Challenge Report

Organisation	Theatergemeinde München e.V. (Theatre Society Munich)
Primary contact	Management of the Theatre Society Munich
Challenge Title	Real Project "Culture and Digitalisation"
Team	Tobias Elger, Aneta Kowalkowska: Business Administration, 7th semester Marie-Therese Heublein, Aleksandra Kantemirova: Design, 7th Semester
Supporting professors	Ebru Turgut-Dao
Date	26.01.2020

Overview

As part of our studies at the Munich University of Applied Sciences, we were given the opportunity to create this real project together with the Theatre Society Munich ("TheaGe"). The aim was to work out a novel solution concept for the current needs of the TheaGe as a team, holding several meetings and client presentations on the way. Our team consisted of students in the 7th semester, attending courses at the Faculty of Business Administration and the Faculty of Design.

The TheaGe in its current form is a non-profit association that has set itself the goal to communicate culture to its 20,000 members in the Munich area and to provide competent personal advice and other services.

It enables its members to find, visit and enjoy suitable cultural events in Munich and the surrounding area at a reduced price, which is largely financed by an annual membership fee of 29 €. Furthermore, it offers various subscription packages, organises cultural excursions, visits to the cinema and guided tours of various theatres in Munich. It also provides a bonus programme, which offers its members special discounts from various partners in Munich's cultural scene. Members have the possibility to receive information through the so-called "Cultural Call", a newsletter that reports about current events or concerts in Munich and that is sent out monthly via email. Members interested in an event can get more information via the website or its special advisory service. Booking tickets is also possible that way. The TheaGe's truly special features are its many years of existence and thus its commitment to cultural education over decades.

The TheaGe was founded as early as 1919, during the Weimar period. At that time, it appeared under a different name and saw itself as countermovement of like-minded people against the, in the opinion of its members, socialist-oriented "Volksbühnen movement".

Between the years 1923 and 1924, the formed society increasingly established itself among the residents of Munich and renamed itself "Theatre Society Munich (TheaGe)". It was founded to enable the bourgeois population to take part in art and theatre events. After the National Socialists seized power in 1933, the TheaGe, however, had to merge with other cultural associations to form the "Deutsche Bühne". This lasted only for a short time though and after the end of the war, the TheaGe was quickly re-established. The following years were characterised by steadily increasing numbers of members, which made it possible to book entire events for members only. The steady influx resulted in a membership of approximately 60,000 members in 1980. For this reason, the years 1960 to 1977 are considered its "golden age".

After a period of steady growth, the TheaGe was confronted with a big loss of memberships in the last years. It is now once again in a state of flux where it has to make important decisions for the future. In the wake of personnel changes in 2018, with a new board of directors and executive director, its focus is now placed on introducing a younger target group to cultural events and to awaken and strengthen their interest in the TheaGe. To provide the TheaGe with new concepts through which it could effectively meet today's challenges such as digitalisation and the acquisition of new customer groups this cooperation with the Strascheg Center of Entrepreneurship of the University of Applied Sciences Munich was created.

Problem

The starting point for our work was a concrete problem that had been explained to us in a briefing with the board of directors and management of the TheaGe.

Because of social change and the growing influence of the so-called new media on cultural mediation, a transformation and reposition of the TheaGe was necessary. According to the TheaGe's own research, this transformation required an analysis of target groups as well as of its potential, an environment and market analysis and an improved "customer journey". The aim was to develop novel and yet possible implementation steps to transform its existing business model.

To comprehensively understand the economic environment of the TheaGe, we analysed the interests and needs of its most important stakeholders.

We began by looking at the interests of existing and potential members. They attach particular importance to a rich choice of events in Munich, as well as the provision of sufficient information about them. Furthermore, they attach importance to a good price-performance ratio and the opportunity to try out new cultural trends. In the pure ticketing segment, the choice of providers has increased considerably due to online distribution channels. This makes it more difficult for the user to decide and select a service.

Other important partners for the TheaGe are the theatres and organisers in Munich. They strive to fill their events to capacity and are happy to cooperate when it comes to ticket sales

and mediation of their offers. Since many venues offer in-house ticket sales, the TheaGe, however, is not the only source of distribution and is competing against other sellers.

The last important interest group we saw was the TheaGe itself. It aims to play a more important role in cultural education in Munich and would like to become an important provider in Munich's cultural landscape. This could create a stronger basis for price negotiations.

We then asked ourselves the question:

"How can we develop a concept that combines all the innovations we are striving for?"

To answer it, we conducted a self-test and user surveys to uncover possible starting points for a transformation. Based on this we created an overall solution that consisted of a restructuring of the website and cultural mediation through the new medium "podcast", which in our opinion had a lot of potential.

In the following, we will describe the basis of our problem analysis, the approach and the development of ideas up to the first implementation of our concept.

Approach

The entire project process was based on the method of "Design Thinking".

"Design Thinking" meant that we, as students from different disciplines, came together in an environment that encouraged creativity, bringing together our respective strengths to create concepts for a problem solution.

These hypothetical concepts were then tested several times. It was important to find out the needs and motivations of the desired target group and to understand how possible problem areas could be transformed into advantages of a new service.

In the first phase, the development of the "understanding of the problem", existing Internet sources and the TheaGe's print media were analysed.

Analysis of the existing image of the TheaGe

For the research we analysed the following sources of information:

- Websites of the TheaGe and of other cultural promoters

- Print media of the TheaGe

- Statistics published by the Federal Statistical Office, Destatis and the Munich Statistical Office

- Personal interviews given by 23 people, aged 23-70, living in Munich

Website

According to our analysis the TheaGe's website needed a redesign. It was one of its most important points of consumer contact and should therefore be designed as attractive as

possible. Visual appeal could improve the user experience and convey information more clearly to attract the attention of users.

We found that the TheaGe's large editorial and consultative effort was not conveyed appropriately through the visual channels.

The structure of the website seemed complicated to us and like it could confuse potential new customers. This was due to a structuring into several menu levels (see fig. 4), many sub-pages and in some cases a lack of links between sub-pages that were related in content. The latter can be well explained with the example of events and their descriptions. To read the plot of a respective play, the user was redirected to a separate page. However, the play times or the link to the event information were not displayed on the same page (see fig. 2)

A similar problem existed with subscriptions. Additional information on the respective subscription was displayed on a separate sub-page although the information blocks were not large.

We suggested that both information units could be displayed on the same page, e.g. with a mouseover.

Since the TheaGe is concerned with events that are associated with emotions and, among other things, with visual impressions, it seemed advantageous to us to either find an interesting graphic-typographical solution that required hardly any images or to make the existing images larger.

The blocks of information were not logically weighted and ordered on the page. They lacked the prioritisation of information and did not allow the content to be perceived effortless. Reduced white space made the pages look cluttered and unstructured.

According to us, also the service on the TheaGe's digital platforms had to be improved, e.g. by facilitating the booking process for online tickets.

In a comparison with other cultural intermediaries, including venues or ticket services, the web presence of TheaGe's competitors was better suited for an independent fulfilling of user requirements.

It also caught our eye that some content, such as the introduction of the personalities behind the TheaGe, was communicated in a rather dry and distanced way. Contact options were presented e.g., with the impersonal technical term "Field Offices". This seemed like a contradiction to the personal relationship with the customers to us since personal contact and the desire to strengthen the TheaGe as a community were meant to be some of its key characteristics.

Print

As with the website, the design of the print production was not optimal for the communicated contents. It was noticeable that there was still no uniform corporate design at this point, which could have given the TheaGe a higher recognition value. For example, the fonts and positions of different design elements would have to be regulated.

There was also a lack of print advertising immediately identifiable with the TheaGe and through which they could increase their level of awareness.

Narrowing the target group

After our in-depth analysis of the current positioning of the TheaGe online and offline, we started from our point of view as culturally interested potential users. We asked ourselves the question of what the TheaGe would look like if we had create it that day and how a benefit for both sides, the TheaGe and its members, could be created.

Here, a potential for modernisation in the area of digital presence crystallised.

As young users and digital natives, we were struck by the acute lack of mobile phone compatibility of the website and of a uniform visual language. We also missed a subscription that would inform us electronically about events in our vicinity and a function to have tickets spontaneously sent to our smartphones. We defined these points as essential criteria for us with regard to signing up for a membership.

When gathering ideas from our group for possible special services that could be offered to new customers, motivating them to subscribe to the TheaGe, we came up with ideas such as the special entitlement to exclusive seating at events, one free drink per event, wristbands to identify members and "cultural connoisseurs", free cloakroom meet & greets with stars of the cultural scene and different membership statuses depending on the length of membership.

After we had defined our own position on increasing the attractiveness of the TheaGe's service, it was our turn to define the target group that would be easiest and most long-term to become new customers of the TheaGe.

Survey and evaluation

For this purpose, we launched a survey in the form of personal interviews.

We formulated our questions as generally as possible to avoid colouring the answers.

The basic aims of the survey were finding out:

1. …how people of different ages engaged with the cultural offerings, and on which channels they could be reached best.

2. ...how well known the TheaGe was among the people surveyed and living in Munich.

3. …what, from the user's perspective, general problems there were in the service surrounding cultural events in Munich.

To be able to work out the most specific user profiles possible, we conducted our survey in personal conversations and telephone calls. This was the only way we could get to the core of a problem a user had and to ask questions. In this way we were also able to reflect and expand on our initial assumptions, thus leading our survey to very usable results.

For the survey, 23 people from Munich were interviewed, ranging in age from 20 to 70 years.

We asked them the following questions:

1. What cultural activities have you experienced so far and how often do you take part in them?

2. How do you find out about leisure activities and events?

      2.1 How soon/early do you plan such cultural leisure activities?

      2.2 Is it easy for you to find your way around the cultural offerings?

      2.3 Would you find advice on cultural activities necessary or helpful?

3. Would you like to attend such events more often?

      3.1 If so, what could help you to do so or what has prevented you from doing so until

      now?

4. Have you ever had a subscription?

      4.1 Would something like this help you in your planning?

      4.2 What would you want from such a subscription then?

5. How much money would you be willing to spend on cultural activities?

6. What did you particularly appreciate about the events you attended?

7. Do you know the Theatre Society Munich?

We assigned the results of the interviews to the following two age groups:

Group 1: 20-35 years / Group 2: 36-70 years.

Interests:

It turned out that only a few of the younger age group attended ballet performances, but that many liked to go to the museum, concerts (including opera), the cinema and the theatre. The age group of 36-70 liked to go to see ballet performances and to visit classical concerts, the cinema, exhibitions, the theatre and some also the opera.

Sources of information:

Both age groups informed themselves about these cultural offerings mainly on the internet (including ticket services), through friends, posters, flyers or brochures. However, younger people also often found out about upcoming events through social media channels or services such as "Groupon". Some of the older respondents also stated that they got information through the radio, newspapers and concert subscriptions they had already made with acquaintances.

Time frame of planning a visit to an event:

The visit to a cultural event was planned by the 20-35-year-olds either very close to the time, or about a week in advance. The older group planned their visit to a cultural event more than two weeks in advance, for the big events even earlier.

Utilisation:

The absolute majority, regardless of age, definitely expressed a desire to attend cultural events more frequently on the condition that they would get information more easily.

Obstacles:

The younger group of respondents stated that they felt hindered by the lack of overview regarding the offers, so they missed out on a lot of cultural events. In addition, they thought that there was generally little information about cultural events, and the younger target group found many of them too expensive.

All the interviewees also mentioned the time-consuming planning and lack of time (especially for research) as a reason.

For the 35-70-year-olds, the obstacle was their workload. At the more advanced age group, the difficult access or the at times difficult journey to the cultural offerings kept them from making use of cultural offers.

In the research, the unsorted overabundance of events was perceived as very disturbing.

Familiarity:

None of the interviewees knew the TheaGe before the interview, which emphasised the need for a greater presence in the Munich area.

On the subscription service:

On the question of whether a subscription would help with planning and if it would be an option, most responded, that they did not need a subscription and would prefer to remain flexible. The number of respondents who valued personal advice was negligible.

Willingness to pay:

The amount that the 20-35-year-olds were willing to pay was on average 15-30 euros or 30-50 euros for opera and large events. For the 35-70-year-olds, it was 30-50 euros, or approx. 100 euros for bigger events.

Wishes:

As wishes regarding an improvement of the user experience, starting at the planning up to the event attendance, the respondents expressed the following ideas:

- ordered newsletter comparison of performances

- simple overview

- personal advice only when needed

- press reviews and ratings

- pre-selection app with personalised overview of all events

- flexibility in searching

- spontaneous purchase and pick-up of tickets

- skipping the queue

- subscription for two

- trial subscription

- combination package tickets + travel

- travel to and from (for those living further away)

- special seat selection

To generate a better overview of the problems from our interview results, we looked for common problem triggers and critically reflected on whether there could also be other causes for them.

For this purpose, the problems detected with the help of the interview results were divided into three **problem categories**:

1. Lack of overview

2. Lack of spontaneity

3. Problems in service

The first category includes problem points such as the lack of overview regarding the offers, the lack of information on individual items, an unsorted over-supply, the lack of service and the excessive time needed for research due to the lack of clarity. Of the younger interviewees, most of whom were still studying, all mentioned that the cultural offerings were too expensive. We reasoned that this was because of the lack of overview, since there were actually many discount packages on offer for students, offering prices in the desired price range. However, not everybody seemed aware of that.

The category "lack of spontaneity" includes the time-consuming planning of a cultural visit, the lack of time for the visit and in the preceding research and the workload at work.

Problems with the service include a difficult entry into the enjoyment of culture and thus a personal access to the offer in general, the difficult or expensive journey and again, the complex planning process.

We compiled these collected results in the form of an overview for the whole course and presented and discussed our findings.

Since it became clear throughout the course that it would be easier to start from the existing customer base of the TheaGe and to rejuvenate it step by step, we concentrated intensively on problem solving for the age group 30+.

Measured against their private budget and the increasing interest in cultural events as a counterbalance to the monotonous or stressful everyday working life, it seemed very realistic to start here with a new concept for the TheaGe as a non-profit cultural mediator.

Our definition of the target group was also based on the analysis of the population structure in Munich by the Federal Statistical Office (see further details in the paragraph **Statistical Data**).

Business Model - The Empathy Map

Since we could now clearly justify the focus on a target group, we continued with a concrete needs analysis of this age group. A very helpful tool for this was the empathy map.

We deliberately took time to adopt the user's perspective. To do this, we collected pain points and gains of the 30+ age group to get an overview of its typical environment and its internal and external influences on their decision-making.

The following is a list of these areas for our fictional persona Daniel Koch, who is 35 years old and interested in culture.

Daniel Koch, 35 years old

Tasks/activities:

Daily errands, work, driving to work, caring for self and possibly family, dating, hobbies besides work, sports, social engagement

Influences:

Family, colleagues, partners, friends, media, news, social media, clubs

General goals:

Time management, work-life balance, success at work and in private life, pension provision, social and economic stability, family, social recognition, financial stability, personal further education

Emotional states:

Stress, existential crisis, pressure to perform, competition, self-reliance, own demands, striving for a fulfilled life, general satisfaction or dissatisfaction depending on previous success in achieving personal goals

Pain Points:

Central search for a life in balance, lack of time and increasing number of wishes to be fulfilled in this short time

This analysis helped us to identify the central needs of our target group and served as a useful way to match our results with the actual needs as we searched for solutions.

Problem definition

Based on the results of the survey and the analysis of the environment of our target group in the map, the most important problem areas were derived, which served as the problem definition for the whole project.

The most important problem areas were the lack of clarity of the offer and the lack of spontaneity.

These problem areas were relevant for all age groups and could be solved by the TheaGe as a cultural mediator.

In addition, there was a structural problem. The TheaGe had not yet been able to create a clear unique selling proposition that would set it apart from other cultural mediators and thereby increase its profile. It organises its own events but is not a major organiser. It offers tickets but is not a real ticket service. The TheaGe offers personal counselling for its members but it cannot specialise in this alone, and in the case of the venues, the interested person can also be advised directly.

Questions to define the solution

With a clear picture of the problems and wishes of our target group in mind we started brainstorming. For a first brainstorming session, it was important to counteract the flood of ideas to be able to immediately relate these ideas to the real problems.

We started with the following three questions and set a fixed time interval of 5 minutes for the brainstorming.

Central questions:

1. How can we draw attention to the TheaGe?

2. How can we make it easier to choose cultural events, allowing our target group to experience culture spontaneously after work?

3. How can we create a better overview of the cultural programme?

After we had presented all the ideas as a team, we structured our initial results into common categories.

Ideas:

To 1:

External appearance category:

Uniform corporate identity; design posters for different age groups; advertisements in cultural magazines; funny advertising banners; uniform look of flyers; choose constant design office or hire a designer to work internally for the TheaGe

To 2:

Community category:

Cultural festival as a community; organising own open events not only limited to the community; advertising also in the area outside of Munich; an information stand at the Long Night of Museums/Music; online counselling; family package; shared taxi to the event; social programmes; free travel/free parking

Experience category:

Meet the cast; reserved cloakroom seating; no queue for members/separate VIP entry; e-ticket.

To 3:

Social Media Category:

Make video adverts; special "tag" on social media about new events; YouTube channel with trailers; advertisements on social media platforms.

Web/App category:

Google algorithms to lead to the TheaGe website; categories on the website; filter function on the website; push messages; ratings of plays; old and modern; search for persons; overview of remaining seats/occupancy; reviews and press comments; interest test/ questionnaire

Category other online channels:

Email newsletter; mobile phone programme overview; #tag system

This initial brainstorming helped us to find a good overview of our approaches. Through the discussion in the team and the explanation of all ideas to the other team members the feasibility of each idea was reflected together.

By pooling all the ideas, the open space for further approaches also became visible and thus a second effective brainstorming session could take place.

Brainstorming (see fig.5)

This led to a final concretisation of the idea. Since we as a team decided to focus on the cultural education character of the TheaGe, we combined all the insights we had and followed the idea of a series of informative educational articles that could be broadcasted by the TheaGe, both on the radio and online, as a new kind of podcast series. These podcasts could reach both a new and younger target audience, as well as create a unique selling point. An informed listening audience would also be a possible guarantor for a constantly growing community interested in culture in Munich, who would be inclined to take advantage of the TheaGe's ticket or subscription service.

Sketching a Storyboard of the Customer Journey (see fig.6)

After we had decided on the elaboration of the podcast series and the radio report, we used the sketching of a storyboard as a further tool. This helped us to present our idea in a visually appealing way that was easy to grasp. In just four scenes, we depicted the customer journey of our potential user or listener who, waiting in rush hour traffic, finds out about the service of the TheaGe and is encouraged to attend a cultural event.

We then wrote a press release describing the launch of our service in more detail.

Press Release - Working Backwards

This approach of describing the launch before the actual conception is called "**Working Backwards**" and is used in many creative teams to find the most effective areas of the concept that need further elaboration. "Working Backwards" tests the team's idea for its actual feasibility, persuasiveness and relevance, describing the benefits for the client. This is a great advantage for the team because it is only after the idea has passed this test, it can be decided whether it is worthwhile to continue with the time-consuming phase of conception and prototyping or whether a new idea should be tackled.

This was our press release:

The Theatre Society Munich Introduces Podcasts and Radio Reports on Culture

Munich - SZ - 15.01.2020 - Since this year, interested parties in Munich can learn more about culture through radio reports and podcasts. This service allows listeners to expand their background knowledge about the arts and to receive information on upcoming and ongoing events in and around the city.

There is a hitherto unfulfilled desire among the large number of working people in the Munich area:

To be able to take advantage of cultural events and to be briefly and concisely informed about them in advance. This wish is now fulfilled by the service of the Theatre Society Munich ("TheaGe"), which uses its expertise and its network to strengthen the community of those interested in culture.

With its new approach of informing listeners in a non-binding and entertaining way about current cultural offers in Munich, the basis is created for a more varied leisure planning after work. Whether on the road or at home, listeners can now make the most of their time, as they can decide for themselves when and where they find time to listen to something that gives them new ideas. The podcast can be found, subscribed to and noted on the new TheaGe website or on the usual podcast platforms.

The new service is designed to take busy listeners by the hand, to help them with finding their way into culture and to enjoy it in an entertaining way in their everyday lives.

The radio reports will be broadcast twice a week in the late afternoon during rush hour times.

They are also available online as a podcast series, where they can also be accessed later. The content of the podcasts ranges from interviews with experts to anecdotes and the sketching of cultural backgrounds to current plays. The aim is to cover all branches of culture in Munich and to whet the appetite for more in a light tone.

The TheaGe now provides a welcome form of cultural education and creates the impetus to want to broaden one's own view of social and culturally relevant topics. The TheaGe has created this new series to make the listener aware of all the possibilities of cultural entertainment, as digitalisation has pushed traditional forms of entertainment such as concerts, plays or operas more and more into the background. It sees the problem not in the supposedly dwindling interest of the interest of the population, but much more in the time and energy required by the average working person to find out what is on offer and to take advantage of it. The impulse to cultural enjoyment is now being given, because having background knowledge could make the experience more fun.

But how does this service actually reach the listener? In this scenario, the potential listener is on his way back from work, sitting in his car like most working people, and, like it is typical at this time of day in and around Munich, is stuck in a rush-hour traffic jam. He is unnerved by this annoying phase of his everyday life and seeks an escape from the tense environment. He turns on the radio and looks for programmes he associates with leisure and relaxation. He is then reached by the enthusiastic narrative voice of the presenter of the TheaGe and allows himself to be carried away into the world of poetry and drama of the Munich theatre. His mind wanders and he can dedicate his mind, which would otherwise be occupied with work, to personal themes and emotions. This experience is so refreshing that he resolves to listen to culture on his way home every day from that day on and that he subscribes to the TheaGe service on his smartphone to be reliably reminded of new programms on time. "Maybe," he thinks to himself with satisfaction, "I'll even go to the theatre next week and see this play with my own eyes." He firmly resolves to look for tickets to the play he just listened about as soon as he gets home and to start his research on the TheaGe's website.

Daniel Koch, 35:

"I've always had an interest in classical music, but hardly any time besides my job to really deal with it. Only since I discovered the theatre society's new podcast series on the radio, did I feel I was getting a comprehensive insight into the subject. Now I have finally found something entertaining and informing that I can easily listen to on my way to and from work. I was so intrigued by the last post about Mozart's Magic Flute, that I've already bought tickets from the TheaGe and recommended the service to others."

The podcasts described can be found on the Theatre Society Munich's website at www.theage-muenchen.de and on Spotify under the heading "Podcasts - Culture".

FAQ

Now that we had made a big leap in terms of conceptual design, we wrote down our questions that would be useful for the user or the TheaGe itself in the event of an actual realisation.

Possible questions from users

What app do I need to listen to the podcasts?

Where can I download the podcasts?

How do I save my favourite episodes?

How will I be informed about new episodes of the podcast?

Is there a push message function?

How often and on which days does the programme run?

Where can I listen to the contributions afterwards?

Can I listen to the podcast offline?

Is there an overview of upcoming topics?

Who produces the podcasts and how much do they cost?

How do I subscribe to the podcasts?

Can I make my own contributions to the podcasts?

How is user data handled?

How can I sort between the categories or by topic?

Internal questions of the TheaGe

How much does the equipment cost?

What software and software skills are needed?

Who is the moderator?

How do we structure the content?

How do we stand out from other service providers in the podcast field?

How do we select the contributions for the month?

What system do we create for that?

How do we monetise the podcast?

Which websites do we consult as partners?

How do we integrate the podcast on our website?

Course feedback on the press release

After the "publication" of our press release in the course, our idea received a great response from all people present and we asked for feedback and personal testimonies about our podcast idea. The persuasiveness of our idea had thus been successfully tested and we continued to search for statistics that would support our basic assumption of a rising popularity of the podcast segment in Germany.

In the following, statistically valuable findings from this research are highlighted and our overall solution for the repositioning of the TheaGe elaborated.

Statistical data

Our solution is based on the following current statistical findings.

The elaboration of the digital presence is relevant for almost all age groups because, according to the Federal Statistical Office (see fig. 10, 12-14), the vast majority uses the internet as a source of information or for online shopping. The solutions developed should thus fundamentally benefit all users.

The demographic statistics of the Federal Statistical Office in Munich show that, as of 31 December 2018, the largest age group among the 1,542,211 residents in Munich was formed by the 46-59-year-olds (19.3%), followed by the 26-30-year-olds (9.3%) and the 31-35-year-olds (9.3%). The current population as of 30.09.2019 is comparatively 1,552,762 persons. The study for the population structure (see fig. 9) in Munich also predicts that the largest age group in 2040 will be formed by the 30-year-olds (±5 years). Therefore, the problem solutions were primarily aimed at working people between 23 and 35.

Bitkom statistics (see fig. 7) also confirm that more and more Germans are listening to podcasts. The number of listeners aged between 14 and 29 has risen by five percent in the two years to 2018. In the age group of 30-49-year-olds, this figure has even risen by 16 percent. Also, eight percent more of the 50-64-year-old Germans listen to podcasts.

More than two-thirds of German listeners, according to a study by ARD marketer AS&S, are no more than 49 years old. More than nine million people listen to podcasts, 39 million are familiar with the medium podcast - so the potential is far from exhausted. Above all, however, a trend could be recognized: Five years ago, the proportion of podcast users in the population was just around two million. Since then, there has been a continuous growth in the number of listeners.

Solution approaches

Our solution was made up of two service areas, for which we created a new, joint concept for the TheaGe.

The first solution was focused on improving the web presence from a design point of view. The second area was to use the podcast to strengthen the role of the TheaGe as an educational institution and to raise its degree of popularity in Munich.

Prototype

The restructuring of the website

In the prototype, no major changes were made to the appearance of the website. The focus lay primarily on the new structuring of the existing content.

The menu items in the navigation were arranged more clearly by combining some content items and adding others. The content items were combined and others had been added.

The subpage **"About us"** (see fig. 16-20) informs the user at one glance about the TheaGe and its values. The slogan "We are non-profit. We promote culture. And we promote the audience." is immediately visible and serves as an essential expression of the brand's philosophy. On the side of this page, the viewer also finds the promotional video with interviews of members, who express their positive opinion of the TheaGe with comments from other members below. After a brief summary of the various services offered by the TheaGe, the community character comes strongly into focus. "We as a community" and "Become a member" invite the visitor of the home page to join and thus create a friendly and discreet invitation. The "people behind the TheaGe" are made visible to him. This removes possible hurdles to contacting the organisation from the very beginning.

The previous sub-pages on the history, the partners and the news about the TheaGe can be unfolded with special clicks on the same page, yet the essential content on the left half of the page does not disappear. This makes the entrance to the website more personal and the character of a non-commercial community is emphasised. From the home page, one can also go directly to the consultation or membership registration.

The existing points "Our offer" and "Your advantages" were combined in the prototype into one category called **"Memberships"** (see fig. 22-23). Here the user gets an overview of all the different types of membership that the TheaGe offers and can compare them all immediately. For this purpose, the textual descriptions have been reduced to the essentials and are presented as information blocks. To receive details of the respective subscription, one must simply click on the box with the desired subscription. The advantages of a membership and the frequently asked questions ("FAQ") are also on the same page.

On the page "**Cultural Offerings**" (see fig. 24) all the events taking place in Munich are presented. Depending on the user's needs, he/she can choose whether he/she wants to see the internal events of the TheaGe or all events of the Munich venues. The filters and sorting play an important role in this proposal. There is a conscious decision against sorting, except for those described in the previous section, so that the user can immediately obtain the entire cultural diversity. But if he/she only wants to look at concerts, for example, all he/she must do is select the corresponding category in the filter. The other filter categories are venue, date, price and popularity. In the sorting, the user can control whether, for example, the lowest-priced offers or the most recent premieres are displayed first. The search function also allows a targeted search. To improve the user experience, he/she can activate the list view or the standard tile view, depending on his/her preference. Each event is visualised with a picture, followed by a brief description and the location, so that the viewer can immediately get an impression of the staging and can decide whether he or she would

be interested in it. In addition, under the description, the next dates stating when and at what time the event will be performed can be found. If he/she points the cursor to the date, he/she can see how many free seats are still available. If he/she is interested, he/she can either book the event online or mark the event as interesting with a red asterisk, which will save the selection in his/her own user account and makes it possible to book later.

If more information about an event is desired, the user is forwarded to the **detailed description of the play** (see fig. 25) with just one click. At the top he/she will then see the large-format pictures of the performance. Underneath he/she will find the description of the play including the information about the musicians, directors, actors etc. involved in the performance. In addition, there are reviews of the play, the podcast contribution on the topic (play, cultural institution etc.) and comments from other members displayed. While he/she can find information related to the content on the left, the right column is dedicated to practical information such as the venue and the calendar. The calendar shows very clearly on which days a play will be performed. When a user clicks on a particular date, a small table with the price categories is displayed. On this page, too, he/she can select or book an event in advance.

The absolute novelty of the new structure of the website is the **user account** (see fig. 21). Here one can adjust the subscription settings, receive cultural suggestions and get in touch with other users, which reinforces the community aspect. On the left there is a friends list that shows with whom he/she can chat and plan a joint visit to an event. Visited events can be shared with "friends" or information about plays already attended can be exchanged. On the profile page, upcoming events, reminders of the next performances and the pre-selected events that can be booked, can be seen in the calendar. On the left, there is a small profile menu where the online consulting service can be accessed and one can change his/her profile settings. The block "Your interests" contains keywords about cultural topics from which one can select the ones that appeal the most. The personalised cultural suggestions are then calculated automatically by the algorithm and create a personal profile. In this way, one can adapt the offer to one's own interests and change the preferences at any time without any research effort. The "culture suggestions" mentioned above, which can be seen in the prototype in the middle, replace the "Culture Call" of the TheaGe. Apart from receiving it via email, it can otherwise be found now in the profile on the TheaGe website.

The **contact** page (see fig. 30) includes all information on possible questions, where, how and when the TheaGe can be reached, who the contact persons are for specific topics and where forms, maybe mentioned in the consulting phone call, can be downloaded. In comparison to the current website, the TheaGe's field offices are also listed on the contact page and linked to the corresponding pages. The map with the addresses is also visible on this subpage. In the menu bar you can also find the **TheaGe podcast** (see fig.26-27), because it is one of the crucial components of the concept. It is therefore important to draw the attention of the user to this special additional service. When he/she opens the page, he/she will find the calendar with the schedule of contributions, the contributions that have already been uploaded on the different topics of the month and an overview of the three broadcasting categories. In addition to the subscription function on the TheaGe website,

there is a direct link to Spotify, where one can also subscribe to the podcast. If the visitor to the website comes across the podcast for the first time and wants to get an idea of the basic concept, he/she will find information about the host and the motivation behind the podcast.

Regular listeners will also find a link to the discussion forum on the contributions available. There, they can discuss with the moderator and other members about different topics in more detail, which again emphasises and strengthens the community character.

The podcast about culture

The content and motivation

The podcast and radio contributions on the topic of culture already described in the press release pursue the goal of giving the listener a new approach to culture in Munich and to convince him/her that culture can be exciting, humorous and modern. The awareness of the TheaGe is indirectly increased and new members can be acquired, supported by the content and a clear design.

From various potential titles for the podcast series, such as "Freut mich Kunst" or "Kulturgut", we chose the working title **"Kultur per Du"**. This name intended to communicate that culture is accessible to everyone. It emphasised most clearly our intention to educate the listeners about culture, so that they can establish a personal relationship with it and be on a first-name basis with it, so to speak.

For the content concept behind the title, we developed three categories of contributions. The name of each category depended on the length of the contribution and the content addressed. Thus **"Kulturexpress"** contained short informative contributions with a running time of 20 minutes and offered a brief insight into different cultural traditions or art forms.

"Hinter dem Vorhang" (Behind the Curtain) reports for 40 minutes on Behind the Scenes of a respective event and included interviews with important protagonists and current cultural figures, such as actors, singers, musicians, directors, composers, scholars and many more.

The **"Thea Hour"**, based on the British tea hour, dealt with a topic in the time frame of one hour. Possible contributions may range from the history of the creation of individual plays and the lives of famous and influential personalities, to the founding history of Munich's venues.

In terms of content, we wanted to allow plenty of room for thematic diversity, which was at the same time oriented to the current programme of events in Munich and indirectly promoted the service of the TheaGe.

Culture was not only to be presented here as something sublime that hovers over people but should be locatable in the hearts of the listeners. We believe that emotional access can be created best through humour, conveying enthusiasm and a love of culture. This should be the goal of all the contributions.

The structure of the programme

Our team decided that a broadcasting schedule of two episodes per week and thus eight episodes per month would be appropriate (see fig. 15).

We consider this station rhythm necessary to remain anchored in the listener's memory as a service in the long term. In addition, we thought of other ways to involve the listener. With the help of competitions or ticket raffles in the discussion forum, to which only registered members of the TheaGe would have access, a reliable listener loyalty to our service could be generated. The discussion forum also was also created to invite people to see themselves as part of the TheaGe's community and to give them the feeling that one's opinion as a member had value for it.

To draw the listeners attention to our podcast, we considered the following advertising possibilities:

- outdoor advertising (flyers, ads, etc.)

- possible radio advertising/reporting in Munich and the surrounding area

- appearances by our presenters on other (cultural) podcasts and radio programmes

- advertising for the podcast on the back of tickets for cultural events

The speaker/presenter

Here it is up to the TheaGe to either choose a moderator who conducts interviews and who himself has a broad knowledge of Munich's cultural programme and historical expertise, or to use two moderators as opposite characters that would, accordingly, also hold opposing opinions.

The time sequence for an interview (see fig. 34)

(20 sec) exciting/controversial quote from the interviewee

(01 min) intro

(07 min) background info on the interviewee

(05 min) short plot of the opera/play

(25 min) interview

(02 min) event note

(40 sec) outro

Total (40 min)

Advantages for the TheaGe

A podcast like this could create a unique selling point for the TheaGe in the landscape of cultural mediators. Through this unique selling point, an increase of the awareness of the TheaGe in Munich could be created, as it approaches new target groups who would appreciate its educational mission and immediately associate it positively. This positive and

widespread image, in combination with the cooperation with other podcast platforms, coule lead to more visits to the website, whose content is now characterised by its clear structure. In addition, with growing success, a possible monetisation of the podcast could create a source of income for the TheaGe. By concentrating on a service through digital media, potential savings in the area of personal counselling would be created. To fully exploit the digital sphere and to be able to offer services on platforms (see fig. 31-33), interviews could also be accompanied with a camera. This way videos for the TheaGe's own YouTube channel could be produced.

Tools for creating the prototypes - website and podcast

Website

Production: Adobe InDesign

Podcast

Production: Android dictaphone of the smartphone, royalty-free music, Adobe After Effects, Adobe Final Cut Pro

Funding

Costs for the website and the podcast:

A final important position in the feasibility test was taken by funding.

In the following, we present our cost classification.

We divided these costs into one-off and ongoing cost factors.

One-off cost factors:

- The purchase of the equipment for recording the podcast

This includes: the cost of purchasing for a studio microphone, a suitable software for sound editing, a suitable PC for this purpose

- The cost of suitable insulation for the recording room and its mounting

- Costs for investing in a relaunch of the homepage according to our concept

Ongoing cost factors:

- The maintenance of the website and its upkeep

- Uploading and editing the podcast

- Salaries for the podcast production team and those responsible for the content of the website

- Possible fees for the presenter(s)

- Rent, if a recording studio would need to be rented

Cost overview:

Podcast:

Studio equipment:		
Microphone Editing software PC incl. hardware Suitable insulation incl. installation	350 euro 265 euro 1.125 euro 500 euro	
	Total:	2250 euro

The running costs were not included in our calculation. In addition, we assumed that the moderator would be working on a fee basis. The numbers show the most cost-effective realisation of our concept for the TheaGe.

Homepage:

In estimating the costs for the relaunch of the homepage, we assumed a lump sum of 13,000 for the creation of the homepage by an external agency. This reflected our suggestion to the TheaGe to have the homepage designed by students from the Munich University of Applied from the field of computer science as part of a further project. In this case, specifications would have to be determined in advance by the management of the TheaGe and issued to the students in the form of a specification sheet.

In summary, we assumed an investment requirement of approx. 15,000 Euros. Our calculation did not include any office furniture, etc., which we assumed would already be available. In addition, we assumed that the studio would be set up with no help from external companies.

Furthermore, we did not consider any running costs, as these depend largely on the actual degree of implementation that the TheaGe would wish to take for the podcast and the website. We assumed that through the improved information processing of the website, as well as through the podcast, less work would be needed to support/council members. The freed-up capacity would allow staff to take care of the podcast and the website.

Financial viability and sustainability

In the following, we will now take a closer look at the sustainability and financial viability of these solutions.

Possible funding options:

The first funding possibility we saw for the TheaGe's podcast or website was a funding from its own capacities. Then we also saw other potential financing concepts, presented in the following text.

We saw an attractive possibility in a funding support supported by a cultural foundation or through a funding programme of the federal government, the European Union or similar programmes. We believe that there is a lot of funding potential due to the non-profit and culture-building mission of the TheaGe.

Crowdfunding is a promising alternative, too, that is also independent of foundations. It should be emphasised here that the full amount of the investment required for this would be raised by the existing community and potential new customers. At the same time, the demand for this new special service of the TheaGe in the Munich area could be checked and tested. As an incentive to participate, donors could, depending on the amount, receive an annual membership or similar in return.

Carrying capacity:

Viability, as an important component of our solution, is now being assessed. It is essential for our concept to be profitable in the long run. In our opinion, this is given through the implementation of the podcast on other platforms, such as Spotify. Their new users could be sent forward to the homepage of the TheaGe. This way, these listeners could become aware of the TheaGe and become new members who regularly pay dues and buy tickets. This is admittedly only marginal at the beginning, but if the concept would be successful, it could become a potential source of income. In addition, there is the possibility of monetising the podcast as its use increases. The income depends heavily on the number of listeners per month.

Positive user feedback

"This can be a really **interesting and successful thing**, but I know that there are already other podcasts about culture, for example on MDR Kultur. That is why it might be **good to invest in an advertisement** to promote the podcast in the start. Maybe you could broadcast the podcast on the radio?" "Which radio stations do you listen to?" "I like to listen to Gong 96.3 or Bayern 3, Charivari."

"Can you **find the podcast on YouTube and subscribe to the channel**? That would be important to me, so that I could **get an information when a new podcast is available**. I can imagine listening to the podcast when I go to work on the tube."

"If it were available **for free on the TheaGe homepage**, I would be happy to subscribe and listen to the podcasts. **But the topics would have to be interesting** and **presented in a lively way**, otherwise it might be too boring for me and for the younger audience. The information at the end **about what's playing where and how to get tickets for it, I think is important**."

"I actually don't know enough about culture and what is in the cultural offer. If that would be my **regular source of information** that would **expand my knowledge, arouse my interest and would be free of charge** - I'd be in. Great voice by the way, really pleasant to listen to."

Next Steps

1. Publish a podcast as a radio broadcast in Munich

To raise the profile of the TheaGe in Munich and the surrounding area even more, we would recommend publishing the podcast as a radio programme on Munich radio. This additional platform would make it possible to arise the interest of new potential target groups. As podcasts might turn into a lucrative business model, more and more radio stations might use this medium for listener retention and marketing. As a result of our internet research, we were able to determine that all the major radio stations in Munich, including Bayern 1, Bayern 2, Bayern 3, Gong 96.3, Radio Arabella, Antenne Bayern, BR Klassik offer podcasts on economic, political, social and cultural topics.

2. Publish podcasts free of charge on radio.de

Radio.de is a free internet radio station with more than 30,000 international stations, web radios and podcasts and has over 3.5 million monthly users worldwide. The service can be searched by languages, cities and regions, music genres and topics.

The TheaGe could register its own podcast quickly and easily at radio.de. The first step would be to fill in an entry form with the RSSFeed of the podcast. After a few days, a message is sent via email asking if the podcast has been added to the radio.de database and under which link it can be found. Unfortunately, it is not yet possible to subscribe to the podcast via radio.de. It would nevertheless make it possible to gain a new, additional target group for the podcast free of charge.

3. Be active on the most popular podcast platforms

The selection of possible platforms is very large. In the following, an excerpt of attractive platforms is examined in more detail.

Apple's platform **"iTunes"** has achieved the remarkable status of market leader. This universal multimedia management software not only serves to play podcasts, but also gives podcast producers the opportunity to manage their contributions.

"Deezer" is a music streaming service from France. In addition to currently 53 million music titles, podcasts can also be streamed and uploaded via the platform.

"Spotify" turned into the most popular music streaming service on the market. It also offers podcasts. To upload a podcast for free, all you need is a Spotify account and a podcast RSS feed.

In contrast to "Spotify", **"Stitcher"** focuses only on radio and podcast services. This platform provides news and information services, on-demand internet radio, as well as podcasts from all areas.

On **"SoundCloud"**, musicians and podcasters can upload their tracks and make them accessible to their community. The difference to the previous platforms lies in the direct possibility of exchange with the community and other artists.

"Acast" lures potential podcasters with the motto: "The Future of Podcasts". The advantage is that the upload is very simple and works without registration. In return, however, the podcast is played with advertising.

4. Broadcast the podcast on the YouTube channel, to visualise it with appropriate videos or images.

With over 1.9 billion monthly active users, YouTube is one of the most successful global social platforms on the net. Through activities on this platform, the TheaGe would have the chance to reach an international audience and increase its reach. For this purpose, YouTube offers a subtitling function that allows content to be played in several languages simultaneously. In this way, the podcasts could be heard or "read" by an international audience. In addition to target group growth, YouTube also offers a variety of formats. Accordingly, interesting pictures or videos can be added to bring the topic of the podcast even closer to the listeners through visualisation.

Furthermore, it could be interesting for the listeners if they could not only hear but also see the presenter. To do this, he/she could simply be filmed while recording the podcast. It could create additional sympathy and a personal connection to the format and the content. YouTube also allows for monetisation through programmatic advertising placements, which could cover the cost of the podcast if necessary.

5. Continuing formats: Public Talks on Culture

To continue to raise awareness and arouse the interest of potential customers, the TheaGe could start regular activities such as Public Talks on Culture. The core of the events would be both informative and inspiring lectures with a particular cultural relevance. Artists, cultural practitioners and the team of the TheaGe would have the opportunity to present their art, their views and their contributions to culture and to discuss them with the audience. The face-to-face meetings with TheaGe members would also provide an opportunity to strengthen the relationship with the clients, to hear about their experiences, wishes and feedback, and receive or exchange information and thoughts.

Sources:

https://www.forbes.com/sites/jonlevy/2018/02/28/everything-you-need-to-know-to-start-your-ownpodcast-according-to-the-pros/

http://www.quotenmeter.de/n/100401/podcast-trend-grundrauschen-mit-prominenterunterstuetzung

https://www.brandwatch.com/de/blog/statistiken-youtube/

http://www.radio.de/

https://www.kulturstiftung.de/

https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Einkommen-Konsum-Living-Conditions/IT-Use/Publications/Downloads-IT-Use/private-households--ikt2150400197004.pdf?__blob=publicationFile

https://www.muenchen.de/rathaus/dam/jcr:72f49342-fc5e-49dd-b16baa5ecaccda5b/LHM_population_forecast_web.pdf

https://www.theage-muenchen.de

https://www.muenchen.de/rathaus/Stadtinfos/Statistik/Bev-lkerung/Monatlicher-Bestand.html

Media

Problem areas of the TheaGe website

Suchergebnis

Ihre Kartenbestellung wird während unserer Öffnungszeiten schnellstmöglich bearbeitet. Diese sind:
Mo - Do 8:30 - 17 Uhr und Fr 8:30 - 15 Uhr

Gesamt: 3 Veranstaltungen   Seite 1 von 1

Termin	Veranstaltung	Art	Spielstätte	
03.11.2019 So, 20:00	Ude & Friends	Diverse	Prinzregententheater	mehr...
05.11.2019 Di, 19:00	Das kalte Herz - fällt leider aus	Diverse	Künstlerhaus am Lenbachplatz, Festsaal	mehr...
06.11.2019 Mi, 19:00	Das kalte Herz - fällt leider aus	Diverse	Künstlerhaus am Lenbachplatz, Festsaal	mehr...

1
zurück zur Suche

Fig.1 Event search

Stückebeschreibung - 224

Aida

Oper von Giuseppe Verdi

Die tragische Liebesgeschichte zwischen der unerkannt als Sklavin lebenden äthiopischen Königstochter Aida und dem siegreichen Feldherrn Radames, der zum Verräter wird, ist zugleich eine moderne Parabel über Kriegslust, Feindeshass und Nationalismus. Verdi hatte Aida als eine Oper der Superlative konzipiert: prunkvolle Chorszenen und mitreißende Marschrhythmen, lyrische Naturschilderungen, prächtige Arien und romantische Duette im exotischen Kolorit. Der Triumphmarsch mit seinen schmetternden Fanfaren und prächtigen Chören markiert einen der Höhepunkte der "Großen Italienischen Oper". Christof Nel präsentiert eine entschlackte, der Ästhetik verpflichtete Aida-Interpretation in einem modernen Festungsgebäude im Bauhaus-Stil. Statt ägyptischer Pyramiden und Palmen: schwarz-weiße, schlichte Kostüme. Der Klang ist beeindruckend klar und präzise, sogar in den Verdi-typischen Chor-Massenszenen. Das bewegende Schlussbild: Auf der leeren Bühne steht der Chor im Halbkreis um das sterbende Paar in einem Licht-Gefängnis. Radames hält die blutverschmierte Aida im Schoß - das berühmte Pieta-Motiv. "Lebwohl, o Erde! Leb wohl, Tal der Tränen!"

zurück zur Übersicht

Fig.2 Play description

Veranstaltung

#Genesis, A Starting Point (Münchner Kammerspiele (Kammer 1))	mehr...
Agrippina (Prinzregententheater)	mehr...
Aida (Nationaltheater)	mehr...
Alceste (Nationaltheater)	mehr...
Alice (Metropoltheater)	mehr...
Alice im Wunderland (Nationaltheater)	mehr...
América (Münchner Kammerspiele (Kammer 1))	mehr...
Amphitryon (Residenz Theater)	mehr...
Anna Karenina (Nationaltheater)	mehr...
Arabella (Nationaltheater)	mehr...
Ariadne auf Naxos (Nationaltheater)	mehr...
Baumeister Solness, Drama von Henrik Ibsen (Münchner Volkstheater)	mehr...
Boris Godunow (Nationaltheater)	mehr...
Caligulavon Albert Camus (Münchner Volkstheater)	mehr...
Carmen (Nationaltheater)	mehr...
Caspar Western Friedrich (Münchner Kammerspiele (Kammer 1))	mehr...
Così fan tutte (Cuvilliestheater - Gärtnerplatztheater)	mehr...
Così fan tutte (Nationaltheater)	mehr...
Dantons Tod (Gärtnerplatztheater)	mehr...
Das Bildnis des Dorian Gray (Münchner Volkstheater, kleine Bühne)	mehr...
Das Ende des Regens (Metropoltheater)	mehr...
Das Leben des Vernon Subutex (Münchner Kammerspiele (Kammer 1))	mehr...
Das Schloss (Münchner Volkstheater)	mehr...
Der Barbier von Sevilla (Nationaltheater)	mehr...
Der Brandner Kaspar und das ewig' Leben (Münchner Volkstheater)	mehr...

Fig.3 Play description

Start Kontakt FAQ Teilnehmer werben Newsletter Suche

Über uns   Unser Angebot   Ihre Vorteile   Anmeldung   Veranstaltungen & Tickets   Kultur-Extras

Veranstaltungssuche Last Minute Service Monatsprogramm Tipps & aktuelle Meldungen Stückebeschreibungen Spielstätten

Fig.4 Menu levels

Idea-Finding-Process

Fig.5 Brainstorming

Fig.6 Storyboard. User experience of a podcast listener

Das mögliche Potenzial von Podcasts

Fig. 7

Durchschnittliche Nutzung des Internets durch Personen[1]

Altersgruppen	Jeden Tag oder fast jeden Tag	Mindestens einmal in der Woche	Weniger als einmal die Woche
	Angaben in %		
Insgesamt	90	8	2
10 bis 15 Jahre	89	9	/
16 bis 24 Jahre	99	/	/
25 bis 44 Jahre	98	(2)	/
45 bis 64 Jahre	88	9	3
65 Jahre und älter	70	21	8

1: Personen, die das Internet im ersten Quartal 2019 genutzt haben.

/ = Keine Angabe, da aufgrund der geringen Personenzahlen (weniger als 50 Personen) der Zahlenwert nicht sicher genug ist.

( ) = Aussagewert eingeschränkt, da der Zahlenwert aufgrund der Personenzahlen (50 bis unter 100 Personen) statistisch relativ unsicher ist.

Ergebnisse aus der Erhebung zur Nutzung von Informations- und Kommunikationstechnologien in privaten Haushalten (IKT).

Stand 5. September 2019

Fig. 8

Die Ergebnisse der aktuellen Bevölkerungsprognose 2017 bis 2040 in der Übersicht:

Einwohnerentwicklung 2017 bis 2040

absolut	+293.253
relativ	+18,8%

Kennziffer	2017	2040
Einwohnerzahl	1.557.190	1.850.443
Geburten	17.629	20.376
Sterbefälle	11.499	13.298
Jugendquotient	25,1	26,4
Altenquotient	26,2	27,2
Durchschnittsalter	41,2	41,3
Ausländeranteil	27,2%	33,5%

Einwohnerstand: 31.12.2017
Datenquelle: Zentrales Informationsmanagement – und Analysesystem (ZIMAS), Statistisches Amt.

Der Einwohnerbegriff umfasst die Wohnberechtigten, das heißt Einwohnerinnen und Einwohner am Haupt- und Nebenwohnsitz zum 31.12. eines Jahres.

Der Jugendquotient ist der Anteil der unter 20-Jährigen an den 20 bis 64-Jährigen, in Hundert.
Der Altenquotient ist der Anteil der ab 65-Jährigen an den 20 bis 64-Jährigen, in Hundert.

Fig. 9

P   Personen mit Informations- und Kommunikationstechnologien (IKT) in privaten Haushalten 2018, Berichtszeitraum 1. Quartal 2018
P3   Einkäufe und Bestellungen über das Internet (E-Commerce)

P3.4   Waren und Dienstleistungen 3/3

Lfd. Nr.	Gegenstand der Nachweisung	Onlineeinkäufer/-innen in den letzten zwölf Monaten	Art der Waren oder Dienstleistungen, die für den privaten Gebrauch in den letzten zwölf Monaten über das Internet gekauft/bestellt wurden [1]			
			Telekommunikationsdienste (z. B. DSL-, TV- oder Handyverträge)	Urlaubsunterkünfte (z. B. Hotelreservierung)	Andere Reisedienstleistungen (z. B. Fahrkarten oder Mietwagen)	Eintrittskarten (z. B. für Theater, Kino, Musik, Sport)
		1 000	%			
	Personen ab 10 Jahren					
1	Deutschland	50 080	22	42	34	41
2	Früheres Bundesgebiet (ohne Berlin)	40 967	22	42	35	41
3	Neue Länder einschl. Berlin	9 112	20	41	31	38
	Alter und Geschlecht davon im Alter von . . . bis . . . Jahren					
4	10 – 15	1 297	(8)	/	/	(11)
5	16 – 24	6 210	17	24	28	42
6	25 – 44	19 078	25	47	39	49
7	45 – 64	18 072	21	45	34	39
8	65 Jahre und älter	5 423	20	38	30	24
9	Männlich	25 827	25	41	35	40
	davon im Alter von . . . bis . . . Jahren					
10	10 – 15	725	/	/	/	/
11	16 – 24	3 231	19	19	23	36
12	25 – 44	9 604	30	46	41	48
13	45 – 64	9 123	25	47	37	40
14	65 Jahre und älter	3 143	23	42	30	26
15	Weiblich	24 253	18	42	34	42
	davon im Alter von . . . bis . . . Jahren					
16	10 – 15	572	/	/	/	/
17	16 – 24	2 978	15	30	34	48
18	25 – 44	9 474	21	48	37	50
19	45 – 64	8 949	18	44	32	37
20	65 Jahre und älter	2 280	16	33	30	23
	Personen ab 16 Jahren					
	Soziale Stellung					
21	Erwerbstätige [2]	34 531	23	47	38	47
22	Arbeitslose	1 559	(17)	(13)	(17)	18
23	Schüler/-innen und Studierende	3 036	21	27	36	46
24	Rentner/-innen und andere nichterwerbstätige Personen [3]	9 656	20	35	26	26
	Bildungsstand [4]					
25	Niedrig	7 150	15	16	16	25
26	Mittel	27 738	22	42	32	40
27	Hoch	13 895	27	58	51	54

1) Prozentanteile jeweils bezogen auf diejenigen Online-Einkäufer/-innen der letzten zwölf Monate, die Angaben zur Bestellung/ zum Kauf der jeweiligen Waren oder Dienstleistungen gemacht haben.
2) Einschließlich mithelfende Familienangehörige, Personen im freiwilligen sozialen Jahr/ökologischen Jahr, freiwilligen Wehrdienst oder Bundesfreiwilligendienst.
3) Einschließlich Hausfrau/Hausmann, Personen in Elternzeit, dauerhaft erwerbsunfähige Personen, sonstige nichterwerbstätige Personen.
4) Bildungsstand nach der internationalen Bildungsklassifikation (ISCED) 2011.

Fig.10

Die Bevölkerung 1) nach Altersgruppen am 31.12.2018

Altersgruppe von . . . bis . . . Jahre	Insgesamt		davon			
			männlich		weiblich	
	absolut	in % aller Einwohner/innen	absolut	in % der Altersgruppe	absolut	in % der Altersgruppe
unter 6	91 301	5,9	46 554	51,0	44 747	49,0
6 - 14	108 858	7,1	55 689	51,2	53 169	48,8
15 - 17	33 195	2,2	17 154	51,7	16 041	48,3
18 - 20	42 069	2,7	21 525	51,2	20 544	48,8
21 - 25	104 537	6,8	52 181	49,9	52 356	50,1
26 - 30	149 047	9,7	73 162	49,1	75 885	50,9
31 - 35	143 347	9,3	73 062	51,0	70 285	49,0
36 - 40	125 403	8,1	63 882	50,9	61 521	49,1
41 - 45	107 183	6,9	55 401	51,7	51 782	48,3
46 - 59	297 038	19,3	153 543	51,7	143 495	48,3
60 - 64	73 968	4,8	35 485	48,0	38 483	52,0
65 - 74	126 122	8,2	57 034	45,2	69 088	54,8
75 - 84	106 928	6,9	45 763	42,8	61 165	57,2
85 - 89	21 057	1,4	7 783	37,0	13 274	63,0
90 - 94	9 494	0,6	2 859	30,1	6 635	69,9
95 und älter	2 664	0,2	586	22,0	2 078	78,0
Zusammen	1 542 211	100,0	761 663	49,4	780 548	50,6

Fig.11

P   Personen mit Informations- und Kommunikationstechnologien (IKT) in privaten Haushalten 2018, Berichtszeitraum 1. Quartal 2018
P3   Einkäufe und Bestellungen über das Internet (E-Commerce)

P3.1 Einkaufen über das Internet

Lfd. Nr.	Gegenstand der Nachweisung	Internetnutzer/-innen in den letzten zwölf Monaten	Jemals Einkäufe/Bestellungen über das Internet für den privaten Gebrauch getätigt		Zeitpunkt von zuletzt gekauften/bestellten Waren oder Dienstleistungen		
			ja	nein	innerhalb der letzten drei Monate	vor mehr als drei Monaten, aber innerhalb des letzten Jahres	vor mehr als einem Jahr
		1 000	%				
	Personen ab 10 Jahren						
1	Deutschland	65 319	83	17	67	10	6
2	Früheres Bundesgebiet (ohne Berlin)	52 969	83	17	68	10	6
3	Neue Länder einschl. Berlin	12 350	81	20	65	9	7
	Alter und Geschlecht davon im Alter von ... bis ... Jahren						
4	10 - 15	4 449	32	68	23	7	(3)
5	16 - 24	7 766	84	16	70	11	(4)
6	25 - 44	20 546	96	4	86	7	3
7	45 - 64	22 912	87	14	69	10	8
8	65 Jahre und älter	9 647	66	34	43	13	10
9	Männlich	33 265	84	16	68	10	6
	davon im Alter von ... bis ... Jahren						
10	10 - 15	2 299	34	66	25	(7)	/
11	16 - 24	4 087	84	16	68	11	(5)
12	25 - 44	10 479	96	(4)	84	8	(4)
13	45 - 64	11 455	88	12	70	9	8
14	65 Jahre und älter	4 945	74	26	50	14	10
15	Weiblich	32 054	81	19	66	9	5
	davon im Alter von ... bis ... Jahren						
16	10 - 15	2 150	30	70	20	(7)	/
17	16 - 24	3 678	84	16	71	10	/
18	25 - 44	10 067	97	(3)	88	6	(3)
19	45 - 64	11 457	85	15	67	12	7
20	65 Jahre und älter	4 702	58	42	36	12	10
	Personen ab 16 Jahren						
	Soziale Stellung						
21	Erwerbstätige [1]	39 643	92	8	79	9	5
22	Arbeitslose	2 158	82	18	58	(15)	(9)
23	Schüler/-innen und Studierende	3 929	81	19	68	10	(4)
24	Rentner/-innen und andere nichterwerbstätige Personen [2]	15 140	73	27	52	12	9
	Bildungsstand [3]						
25	Niedrig	10 638	74	26	54	13	7
26	Mittel	34 283	87	13	72	9	6
27	Hoch	15 949	92	8	79	8	5

1) Einschließlich mithelfende Familienangehörige, Personen im freiwilligen sozialen Jahr/ökologischen Jahr, freiwilligen Wehrdienst oder Bundesfreiwilligendienst.
2) Einschließlich Hausfrau/Hausmann, Personen in Elternzeit, dauerhaft erwerbsunfähige Personen, sonstige nichterwerbstätige Personen.
3) Bildungsstand nach der internationalen Bildungsklassifikation (ISCED) 2011.

Fig.12

P   Personen mit Informations- und Kommunikationstechnologien (IKT) in privaten Haushalten 2018, Berichtszeitraum 1. Quartal 2018
PG   Erfasste und hochgerechnete Personen, Personen in Anzahl und 1 000 (Grundgesamtheiten)

PG1 Internetnutzer/-innen und Online-Einkäufer/-innen

Lfd. Nr.	Gegenstand der Nachweisung	Alle Personen		Internetnutzer/-innen		Internetnutzer/-innen in den letzten drei Monaten		Internetnutzer/-innen in den letzten zwölf Monaten		Online-Einkäufer/-innen in den letzten drei Monaten		Online-Einkäufer/-innen in den letzten zwölf Monaten	
		erfasste	hochge-rechnete	erfasste	hochge-rechnete	erfasste	hochge-rechnete	erfasste	hochge-rechnete	erfasste	hochge-rechnete	erfasste	hochge-rechnete
		Anzahl	1 000	Anzahl	1 000	Anzahl	1 000	Anzahl	1 000	Anzahl	1 000	Anzahl	1 000
	Personen ab 10 Jahren												
1	Deutschland	21 930	74 019	20 289	66 484	19 750	64 424	19 984	65 319	13 308	43 862	15 120	50 080
2	Früheres Bundesgebiet (ohne Berlin)	17 513	59 590	16 257	53 769	15 860	52 233	16 048	52 969	10 816	35 887	12 279	40 967
3	Neue Länder einschl. Berlin	4 417	14 430	4 032	12 715	3 890	12 191	3 936	12 350	2 492	7 975	2 841	9 112
	Alter und Geschlecht davon im Alter von ... bis ... Jahren												
4	10 - 15	2 312	4 502	2 285	4 451	2 269	4 418	2 284	4 449	520	1 004	673	1 297
5	16 - 24	2 282	7 804	2 279	7 784	2 269	7 725	2 276	7 766	1 624	5 394	1 854	6 210
6	25 - 44	4 930	20 688	4 920	20 603	4 904	20 516	4 910	20 546	4 300	17 606	4 618	19 078
7	45 - 64	8 024	24 621	7 720	23 394	7 480	22 506	7 586	22 912	5 474	15 686	6 210	18 072
8	65 Jahre und älter	4 382	16 403	3 085	10 252	2 828	9 259	2 928	9 647	1 390	4 171	1 765	5 423
9	Männlich	10 318	36 563	9 670	33 841	9 432	32 900	9 523	33 265	6 350	22 637	7 213	25 827
	davon im Alter von ... bis ... Jahren												
10	10 - 15	1 230	2 327	1 215	2 299	1 206	2 281	1 215	2 299	307	574	388	725
11	16 - 24	1 102	4 109	1 101	4 102	1 097	4 072	1 099	4 087	769	2 775	890	3 231
12	25 - 44	2 114	10 571	2 107	10 511	2 100	10 462	2 103	10 479	1 803	8 758	1 959	9 604
13	45 - 64	3 693	12 263	3 572	11 730	3 467	11 285	3 504	11 455	2 613	8 061	2 905	9 123
14	65 Jahre und älter	2 179	7 293	1 675	5 200	1 562	4 800	1 602	4 945	858	2 469	1 071	3 143
15	Weiblich	11 612	37 456	10 619	32 642	10 318	31 524	10 461	32 054	6 958	21 225	7 907	24 253
	davon im Alter von ... bis ... Jahren												
16	10 - 15	1 082	2 175	1 070	2 151	1 063	2 137	1 069	2 150	213	430	285	572
17	16 - 24	1 180	3 695	1 178	3 682	1 172	3 653	1 177	3 678	855	2 619	964	2 978
18	25 - 44	2 816	10 118	2 813	10 092	2 804	10 054	2 807	10 067	2 497	8 848	2 659	9 474
19	45 - 64	4 331	12 358	4 148	11 664	4 013	11 221	4 082	11 457	2 861	7 626	3 305	8 949
20	65 Jahre und älter	2 203	9 110	1 410	5 053	1 266	4 460	1 326	4 702	532	1 702	694	2 280
	Personen ab 16 Jahren												
	Soziale Stellung												
21	Erwerbstätige [3]	10 591	40 449	10 477	39 894	10 366	39 367	10 427	39 643	8 387	31 169	9 228	34 531
22	Arbeitslose	720	2 465	677	2 291	624	2 098	642	2 158	390	1 245	471	1 559
23	Schüler/-innen und Studierende	1 808	3 940	1 804	3 933	1 801	3 922	1 803	3 929	1 303	2 652	1 481	3 036
24	Rentner/-innen und andere nichterwerbstätige Personen [2]	6 499	22 663	5 046	15 916	4 690	14 620	4 828	15 140	2 708	7 792	3 267	9 656
	Bildungsstand [3]												
25	Niedrig	2 270	13 797	1 884	10 927	1 809	10 413	1 842	10 638	973	5 751	1 208	7 150
26	Mittel	9 782	38 890	8 830	34 966	8 521	33 742	8 659	34 283	6 173	24 515	6 995	27 738
27	Hoch	7 566	16 829	7 290	16 140	7 151	15 851	7 199	15 949	5 642	12 592	6 244	13 895

Fig.13

P1.5 Mobile Internetnutzung

Lfd. Nr.	Gegenstand der Nachweisung	Internetnutzer/-innen in den letzten drei Monaten	Mobile Internetnutzung [1]				
			Zusammen	Handy/ Smartphone	Laptop	Tablet	Andere mobile Geräte (z. B. Media-Player, E-Book-Reader, Smart Watch)
		1 000	%				
	Personen ab 10 Jahren						
1	Deutschland	64 424	85	83	23	21	7
2	Früheres Bundesgebiet (ohne Berlin)	52 233	85	84	24	21	8
3	Neue Länder einschl. Berlin	12 191	82	80	21	19	6
	Alter und Geschlecht davon im Alter von . . . bis . . . Jahren						
4	10 - 15	4 418	92	91	10	11	(4)
5	16 - 24	7 725	98	98	25	17	9
6	25 - 44	20 516	96	96	31	26	10
7	45 - 64	22 506	81	79	24	23	7
8	65 Jahre und älter	9 259	54	51	11	12	3
9	Männlich davon im Alter von . . . bis . . . Jahren	32 900	85	83	26	23	8
10	10 - 15	2 281	91	90	10	11	(5)
11	16 - 24	4 072	98	97	24	18	11
12	25 - 44	10 462	96	95	34	29	12
13	45 - 64	11 285	81	79	28	27	7
14	65 Jahre und älter	4 800	54	52	13	14	(3)
15	Weiblich davon im Alter von . . . bis . . . Jahren	31 524	85	84	21	19	7
16	10 - 15	2 137	93	93	10	11	/
17	16 - 24	3 653	98	98	27	16	(6)
18	25 - 44	10 054	97	96	27	24	8
19	45 - 64	11 221	80	79	20	20	7
20	65 Jahre und älter	4 460	53	51	9	10	/
	Personen ab 16 Jahren						
	Soziale Stellung						
21	Erwerbstätige [2]	39 367	91	90	29	26	9
22	Arbeitslose	2 098	77	75	(16)	(15)	/
23	Schüler/-innen und Studierende	3 922	98	98	27	16	7
24	Rentner/-innen und andere nichterwerbstätige Personen [3]	14 620	63	61	13	13	4
	Bildungsstand [4]						
25	Niedrig	10 413	85	84	17	14	(5)
26	Mittel	33 742	83	82	23	22	8
27	Hoch	15 851	86	83	32	26	9

1) Außerhalb des Zuhauses/des Arbeitsplatzes.
2) Einschließlich mithelfende Familienangehörige, Personen im freiwilligen sozialen Jahr/ökologischen Jahr, freiwilligen Wehrdienst oder Bundesfreiwilligendienst.
3) Einschließlich Hausfrau/Hausmann, Personen in Elternzeit, dauerhaft erwerbsunfähige Personen, sonstige nichterwerbstätige Personen. –
4) Bildungsstand nach der internationalen Bildungsklassifikation (ISCED) 2011.

Fig.14

Prototype

31.12 **Hinter dem Vorhang**
mit der Opersängerin Sofia Fomina

Di. 07.01 19 Uhr
Die Fledermaus

07.01 **Kulturexpress**
Jazz.Wer?Wie?Was?

Sa. 18.01 20 Uhr
Kinga Glyk (Bass) & Band, Jazz

14.01 **Kulturexpress**
Kulturtraditionen Afrikas im Laufe
der Jahre

Mo. 27.01., 19:30 Uhr
Mother Afrika: New Stories from
Khayelitsha
Winston Ruddle's Circus der Sinne

21.01 **Hinter dem Vorhang**
mit Ulrich Rasche.Woyzeck: «guter
Kerl und armer Teufel»

Fr. 31.01 19:30 Uhr
Woyzeck

03.01 **Thea-Stunde**
über Aram Chatschaturjan

So. 19. 18 Uhr
Spartacus

10.01 **Thea-Stunde**
Russische Musik.

Do. 16.01 20 Uhr,
Prokofjew: Konzert Nr. 2 g-Moll op. 16
Tschaikowsky: Symphonie Nr. 4 f-Moll

17.01 **Thea Stunde**
«Mephisto» von Klaus Mann,
historische und künstlerische
Parallelen

Do.-Sa. 16.-25.01 20 Uhr
Mephisto: Schauspiel nach dem
Roman von Klaus Mann

24.01 **Thea-Stunde**
Beethoven.Was jeder über ihn
wissen sollte.

So. 16.02 20 Uhr
Beethoven-Akademie

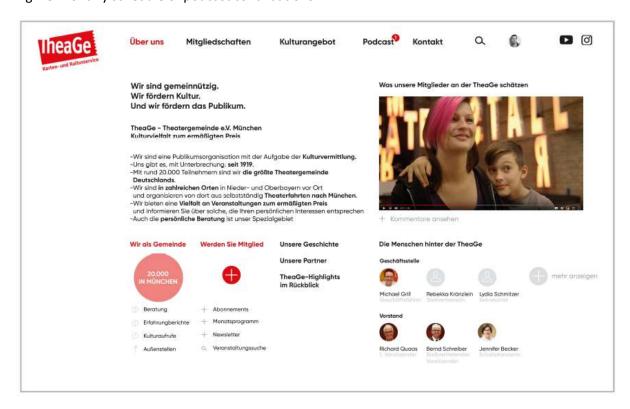Fig. 15 Monthly schedule of podcast contributions
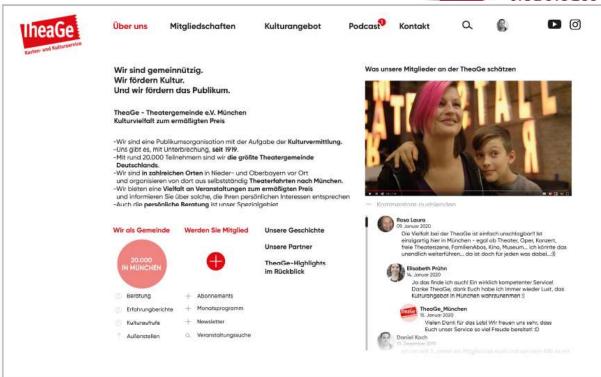

Fig. 16 Homepage Frontpage
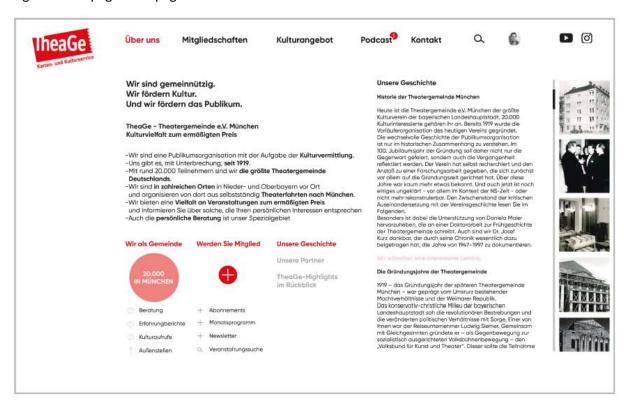
Fig. 17 Homepage Frontpage
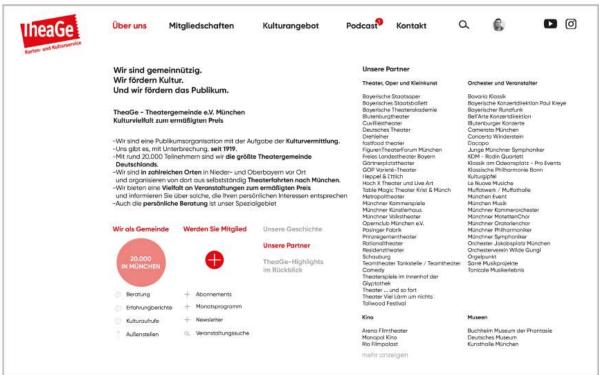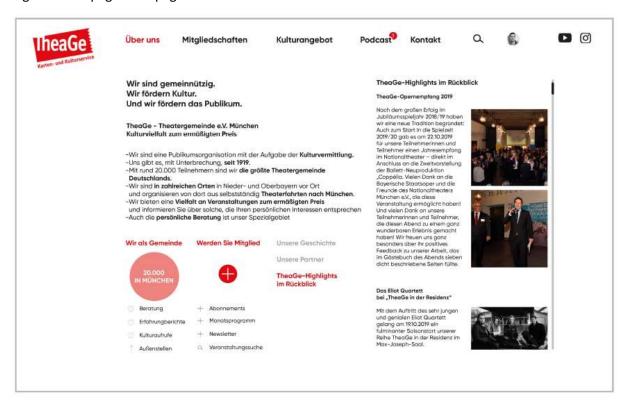

Fig. 18 Homepage Frontpage
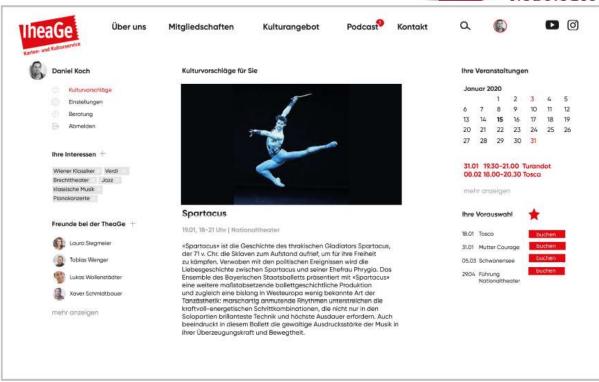
Fig. 19 Homepage Frontpage

Fig. 20 Homepage Frontpage

Fig. 21 User account

TheaGe
Karten- und Kulturservice

Über uns Mitgliedschaften Kulturangebot Podcast Kontakt

Werden Sie Mitglied der Theatergemeinde München!

Sie sind an der Vielfalt der Kultur in München interessiert und wollen dabei sein - mit möglichst wenig Aufwand und viel Komfort?

Mit unseren Mitgliedsausweis bekommen Sie regelmäßig Vorschläge für Veranstaltungen der Münchner Spielstätten für jeden Geschmack.
Wir geben Ihnen einen Überblick über das aktuelle Kulturgeschehen und alle unsere Angebote, für die Sie Karten zum ermäßigten Preis bestellen können.

Und wenn Sie noch mehr Kultur wünschen, wären unsere Abos genau das richtige für Sie.

Außerdem können Sie Kulturreisen, Führungen und weitere Kultur-Extras buchen.

Ihre Vorteile als Mitglied der TheaGe

✓ Ermäßigte Kartenpreise (10-20 %)

✓ Keine Vorverkaufsgebühren, keine Vorkasse

✓ regelmäßige Information und Inspiration

✓ Monatlich über 250 Veranstaltungen zur Auswahl

✓ Nur 29 € Jahresbeitrag

Basis-Mitgliedschaft

29 € Jahresbeitrag

-ermäßigte Kartenpreise
-regelmäßige Inspiration und Information
-250 Veranstaltungen monatlich

Nachmittags-Abo

11 € pro Spieljahr

-5-6 Veranstaltungen
-Sonntage, Samstage und Feiertage
-ermäßigte Kartenpreise für das Gesamtangebot

anmelden

Familien-Abo

45 € pro Kind
85 € pro Erwachsenem

-Familienveranstaltungen
-ermäßigte Kartenpreise für das Gesamtangebot

Konzert-Abo

11 € pro Jahr

-5-6 Konzerte
-ermäßigte Kartenpreise für das Gesamtangebot

Gemischtes Geschenk-Abo

149 €

-1 Konzert
-1 Oper
-1 Sprechtheater

Schauspiel-Abo

87 €

-3 Sprechtheater
-ermäßigte Kartenpreise für das Gesamtangebot

Häufige Fragen

Wie komme ich über die TheaGe an Karten?

Kann ich auch Karten für Veranstaltungen bestellen, für die ich keinen Kulturaufruf erhalten habe?

Ich würde die Veranstaltung, die mir im Kulturaufruf vorgeschlagen wird, gerne besuchen, kann aber an dem angegebenen Termin nicht.

Was passiert, wenn ich für die in den Kulturaufrufen vorgeschlagenen Veranstaltungen keine Karten kaufe?

Ich möchte zu einer bestimmten Veranstaltung Freunde mitnehmen, die nicht Teilnehmer der TheaGe sind. Bekomme ich für sie auch ermäßigte Karten über die TheaGe?

Wie komme ich über die Theatergemeinde an Opernkarten?

Gibt es bei der TheaGe zusätzlich ermäßigte Angebote für Schüler und Studenten?

Gibt es bei der TheaGe zusätzliche Ermäßigungen für Schwerbehinderte?

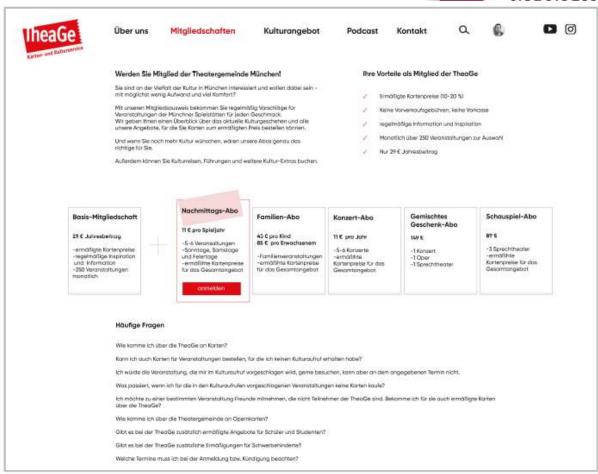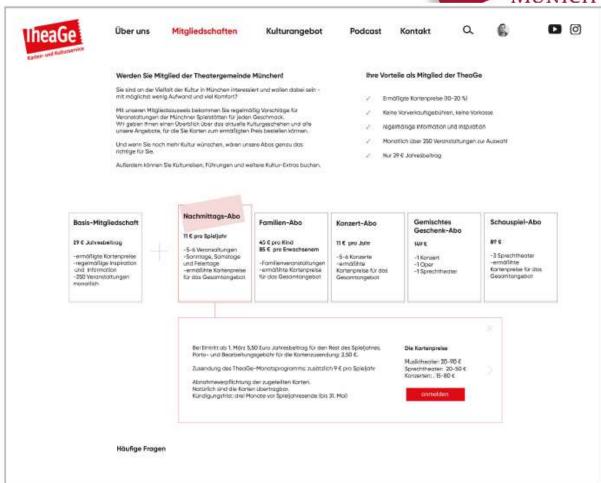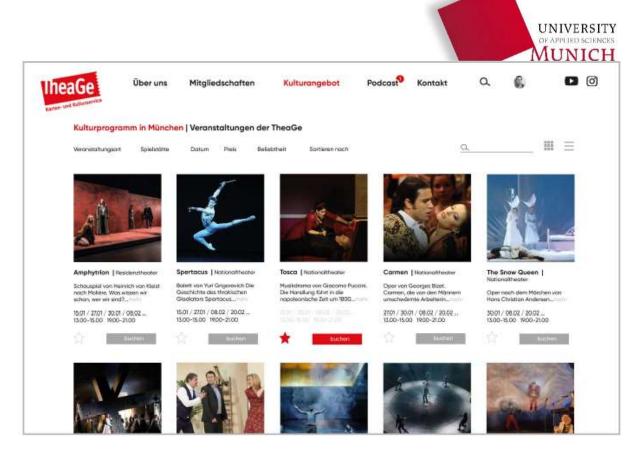Welche Termine muss ich bei der Anmeldung bzw. Kündigung beachten?
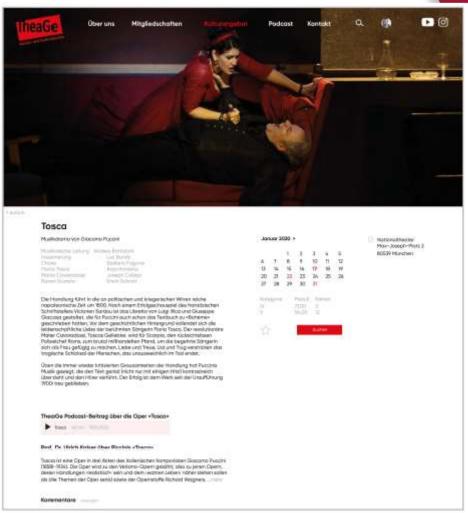
Fig. 22 Memberships

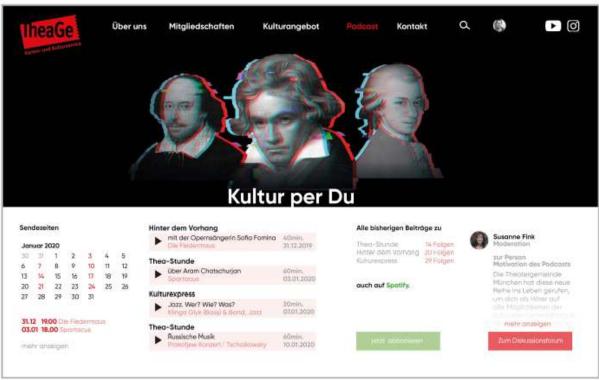Fig. 23 Memberships

Fig. 24 Event search
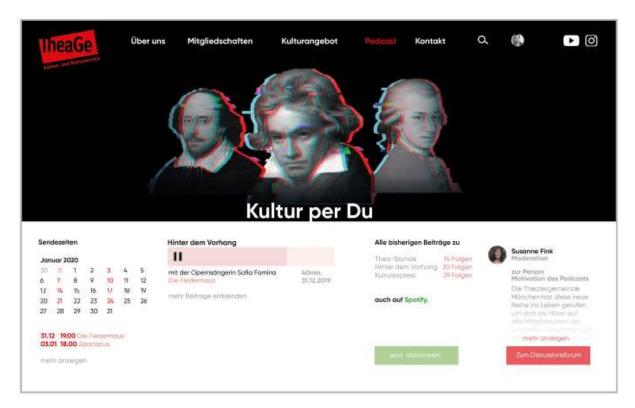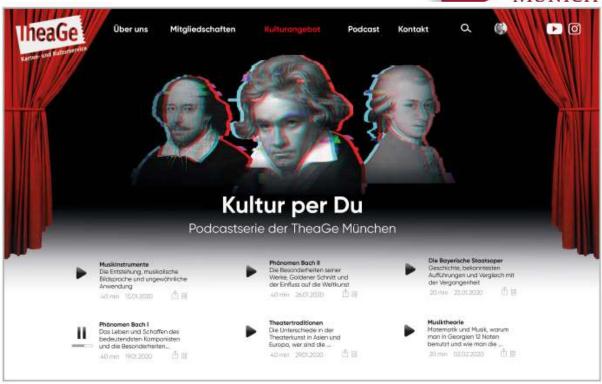
Fig. 25 Event page
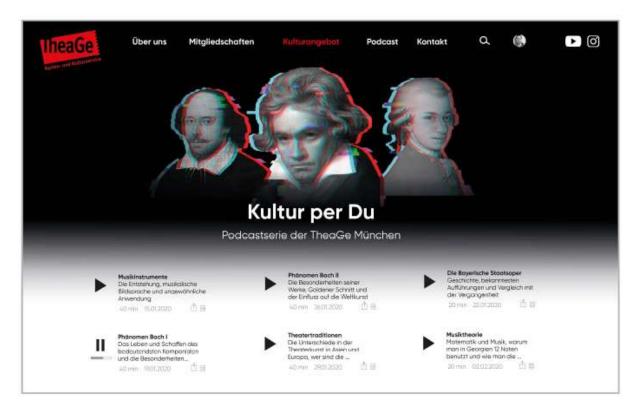
Fig. 26-27 Podcast page

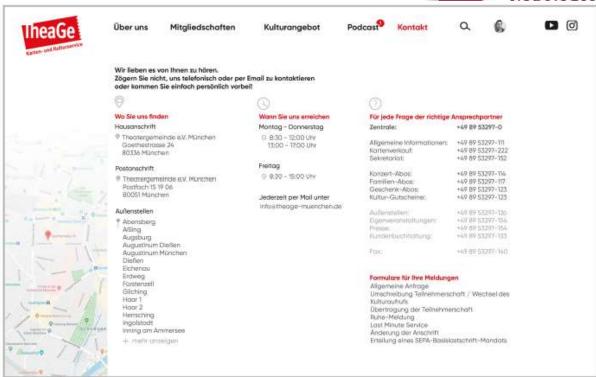Image 28-29 Podcast page, old version
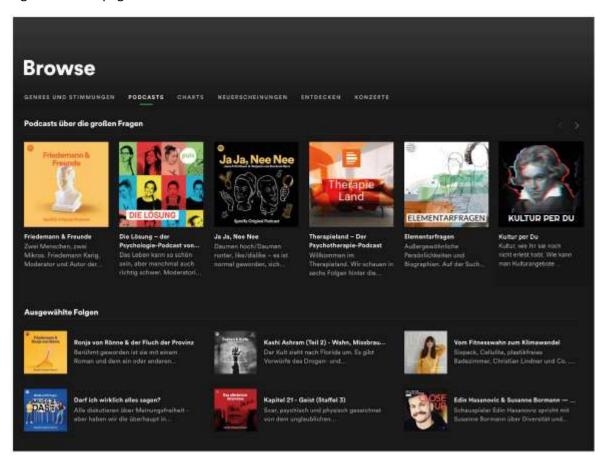
Fig. 30 Contact page

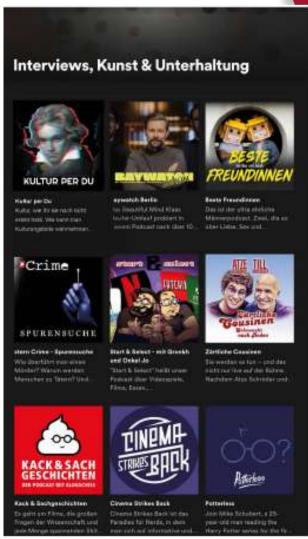Fig. 31 Spotify view, desktop version
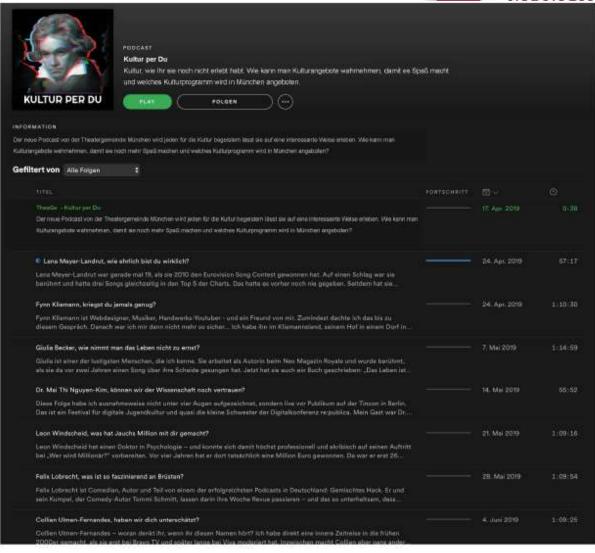
Fig. 32 Spotify, mobile view

Fig. 33 Spotify, podcasts list

Intro

(energetic background music)

Hello, I'm Susanne Fink and this is "Kultur per Du". Here I always spend a good forty minutes with people from very different areas of the cultural world, between music and theatre, present and past.

My aim is to give you an exciting insight into Munich's cultural landscape and to do so in a lively and well-founded way. "Culture per Du" is intended to allow you, me and my guests to share in the enthusiasm for cultural experiences, because you can immerse yourself much further into the world of creative minds than previously thought. Every Sunday we now take a look at the cultural scene in Munich. For this episode, I met Daniel Johannsen, the tenor of the Munich Bach Orchestra. He plays a leading role in this year's Christmas Oratorio and will now tell us, you and me, a few things about the genius of Johann Sebastian and the special features of the cantatas from the perspective of a tenor! We'll talk about the highlights of the pieces, but also about the challenges that a tenor has to face.

Outro

(energetic background music)

Thank you for this interesting insight into the background of this oratorio!

A good forty minutes with "Culture per Du". I am overjoyed about all the exciting background information that I could only get from someone who is very close to the action and I am already looking forward to next week!

Daniela Kranz will be my guest there and will tell us more about her direction of "Ronja Robber's Daughter".

If you don't want to miss this episode and all the ones to come, subscribe now directly to "Kultur per Du" on Spotify or on our website of the Theatre Society Munich. There you can listen to all the previous and current episodes whenever you want and see an overview of what's still to come.

As a registered listener with us, the TheaGe, you can even make requests for topics, discuss them with me in the forum and participate in ticket sales.

Those of you who are now really keen to see the Christmas Oratorio in the Gasteig can order your ticket there. Enjoy Bach's cantatas with your own ears on 22.12.2019 at 7 pm in the Philharmonie of the Munich Gasteig.

Thanks for listening and see you next week!

Your Susanne

Fig. 34 Example of a podcast contribution, intro and outro