the communication process and allows for more targeted follow-up action in later diffusion steps.

DIFFUSION WORK AFTER THE PREMIERE

Further contact with organizers: Send a brief summary of the production via email to organizers who have not yet seen the piece, including a description, images, links to video documentation, and possibly the trailer.

Tour dates: If follow-up dates have already been confirmed, invite organizers to these performances.

PROVIDING DOCUMENTATION

Interested organizers will need a comprehensive diffusion dossier with all the information required to program the piece. In addition to brief content details, it should include an overview of costs (tour budget) and the technical specifications of the production (Technical Rider). The Technical Rider is typically created by the technical director with the support of the production manager. Define the responsibilities early on.

DIFFUSION DOSSIER

Description of the piece, duration, language(s), age recommendation

Cast list and credits

Past and planned performance dates

Target audience and possible educational offers

Links to video documentation and possibly press reports

TECHNICAL RIDER

Contacts (technical director, production manager)

Stage requirements

Minimum stage size, required equipment and materials

Lighting, sound, and video requirements with technical plan

Setup and rehearsal times, required staff

Dressing rooms, catering, costume care, parking and unloading needs

Special requirements, such as cleaning or specific stage setups

TOUR BUDGET

Total costs for one, two, or three performances, including:

Fees / wages (always specify gross amounts!) and social contributions

Consumables and, if applicable, adaptation costs

Note that travel, transport, and accommodation costs depend on the organizer / tour

EXAMPLE

BUDGET TOUR

"Stimmen der Staft" by Francisco M. & Uma S.

Contact: production@stadtstimmen.ch

FEES in €		1 show	2 shows	3 shows
Artistic director	€450 per show plus €500 setup & preparations	950.00	1'400.00	1'850.00
Performance – 2 people	€450 per show & €250 setup day	1'400.00	2'300.00	3'200.00
Sound designer	€450 per show plus €350 setup & preparations	800.00	1'250.00	1'700.00
Video designer	€450 per show plus €350 setup & preparations	800.00	1'250.00	1'700.00
Technical director	€450 per show plus €500 setup & preparations	950.00	1'400.00	1'850.00
Admin & tour manager	€450 per show plus €500 setup & preparations	950.00	1'400.00	1'850.00
Total FEES		**5'850.00**	**9'000.00**	**12'150.00**
Social charges on CH wages		936.00	1'440.00	1'944.00
Unforseen, incl. expandable materials/washing		150.00	150.00	150.00
TOTAL COSTS*		**6'936.00**	**10'590.00**	**14'244.00**

* Any taxes or social charges that have to be paid in the country of the venue must be paid by the venue.
Not included: Rental of tech. materials, transport, travel, accommodation and per diems for 7 people.

TIP

Prepare the tour budget in English to ensure it works for all institutions, including those in non-German-speaking regions.

Do not list travel, transport, and accommodation costs in the first budget. However, note that these costs must be covered by the organizing institution.

Mention if Swiss funding bodies can cover part of the tour costs. Make it clear that these costs must be covered by the organizing institution if the corresponding contributions cannot be secured.

For international guest performances, local taxes are often incurred. Contractually specify that all taxes and social contributions in the host country must be borne by the organizing institution.

Plan for possible surtitles early on if there is interest from other language regions. Common software options are Glypheo and Panthea. Financial support can be requested from Pro Helvetia.

4.2 TOURING

PLANNING AND ORGANIZATION

Once an organizing institution shows interest in a guest performance, the goal is to quickly set a date and clarify the details.

Check available time slots and secure the date with the team. Schedule a meeting (on-site or via Zoom) for fine-tuning with the institution's responsible parties and the core team (artistic direction, production management, technical direction).

TOPICS TO BE CLARIFIED:

TECHNICAL

Check whether the technical implementation is possible as described in the Technical Rider. Discuss any necessary adjustments, rental equipment, and the available personnel for setup and deconstruction.

Together with the technical director, set the schedule for technical setup, rehearsal and performance days, and deconstruction for the whole team.

LOGISTICS

Clarify responsibilities for travel, accommodation, and transport. Often, venues book accommodation while the group organizes travel.

Discuss transportation options, parking, and possible storage options for the set.

FINANCES

Negotiate fees, travel, accommodation costs and per diems, especially for international guest performances.

Tour members receive a daily allowance (per diem) paid by the guest venue. The amount of the per diems varies by country and type of accommodation and can be halved on travel days.

Payment: Typically in cash in the local currency or transferred with the fee. If paid in cash, receipts should be signed for confirmation.

Discuss whether additional funding is needed (see financing).

EDUCATION AND OUTREACH

Discuss educational offers such as workshops or audience talks, as well as accessibility concepts (e.g., surtitles, audio description).

Talk about the promotional activities and press work that the venue will handle, as well as any planned supplementary measures by the production.

SCHEDULE AND RESPONSIBILITIES

Develop a schedule with important deadlines (e.g., for program printing, staff planning).

Define responsibilities and inform about the contacts within your own team as well as within the team of the organizing institution (technical, communication, education).

TRANSPORT

An efficient transport organization saves time and costs. Discuss the transport requirements for the set during the planning phase before production with the technical director and scenography to ensure tourability (e.g., for vans or pallets).

Clarify whether shipping via mail, freight forwarding, or your own vehicle makes sense. Pay attention to customs requirements for international performances.

CARNET ATA: Required for temporary exports; apply for this customs document in good time at the local Chamber of Commerce.

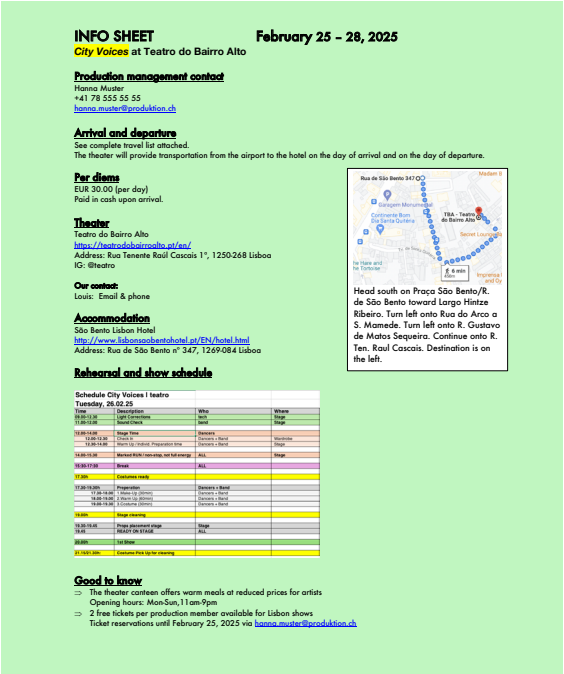
TIP

For international tours, clarify visa applications, work permits, and insurance early on.

Create a team information sheet for each guest performance or tour. A well-prepared and pre-sent information sheet ensures clarity and independence within the team during the tour.

EXAMPLE

INFORMATION SHEET TOUR



INFO SHEET **February 25 – 28, 2025**

City Voices **at Teatro do Bairro Alto**

Production management contact
Hanna Muster
+41 78 555 55 55
hanna.muster@produktion.ch

Arrival and departure
See complete travel list attached.
The theater will provide transportation from the airport to the hotel on the day of arrival and on the day of departure.

Per diems
EUR 30.00 (per day)
Paid in cash upon arrival.

Theater
Teatro do Bairro Alto
https://teatrodobairroalto.pt/en/
Address: Rua Tenente Raúl Cascais 1º, 1250-268 Lisboa
IG: @teatro

Our contact:
Louis: Email & phone

Accommodation
São Bento Lisbon Hotel
http://www.lisbonsaobentohotel.pt/EN/hotel.html
Address: Rua de São Bento nº 347, 1269-084 Lisboa

Rehearsal and show schedule

Schedule City Voices I teatro
Tuesday, 28.02.25

Time	Description	Who	Where
09:00-12:30	Light Correction	tech	Stage
11:00-12:00	Sound Check	band	Stage
12:00-14:00	Stage Time	Dancers	
12:00-12:30	Check in	Dancers + Band	Wardrobe
12:30-14:00	Warm Up / Admin: Preparation time	Dancers + Band	Stage
14:00-15:30	Marked RUN / non-stop, not full energy	ALL	Stage
15:30-17:00	Break	ALL	
17:00h	Costumes ready		
17:20-19:20h	Preparation	Dancers + Band	
17:20-18:30	1 Hairstyle (50min)	Dancers + Band	
18:00-19:00	2 Warm Up (60min)	Dancers + Band	
19:00-19:30	3 Costume (30min)	Dancers + Band	
19:30h	Stage cleaning		
19:30-19:45	Props placement stage	Stage	
19:45	READY ON STAGE	ALL	
20:00h	1st Show		
21:15/21:30h	Costume Pick Up for cleaning		

Head south on Praça São Bento/R. de São Bento toward Largo Hintze Ribeiro. Turn left onto Rua do Arco a S. Mamede. Turn left onto R. Gustavo de Matos Sequeira. Continue onto R. Ten. Raul Cascais. Destination is on the left.

Good to know
⇒ The theater canteen offers warm meals at reduced prices for artists
Opening hours: Mon-Sun, 11am-9pm
⇒ 2 free tickets per production member available for Lisbon shows
Ticket reservations until February 25, 2025 via hanna.muster@produktion.ch

FINANCING

The financing of guest performances is often carried out in cooperation with the organizing institutions, which usually cover fees, travel and transport costs. If additional funding is necessary, clarify whether it will be applied for by the organizing institution or the production.

Funding applications by the organizer: Local funding bodies for special programs are usually applied for directly by the organizers. Coordinate the required documents and the timeline.

Funding applications by the production: Public funding bodies, such as Pro Helvetia, cantons, and cities, often support tours and re-stagings. Support for transport and travel costs, diffusion, and fees is possible. A reasonable contribution from the organizer is expected by the funding bodies. Plan tours with multiple partners, as these are given preference for funding.

For the application, you can use the diffusion dossier. Additionally, you will need an application budget that transparently lists the fees for rehearsals and performances plus social contributions, as well as the costs for travel, transport, accommodation, equipment rentals, the contribution of the hosting venue, and the requested funding.

Accounting: Keep control of your expenses with an accounting column and record all expenses with reference to the budget item.

TIP

For international tours, clarify visa applications, work permits, and insurance early on. Foreign organizers can usually help with this, as they are well-versed in local regulations. More information can be found in the additional pdf Personnel Administration.

LINKS

VENUES

- Glossary of Performing Arts (Source: RESO – Dance Network Switzerland):
  https://www.reso.ch/de/tools/uid-3a14404b
- Protocol for Co-production Meetings (Source: RESO – Dance Network Switzerland):
  https://www.reso.ch/de/tools/coproduction-meeting-protocol

PROJECT TEAM

- Excursion Personnel Administration (Quelle: produktionsDock)
  https://www.m2act.ch/wp-content/uploads/2025/06/Excursion_Personnel_Administration.pdf
- Personal Rider (Source: RESO – Dance Network Switzerland):
  https://www.reso.ch/de/tools/personal-rider
- Sample Contracts (Source: t. Theaterschaffen Switzerland):
  https://www.tpunkt.ch/mustervertraege
- Guideline Fees (Source: t. Theaterschaffen Switzerland):
  https://www.tpunkt.ch/richtloehne

FOUNDING AN ASSOCIATION

- Templates for Association Foundation (Source: t. Theaterschaffen Switzerland):
  www.tpunkt.ch/dienstleistungen/beratung-und-vorlagen/vereinsgruendung
- Vitamin B – Office for Associations:
  https://www.vitaminb-e.ch/?_locale=en
- Excursion Association Administration (Quelle: produktionsDOCK)
  https://www.m2act.ch/wp-content/uploads/2025/06/Excursion_Association_Administration.pdf

FUNDING

- Foundation Directory Swiss Foundations:
  https://www.swissfoundations.ch/stiftungssektor/stiftungssuche/
- Tips for Cultural Funding.ch:
  https://www.culturalpromotion.ch/en/tipps/
- Foundation Directory CEPS Uni Basel:
  https://ceps.unibas.ch/en/transfer-into-practice/foundation-indexes/

- Foundation Directory Zurich University of the Arts:
  https://sustainability.zhdk.ch/en/funding
- Foundation Directory Fundraisio:
  https://www.fundraiso.ch/en
- Guide “The Perfect Application“:
  https://www.binding-stiftung.ch/wp-content/uploads/2019/02/das_perfekte_gesuch_2009.pdf
- Guide for Cultural Applications from Kultur Luzern:
  https://kulturluzern.ch/leitfaden-fur-kulturgesuche
- Guideline Fees according to t. Theaterschaffen Switzerland:
  https://www.tpunkt.ch/richtloehne
- Budget Template from t. Theaterschaffen Switzerland:
  https://www.tpunkt.ch/files/t.-Budget-Auff%C3%BChrungen.xlsx

REHEARSAL SPACES

- Rehearsal Spaces Region Basel:
  https://proberaum-regionbasel.ch/de
- Room Exchange Zurich:
  https://www.raumboerse-zh.ch/
- Rehearsal Spaces Bern:
  https://www.bern.ch/themen/kultur/angebote/proberaeume
- Cultural Exchange by Migros-Kulturprozent:
  https://www.kulturboerse.ch/index.php
- Rehearsal Spaces City of Zurich:
  https://www.stadt-zuerich.ch/de/stadtleben/kultur/kultur-foerdern/ateliers-und-raeume.html
- Theater Pavilion Lucerne:
  https://www.theaterpavillon.ch/

COPYRIGHT AND PERFORMANCE RIGHTS

- Copyright and Performance Rights by t. Theaterschaffen Switzerland:
  https://www.tpunkt.ch/urheber-und-leistungsrecht
- SSA for Copyright Holders:
  https://ssa.ch/en/services-for-authors/
- SSA Info for Work Users:
  https://ssa.ch/en/infos-for-work-users/
- Suisa for Music Creators:
  https://www.suisa.ch/de/Musikschaffende.html
- Suisa Use of Music:
  https://www.suisa.ch/de/Kunden/Auffuehrungen/Theater.html

COMMUNICATION

- Theater Video Fund by t. Kulturschaffen Switzerland:
  https://www.tpunkt.ch/dienstleistungen/t-theatervideo-fonds

DIFFUSION AND TOURING

- Funding for Accommodation Costs for Organizers by Pro Helvetia:
  https://prohelvetia.ch/en/find-support/accommodation-costs-for-event-organisers/
- Funding for Translation and Subtitling by Pro Helvetia:
  https://prohelvetia.ch/en/find-support/translation-and-surtitling/
- Surtitling by Panthea:
  https://panthea.com/subtitling/
- Surtitling by Glypheo:
  https://www.glypheo.com/
- International Customs Document Carnet ATA:
  https://www.bazg.admin.ch/bazg/en/home/informationen-firmen/ausfuhr-aus-der-schweiz/besondere-ausfuhrverfahren/voruebergehende-ausfuhr/carnet-ata.html
- Information and Advice for International Artists and Creatives from and to Germany:
  https://www.touring-artists.info/en/home

CONGRATULATIONS, YOU MADE IT! :)

This guide is a project by produktionsDOCK, an independent production office for the performing arts, which was active in Basel and beyond from 2017 to 2024. Designed in the spirit of Open Source and free knowledge transfer, this guide is explicitly intended to be shared, reproduced, and further developed.

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