



**„TANZFONDS ERBE – FUNDING FOR
ARTISTIC PROJECTS DEDICATED TO
THE CULTURAL HERITAGE OF DANCE
– AN INITIATIVE BY THE GERMAN
FEDARAL CULTURAL FOUNDATION“**

STUDY FOR AN EXTERNAL EVALUATION OF THE FUNDING INITIATIVE
ON BEHALF OF DIEHL+RITTER gUG - SHORT VERSION

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1 TASK AND PROCEDURE

After the end of Tanzplan Deutschland in 2011, the German Federal Cultural Foundation (KSB) initiated two dance funds: TANZFONDS ERBE – Funding for artistic projects dedicated to the cultural heritage of dance, and TANZFONDS PARTNER – Funding for partnerships between dance institutions and schools.

Madeline Ritter, the former director of Tanzplan Deutschland, and Ingo Diehl, the former director of Tanzplan Deutschland's educational programme, were responsible for the content-related conception of both funds. DIEHL+RITTER gUG, the non-profit entrepreneurial company they founded, is the management agency for both projects. Madeline Ritter is project director of TANZFONDS ERBE.

In agreement with the KSB, DIEHL+RITTER gUG commissioned an evaluation study for the TANZFONDS ERBE funding initiative at the start of November 2014. As a result of a tendering process, the contract for an external evaluation of TANZFONDS ERBE was awarded to Dr Cornelia Dümcke, CULTURE CONCEPTS. This study documents the results of the evaluation.

Task

Subject matter of the evaluation are the 32 projects funded by TANZFONDS ERBE in two phases between 2012 and 2014 (see **Appendix 1: TANZFONDS ERBE projects in Phase 1 and Phase 2**).

Pursuant to the call for tenders, the primary question is whether TANZFONDS ERBE has met the conceptual and implementation targets set by DIEHL+RITTER gUG on behalf of the KSB. It is also intended that the results of the external evaluation will help shape the design of future funding programmes.

In agreement with the KSB, the client formulated key questions in three focus areas:

Overview 1: Key questions for the evaluation

1	What influence has looking at the topic of heritage had on the artistic work of those involved in the projects, for example are there any plans for further heritage-related projects?
2	What helped the project? What hindered it? (Application form, funding criteria, funding volumes, duration, advice, documentation obligation, copyrights, research of material, integrating external experts and archives, educational measures, networking with other TANZFONDS ERBE projects, etc.)
3	Did the funding initiative have any unexpected effects?

Procedure and work steps

The procedure and work steps for the external evaluation of TANZFONDS ERBE were determined by the client's key questions (see above).

The design of the study for the external evaluation of TANZFONDS ERBE is based on the author's scientific and practical experience, and on up-to-date knowledge of evaluation procedures within the cultural sector. A set of qualitative and quantitative questions and indicators were developed in order to answer the client's key questions (see the long version of the study).

Those involved in the TANZFONDS ERBE projects were assured that the analysis of their written questionnaires and individual interviews would be conducted on an anonymous basis.

The results of the external evaluation are documented in this study. The editorial deadline was 8 September 2015.

2 TANZFONDS ERBE IN THE CONTEXT OF THE GENERAL DEBATE ON CULTURAL HERITAGE

TANZFONDS ERBE was launched at a time when the discussion about the safeguarding and maintenance of tangible and intangible cultural heritage had also been reopened in other artistic genres and cultural sectors (e.g. in film and visual arts as well as in museums and archives). This debate on cultural heritage was reinforced at the cultural policy level by the advancing technological opportunities for digitalising cultural assets as well as targeted support programmes and initiatives.

Dance is a particularly fleeting art form, probably more so than other performing arts. It is generally assigned to the Intangible Cultural Heritage category (UNESCO Convention 2003). Germany joined UNESCO's 2003 Convention in 2013 and thereby assumed certain obligations. "Intangible cultural heritage are vital cultural expressions which are born directly out of human knowledge and skills."¹ In addition to the 2003 Convention, in 2008 Germany also ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO Convention 2005), which includes an obligation to safeguard cultural diversity. The TANZFONDS ERBE project has direct and indirect references to both Conventions and can be seen as contributing to their implementation in Germany.

The debate about the safeguarding of dance as intangible cultural heritage is increasingly being held in political, practical and academic (e.g. dance studies, law, etc.) fields but is not without ambivalence. Two conflicting poles can be highlighted: on the one hand, there is the view that dance, as a fleeting art form, cannot be safeguarded; on the other hand, there is the view that dance should be protected as cultural heritage and made visible for subsequent generations. A large number of interview partners reflected on the preservation of dance as intangible cultural heritage within this ambivalence. The interviews with the projects' choreographers and artistic directors threw up numerous fundamental questions:

Is it possible to preserve dance, a fleeting art form, for subsequent generations?
 Which heritage in dance should be safeguarded and preserved?
 Who decides what is to be kept? Who has the prerogative of interpretation?
 How will contemporaries alive today, i.e. 'tomorrow's heritage', be taken into account?
 How do municipal theatres maintain their heritage in dance?
 Is it possible to maintain dance repertoire on the independent scene?
 How will today's dance works be archived?
 What will be 'our' heritage in dance? How will we convey it?

TANZFONDS ERBE has obviously succeeded in highlighting a gap, and opening up a discussion that asks these and other questions.

The funding of the KSB's TANZFONDS ERBE initiative, which is financed from federal resources, is moreover to be set in the context of Germany's cultural funding structures.

The money made available via TANZFONDS ERBE amounts to approx. EUR 2.5 million for the period of the project under evaluation, i.e. from 2012 to 2014 (see **Section 3.1**). Compared with other support programmes in the dance sector, this funding amount makes

¹ <http://www.unesco.de/en/kultur/immaterielles-kulturerbe.html>

it possible to carry out individual projects that are fairly well equipped. Nevertheless, dance-heritage is a new funding area in cultural policy terms and its sustainability needs to be proven in the future. The financial volumes of the TANZFONDS ERBE funding initiative roughly correspond to the annual allocation for two medium-sized dance companies at a municipal theatre in Germany.²

However, it should also be taken into account that the funding amount for the TANZFONDS ERBE initiative is relatively modest when compared with other funding areas, e.g. film³ or museums.

According to the 2014 Cultural Finance Report, the German federation, federal states and local authorities spent EUR 3.3 billion – or more than one-third (34.6%) of overall expenditure on culture – on theatre and music in 2011. A further EUR 1.8 billion or 19.5% was spent on museums and another 14.4% on libraries. This means that the area of expenditure for theatre and music, including dance, is still ahead of other culture sectors, such as museums and libraries (including archives), in being the biggest expenditure item in the culture budget (see the Federation and Federal State Statistical Offices [ed.] 2015: 35).

“In recent years, dance in Germany has become considerably more important in cultural policy terms.” (Bolwin in *tanz*, March 2015). It isn’t only from a monetary perspective, however, that dance has to compete for recognition with other art forms. With an approx. 0.03% share of federal expenditure on culture, or approx. 1% and 3% shares at federal state and local authority levels, dance is one of the smallest expenditure items in comparison with other art sectors.

Two questions should be asked in relation to dance heritage based on Germany’s funding structures for dance outlined above:

Firstly, which concepts have publicly financed national and municipal theatres developed in relation to the safeguarding and dissemination of dance heritage, particularly considering the fact that only a few large national and municipal theatres, if any, can afford the task of preserving and disseminating dance heritage.

Secondly, which concepts for safeguarding and disseminating dance heritage can be developed for the generally under-funded independent theatre and dance sector?

New conceptual approaches, which can draw on the experience gained from the TANZFONDS ERBE funding initiative (see **Section 4.2**), are clearly needed in order to ensure sustainability in dance-heritage funding.

² Based on approx. 65 dance companies at national and municipal theatres in Germany. See the Statistics of the German Theatre and Orchestra Association. There are also dance companies that are predominantly funded by local authorities as well as freelance choreographers and dancers working on the independent scene.

³ Taking film as an example: the German Federal Film Board (FFA) only recently commissioned a study from the auditing company Pricewaterhouse Coopers (PwC) that said that ten million euros should be made available every year for the digitalisation of Germany’s film heritage alone – and this for a period of at least ten years. Germany’s film heritage is in real danger of being lost if it isn’t safeguarded and digitalised. The institutions protecting this heritage, including Deutsche Kinemathek Berlin and the DEFA Foundation, are underfunded. Even film heritage has to ask itself some questions, e.g.: Who decides what is to be kept? How should funds be allocated? Who determines the priorities? “Money for Digitalisation, Berlin wants to save Germany’s film heritage”, *Berliner Zeitung*, 24/7/2015.

3 QUESTIONNAIRE AND INTERVIEW RESULTS

3.1 AN OVERVIEW OF TANZFONDS ERBE: FUNDING CRITERIA AND PROJECTS

The KSB has been funding TANZFONDS ERBE since 2011, in turn funding artistic projects by choreographers and dancers who applied for grants to research dance history in different ways and make it visible for people involved in the dance scene and the general public. The projects refer to different eras in dance history as well as to different artistic personalities – for example Mary Wigman, Dore Hoyer, Kurt Jooss, Rudolf von Laban, William Forsythe and Pina Bausch – whose artistic careers also took shape in Germany.

The homepage describes the orientation of the funding initiative as follows: “TANZFONDS ERBE projects are model projects for dealing with dance heritage in a contemporary way. The funded artists use a wide range of archives for their in-depth research, work closely with experts such as historians, scientists or choreologists and also contribute to the clarification of copyright issues. The artistic results of these processes provide the public with access to a lively dance history that has until now only been available to a few experts. TANZFONDS ERBE thereby provides impulses for conveying dance in innovative ways, strengthens the visibility of dance history, and at the same time focuses on the aims of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.”⁴

TANZFONDS ERBE was initially set up for three years. In a meeting on 30/6/2014, the KSB’s Executive Board recommended to the Board of Trustees to extend the project for a further four years, i.e. up to 2019 at the latest. In its extended period, the project continues to fund mainly medium and large-sized projects up to a maximum of EUR 100,000, but in contrast to the earlier funding phases applicants now apply for up to 80% instead of 100% of costs. As in previous years, funding decisions and allocations are determined based on recommendations made by a jury.

Funding criteria

TANZFONDS ERBE funds artistic projects dedicated to the cultural heritage of dance and has defined the following funding spectrum:

- Reconstructions, revivals, new productions or new interpretations of choreographic works that were created in Germany in the 20th and which had a particular impact on the development and reception of dance.
- Adaptations of international choreographic works that had a particular influence on the development of dance in Germany in the 20th century.
- Investigations (using different artistic formats, e.g. lecture performances, installations, exhibitions or film and online projects) of themes, periods, places or artistic personalities that were relevant to 20th dance history.
- Guest performances⁵ of projects that have already been funded by TANZFONDS ERBE.

⁴ <http://tanzfonds.de/en/about-us>

⁵ Guest performances were not funded until the end of 2014 and thus fall outside the time scope of this evaluation.

Applicants can be individuals and institutions with a proven background in dance. These include, in particular: the dance companies of municipal and national theatres; freelance choreographers and independent ensembles in co-operation with a venue; theatres, choreographic centres and archives. Applicants must have their principal place of work/domicile and/or production location in Germany. It should be highlighted (with regard to the funding of TANZFONDS ERBE) that 100% funding was secured in phases 1 and 2, i.e. there was no co-funding requirement on the part of applicants. As the use and preparation of historical material usually involves copyright issues, TANZFONDS ERBE made it a condition in the funding criteria that applicants clarify these issues. The following projects were carried out between 2012 and 2014 (see **Overview 2**):

Overview 2: TF ERBE projects 2012–2014

Applicant: Project name
Avista Film: Forschungsprojekt Sacharoff
Theater Bielefeld: Reinhild Hoffmann's "Auch"
K3 I Tanzplan Hamburg: Heute: volkstanzen
Produktionszentrum Tanz + Performance: Tanzlokal – Tanzfest Stuttgart
Joint Adventure: Débords. Reflections on the Green Table von Olga de Soto
Paula Rosolen: Piano Men
Jochen Roller: The Source Code
Stiftung Bauhaus: Bauhaus tanzen
Ligna: Tanz aller
Antje Pfundtner: Nussknacker
Oper Leipzig: PAX 2013
Schauspielhaus Bochum: Ruhr-Ort
Angela Guerreiro: The Live Legacy Project
Saarländisches Staatstheater Saarbrücken: Anastasia/Shadow
Theater Hagen: Der Schrank der Georgi
Pina Bausch Stiftung: Wind von West (Cantata)
Nationaltheater Mannheim: Tracing Isadora
Martin Stiefermann: Anita Berber Retro/Perspektive
Uri Turkenich: I love my dancers
ITI: Transforming Acts
Stadttheater Gießen: The Horta Project: SOAP recreation
Bayerisches Staatsballett München und Akademie der Künste Berlin: Das Triadische Ballett
Stephanie Thiersch: The Memory Machine
Städtische Bühnen Osnabrück: Le Sacre du Printemps by Mary Wigman
Theater Koblenz: Tausend Grüße by Uwe Scholz
Hessisches Staatstheater Wiesbaden: Loops and Lines
Juliette Villemin: Monte Vérita – Raumdeutungen
Christoph Winkler: Abendliche Tänze
Christina Ciupke/Anna Till: undo, redo and repeat
Sasa Asentic: Revolution won't be performed
Theater Freiburg: Julius-Hans-Spiegel-Zentrum
Josep Caballero: No [rait] of spring

Source: compiled by CULTURE CONCEPTS in 2015, see Appendix 1

The list of projects and the following analysis reveal on the one hand that a large number of themes are being looked at via TANZFONDS ERBE and on the other hand that the investigations into 20th century dance heritage are being conducted in very different artistic formats pursuant to applicants' ideas and interests.

The 32 projects funded in Phase 1 and Phase 2 are systematised below based on genre, location and applicant type (see **Overviews 3, 4 and 5**). While Phase 1 was still part of a search process, the contours become clearer in Phase 2.

Overview 3: TF ERBE projects 2012–2014 by genre

Consecutive no.	Categories / genre	No. of projects Phase 1	No. of projects Phase 2	Total
1	Stage / New creation	4	7	11
2	Stage / Reconstruction		5	5
3	Stage / Reconstruction and new creation		4	4
4	Stage / New production	1	2	3
5	Stage / Website and exhibition		1	1
6	Exhibition and performance		1	1
7	Participatory performance	1		1
8	Video installation		1	1
9	Installation		1	1
10	Film / reconstruction	1		1
11	Festival	1		1
12	Radio play with public performance	1		1
13	Online project	1		1
	Total	10	22	32

Source: compiled by CULTURE CONCEPTS in 2015

As far as genre and project orientation are concerned, there is evidence on the one hand of a great diversity in the funded projects, and on the other hand of a clear TANZFONDS ERBE focus on reconstructions and new creations (which amount to approx. two-thirds of the funded projects. This emphasis on reconstructions was discussed in various ways in the individual interviews (see **Section 3.3**).

Overview 4: TF ERBE projects 2012–2014 by location

Consecutive no.	Location of applicant	No. of TF ERBE projects
1	Berlin	9
2	Hamburg	3
3	Stuttgart	2
4	Munich	2
5	Cologne	1
6	Frankfurt	1
7	Bochum	1
8	Bielefeld	1
9	Hagen	1
10	Freiburg	1
11	Osnabrück	1
12	Mannheim	1
13	Wuppertal	1
14	Düsseldorf	1
15	Saarbrücken	1
16	Wiesbaden	1
17	Koblenz	1
18	Gießen	1
19	Leipzig	1
20	Dessau	1
	Total no. of projects	32

Source: compiled by CULTURE CONCEPTS in 2015

The geographic spread of the projects naturally reveals a concentration in Germany's dance 'conurbations' (Berlin and Hamburg). Nonetheless, the selection of projects shows that TANZFONDS ERBE's impact has a geographic reach in many federal states.

Individuals and institutions with a proven dance background in various dance sectors can apply for TANZFONDS ERBE funding. The analysis of TANZFONDS ERBE projects by applicant type in the first two project phases shows that the projects allocated funding are almost equally spread across national and municipal theatres as well as independent choreographers or dance companies. The share for publicly funded theatres as opposed to independent choreographers or dance companies increased significantly in Phase 2 compared to Phase 1. In 2014 alone, a total of 14 TANZFONDS ERBE projects were carried out at national and municipal theatres (see **Overview 5**).

Overview 5: TF ERBE projects 2012–2014 by applicant type

Applicant	Number	Share as a %
National and municipal theatres	14	44%
Independent choreographers / dance companies	15	47%
Other	3	9%
Total	32	100%

Source: compiled by CULTURE CONCEPTS in 2015, see Appendix 1

Assuming the existence of 65 dance companies at national and municipal theatres in Germany, TANZFONDS ERBE has reached 20% of them or every fifth publicly funded theatre. The challenge for the future will be to increase the ratio of independent artists and companies in the TANZFONDS ERBE project.

In project phases 1 (2012/13) and 2 (2013/14) under consideration, a total of 32 projects were approved from 99 submitted. This corresponds to a fairly high funding rate of approx. 32%. The number of projects submitted increased significantly in Phase 2 compared to Phase 1, which among other things is an indication of the increasing awareness and visibility of the funding initiative after only one year in operation (see **Overview 6**).

Overview 6: TF ERBE projects 2012-2014 by funding rate

Project phases 1 and 2 overall (2012-2014)	Number	Funding rate as a %
Projects submitted	99	
Projects approved	32	32%

Source: compiled by CULTURE CONCEPTS in 2015

According to the funding volumes, in the project phases under consideration TANZFONDS ERBE actioned approx. EUR 3.4 million in project costs. Taking the approx. EUR 900,000 of third party and own funding into account, the funding sum approved by TANZFONDS ERBE amounts to approx. EUR 2.5 million. This means an average of approx. EUR 79,000 of TANZFONDS ERBE funding per approved project or, taking third party and own funding into account, a total budget of approx. EUR 107,000 per project (see **Overview 7**).

Overview 7: TF ERBE projects 2012-2014 by funding volumes

32 approved projects in phases 1 and 2 overall (2012-2014)	Total amount	Average amount per project
TF ERBE funding	2,514,127 €	78,566 €
Third party and own funding	912,340 €	26,779 €
Total project costs	3,428,467 €	107,140 €

Source: compiled by CULTURE CONCEPTS in 2015

3.2 STANDARDISED QUESTIONNAIRE RESULTS (QUANTITATIVE)

As part of the standardised written questionnaire for all 32 projects, the artistic directors were asked to provide quantitative data about their projects in addition to a standardised quantitative assessment (see **Section 3.2**).

The results give a picture of a comparatively large and heterogeneous number of participants in the 32 TANZFONDS ERBE projects (see **Overview 8**).

- In addition to 27 national and municipal theatres, 31 universities and 67 archives were also involved, which is indicative of the TANZFONDS ERBE's interdisciplinary approach. In addition to positive synergy effects, the cross-genre and cross-disciplinary approach of including such diverse parties presupposed many efforts to effect communication (see the findings and comments in **Section 3.3** below).
- The number of artistic and other participants in the TANZFONDS ERBE projects is calculated to be approx. 2,000. It should be noted here that among the 32 projects there are those that are highly complex and involve an extraordinarily high number of participants, as well as those that are focused on just a few participants.

Overview 8: Survey of the number of participants in the 32 TF ERBE projects

Number of participants in the 32 TF ERBE projects 2012-2014	Number
Number from national and municipal theatres	27
Number from independent theatres / dance companies	68
Number from universities	31
Number from archives	67
Number of artistic participants	1,770
Number of other participants	360

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Source: compiled by CULTURE CONCEPTS in 2015

Quantitative indicators on the 'output' and 'outcome' of the TANZFONDS ERBE projects were also obtained in the questionnaire. The overall survey result is that the 32 TANZFONDS ERBE projects have had significant effects (see **Overviews 9 and 10**).

- Over the course of the two funding years, a visitor figure of almost 100,000 was achieved from 290 performances as well as 75 guest performances. This corresponds to the annual visitor potential of a small or medium-sized theatre.
- This in turn translates into an average of approx. 250 visitors per performance or guest performance.
- Finally, 11 of the 32 projects were included for one or two seasons in the programmes of the national and municipal theatres where the projects were conducted.

Overview 9: Survey of performances and visitors in the TF ERBE projects 2012-2014

Data on performances and visitors TF ERBE projects overall, 2012-2014	Number (rounded off)
Performances	290
Total number of visitors	74,500
Average number of visitors per performance	250

Source: compiled by CULTURE CONCEPTS in 2015

Overview 10: Survey of guest performances in the TF ERBE projects 2012-2014

Data on performances and visitors for guest performances, TF ERBE projects overall, 2012-2014	Number (rounded off)
Guest performances	75
Total number of visitors	19,250
Average number of visitors per guest performance	250

Source: compiled by CULTURE CONCEPTS in 2015

Finally, the questionnaire collected quantitative data on educational work by the 32 TANZFONDS ERBE projects. It should also be noted here that each project pursued its own educational strategy and that there are major differences between the projects in this respect (see **Overview 11**).

Overview 11: Survey of educational formats in the TF ERBE projects 2012-2014

Educational formats	Number (rounded off)	Visitors (rounded off)	Average number of visitors
Symposiums	11	660	60
Workshops	40	680	17
Audience discussions	65	2,820	44
Lecture performances	32	1,350	42
Websites (*)	30		
Film (**)	40		
Publications (print)	31		
Exhibitions	13	21,300	1,640
Total	262	26,810	

(*) Mainly references to the project on the theatre's or choreographer's website and to the TF ERBE website.

(**) Visitor numbers not requested.

Source: compiled by CULTURE CONCEPTS in 2015

The results for the 32 projects indicate an extraordinary breadth of educational formats and initiatives.

The indicators demonstrate that from Project Phase 1 to Project Phase 2 an increasingly broad audience was reached with the subject matter of TANZFONDS ERBE.

- The TANZFONDS ERBE approach to knowledge transfer is mirrored in its educational formats. The comparatively high number of symposiums, workshops and lecture performance should be highlighted in this respect.
- Public education is at the heart of the majority of TANZFONDS ERBE projects. This can be seen in the results, particularly in the large number of audience discussions.
- 11 of the 32 projects were nonetheless supported by exhibitions.
- Finally, digital and print media were used in various ways.
- In addition to the TANZFONDS ERBE website, the parties published information, in some cases detailed information, about their TANZFONDS ERBE projects on their own homepages or mentioned the funding awarded by TANZFONDS ERBE and the KSB.

The course of media resonance for TANZFONDS ERBE, measured by comparing the number of press reports in the years 2012 to 2014, points to a clear increase in the resonance and visibility of TANZFONDS ERBE in the national media landscape. The number of press reports in 2014 had doubled since 2012 (see **Overview 12**).

Overview 12: Analysis of media resonance TF ERBE 2012-2014

Press and media formats	2012	2013	2014	Development 2014 vs. 2012 in %
Number of press reports / articles (rounded off)	125	190	250	200%

Source: compiled by CULTURE CONCEPTS in 2015 based on press reviews for TF ERBE in 2012, 2013 and 2014

Nonetheless, despite their own efforts and interventions (e.g. repeated invitations to journalists, sending press releases, etc.), the projects' artistic directors reported difficulties in creating media awareness via local media (see **Section 3.3**).

3.3 QUESTIONNAIRE AND INTERVIEW RESULTS (QUALITATIVE)

3.3.1 PREIMINARY REMARKS

The key questions for the evaluation touch directly and indirectly on TANZFONDS ERBE's aims. According to the Success Monitoring report for 2014, the "initiation of a diverse and lively cultural memory of dance" is a TANZFONDS ERBE goal (see Success Monitoring for the TANZFONDS ERBE 2014 report, 31/3/2015).

Other goals are stated as:

1. The participation of dancers from different sectors,
2. The visibility of the funded projects, and
3. Public access to the project results.

The questionnaires and interviews are analysed in an anonymous way, assurance of which was given to all those involved in the TANZFONDS ERBE projects (see **Section 1**).

In the following analysis of the standardised questionnaire and individual interviews, it should be taken into account on the one hand that the participants found it important that their assessments and statements would be analysed on an anonymous basis, and on the other hand that a broad approach is taken in the analysis of the results rather than each of the funded projects being considered in detail.

The questionnaires and interviews overall point to the stimulating and innovative nature of the TANZFONDS ERBE funding initiative in Germany's dance sector. Research conducted by the author in other EU member states has shown that the TANZFONDS ERBE funding initiative has a unique selling proposition when compared internationally.

TANZFONDS ERBE has recently witnessed an imitation initiative in Switzerland in the form of Dance as Cultural Heritage – Awareness-raising Measures, which is an invitation to bid for funding in 2016 for projects that focus on the cultural heritage of dance in Switzerland. Submissions can be revivals of Swiss choreographies (reconstructions, re-enactments, re-lectures or re-interpretations) as well as projects documenting a topic from dance history (periods, places and artistic personalities of Swiss dance). The projects may be realised in all artistic and documentary formats, such as lecture performances, exhibitions, film or online projects, publications, etc.⁶ The fund is allocated CHF 150,000 p.a.

⁶ <http://www.bak.admin.ch/kulturschaffen/04237/04658/index.html?lang=en>

“For us, TANZFONDS ERBE’s invitation to bid really captured the ‘sprit of the day’.”

“It was funding from TANZFONDS ERBE that made this excellence project possible in the first place and it was an enriching experience for all contributors and participants as well as the public.”

“Our work was focused on history and research, during the course of which completely new residuals emerged, particularly as a result of a TANZFONDS ERBE meeting when it became clear that no one looks at dance in National Socialism.”

(Quotes from oral interviews and written questionnaires)

The findings relating to the key questions of the evaluation are documented and assessed below.

3.3.2 KEY QUESTION 1: ARTISTIC EFFECTS OF TANZFONDS ERBE

The procedure and work steps for the external evaluation of TANZFONDS ERBE were determined by the client’s key questions (see above).

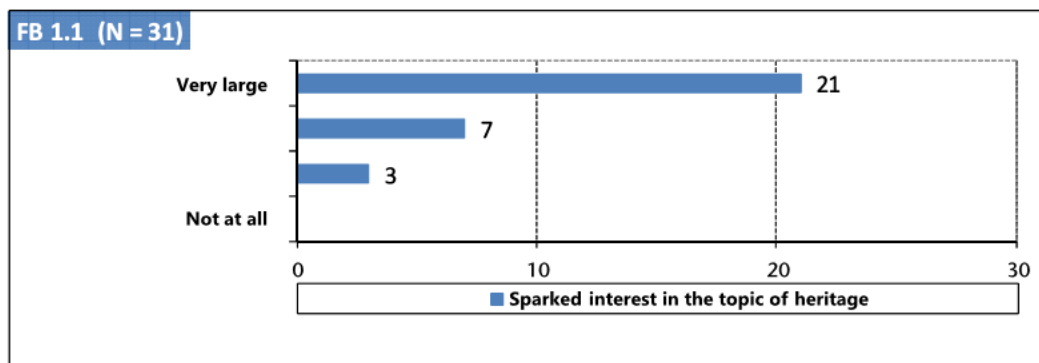
Reasons for applying to / the interest in TF ERBE

All participants showed great interest in TANZFONDS ERBE’s offer for the submission of projects (see **Overview 13**). This also includes interest in a general, heritage-themed funding programme (see **Overview 14**).

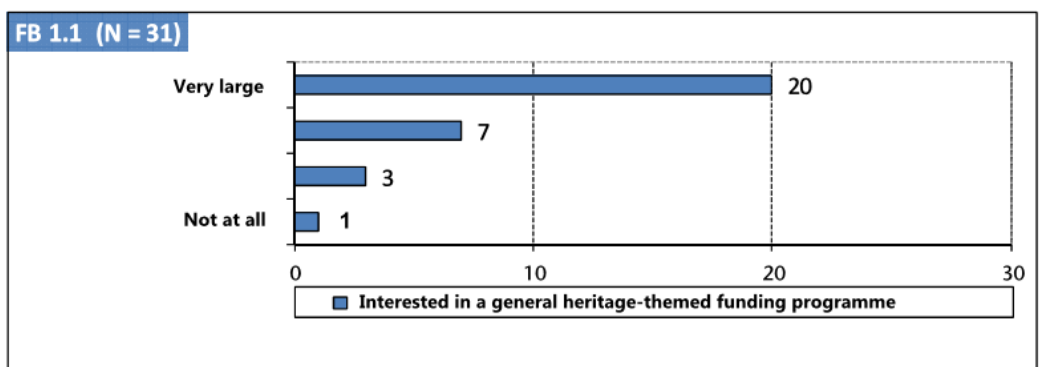
The TANZFONDS ERBE funding initiative has provided stimuli for discussion and, after initial scepticism on the dance scene, achieved significant acceptance and visibility.

“TANZFONDS ERBE has started something in the dance scene.” (Interview quote)

Overview 13: Sparked interest in the topic of heritage



Overview 14: Interested in a general, heritage-themed funding programme



Source: Overviews 13 and 14, compiled by CULTURE CONCEPTS in 2015 from questionnaires

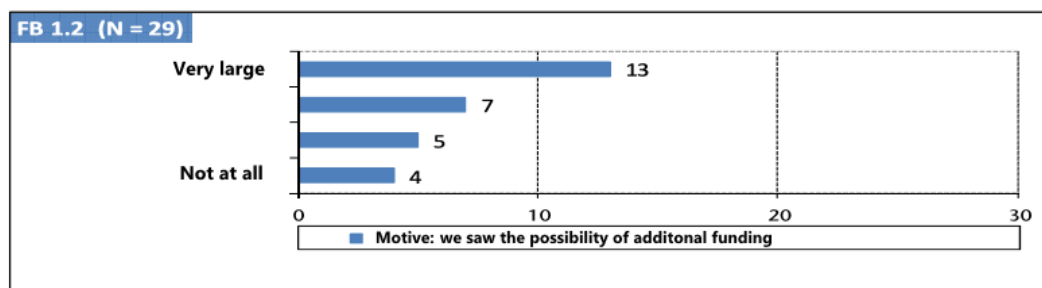
Financing the project (see **Overview 15**) was surprisingly lower on the motive scale than the existence of a project idea and participants’ interest in conducting the dance-heritage project (see **Overview 16**). For approximately one-half of those involved, even 100% funding isn’t the central reason for applying.

“The 100% funding offer gave artists the opportunity to propose and implement projects freely and independently of cultural institutions. This made the proposals more dynamic in my view. The artists didn’t have to go through two decision-making processes, i.e. the initial hurdle at the partner institution and then the decision of the jury.”

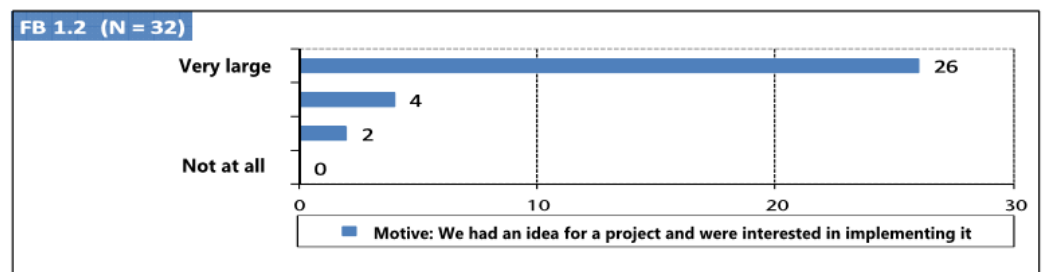
“TANZFONDS ERBE funding wasn't our main reason for applying, but it made the project possible!”

(Quotes from written questionnaires)

Overview 15: Possibility of additional funding



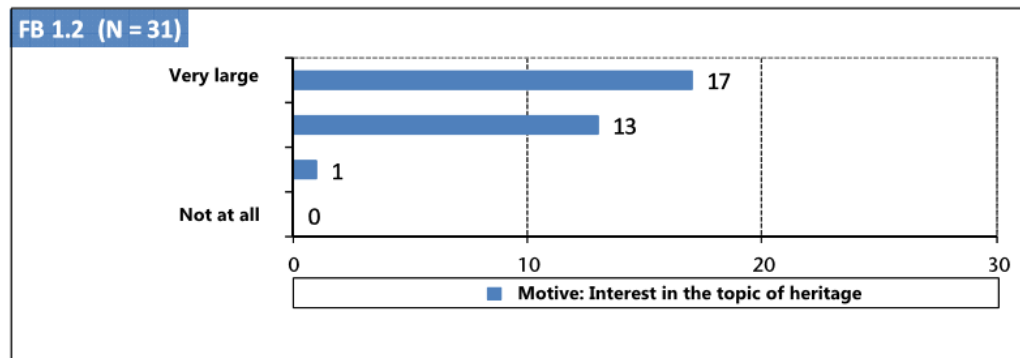
Overview 16: Existence of an idea and interest in implementing it



Source: Overviews 15 and 16, compiled by CULTURE CONCEPTS in 2015 from questionnaires

30 out of 31 of those questioned said they were ‘very largely’ or ‘largely’ interested in the theme of heritage and the implementation of a heritage-based project (see **Overview 17**).

Overview 17: Interest in the topic of heritage



Source: Overview 17, compiled by CULTURE CONCEPTS 2015 on the basis of questionnaires

Participants' motives for applying to TANZFONDS ERBE are as diverse as the artistic and conceptual approaches to the projects and the ideas for them.

"We see looking at heritage as a key factor in the development of innovation, of something new. We therefore considered it a great opportunity and an exciting challenge to go for a dance heritage project! Last but not least, it is very exciting to implement all the knowledge and creativity that was there!"

"We could finally work on a theme that had interested us for years."

(Quotes from written questionnaires)

Effects of the TF ERBE projects

The question of the effects of the TANZFONDS ERBE projects was the subject matter particularly of the individual interviews with the projects' artistic directors.

It can be concluded in this regard that very different effect levels exist depending on the shape of the TANZFONDS ERBE project.

These effects can be determined, for example, on the level

- of the individual artistic development of dancers and choreographers,
- of the maintenance of an artistic canon or repertoire,
- of knowledge transfer for subsequent generations of dancers, and for the public,
- of the new interpretation of heritage in dance,
- and generally of the artistic and social awareness and visibility of dance.

“We see the effects of our TANZFONDS ERBE project mainly in the opportunity to contribute to the expansion of dance history in our own way. Unfortunately, there are still big gaps in dealing with and disseminating dance heritage in Germany.”

“Our project had extremely important functions for the artistic and aesthetic education of the young dancers involved.”

“As an independent choreographer, the TANZFONDS ERBE project gave me an opportunity to conduct artistic research for the first time. It was a learning phase that is otherwise impossible in the independent scene, for well known reasons.”

“Our project was a research and further education project without production specifications, which we very much appreciated. The effects took place on different levels. We ourselves made an active contribution to these effects occurring on different levels, e.g. by working in a very networked way.”

“As a dance company at a small municipal theatre, we’re under permanent production pressure. The TANZFONDS ERBE project created the conditions for us to work differently, namely in a focused way on a task that was a learning process for everyone involved. It expanded our view and facilitated other work practices, e.g. working with movement trainers. We’re attempting to continue these within our financial means.”

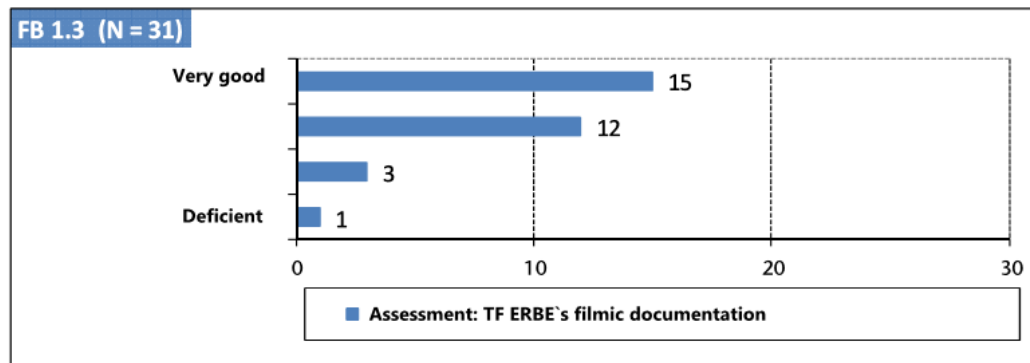
(Quotes from interviews)

The project documentation achieved by TANZFONDS ERBE and its public availability via the TANZFONDS ERBE website plays a particular role with regard to the question about effects.

Documentation of the projects funded by TF ERBE

- All projects funded by TANZFONDS ERBE are documented and published on the Tanzfonds website. At the same time, project partners have mentioned the funded project on their own websites and in some cases published their own publications on the net.
- Documentation elements include film recordings of the end product (performances), process documentation (insights into rehearsal work and the emergence of the end product, as well as discussions with project participants) and interviews (either with artistic directors or external experts, e.g. contemporary witnesses, academics and artists from other fields).
- The projects’ artistic directors gave a predominantly positive assessment of TANZFONDS ERBE’s filmic documentation. Isolated criticism set a very high standard as the benchmark for filmic documentation (see **Overview 18**).

Overview 18: Assessment of TF ERBE’s filmic documentation



Source: Overview 18, compiled by CULTURE CONCEPTS in 2015 from questionnaires

- In relation to the documentation obligation, a few projects had problems with the legal vocabulary in the form (see quote below).

“The documentation obligation was understandable but nonetheless required some mediation work, as legal texts can sometimes sound a bit threatening. It was important and helpful to get a coherent and easily understandable summary from project management at TANZFONDS ERBE.”

(Quote from a written questionnaire)

- A few interviewees point to the wealth of experience the website now documents in relation to dance heritage. Training and educational institutions should (and could) make more use of this as a resource. This could serve as a suggestion for a follow-up step to enquire about the use of the TANZFONDS ERBE by dance schools and educational institutions.

Question about the future design of TF ERBE

A few basic observations made by project participants about the future design of the funding programme are of interest in relation to the question about the artistic effects of the TANZFONDS ERBE projects.

“The fund should be able to respond as openly as possible to a large number of very different artistic formats and other project proposals (e.g. media projects, publications, etc.). This is something that should be considered.”

“It would be a shame if the TANZFONDS ERBE programme only ran for a very short period of time. Awakening interest in the importance of our dance heritage still needs time in Germany, particularly in the contemporary dance scene.”

“Stronger links with schools, educational institutions and archives would be desirable.”

(Quotes from interviews and written questionnaires)

3.3.3 KEY QUESTION 2: PROJECT AND PROGRAMME MANAGEMENT

The professionalism and quality of the TANZFONDS ERBE project and programme management were given unfailingly positive reviews in questionnaires. Below is an extract from the assessments of the artistic directors asked.

“The chance to make this project was an amazing opportunity. I have nothing to criticise.”

“The work with TANZFONDS ERBE staff was outstanding. They were extremely responsible and willing to help in all respects. The documentation level was exemplary: very efficient, non-bureaucratic and solution-focused!”

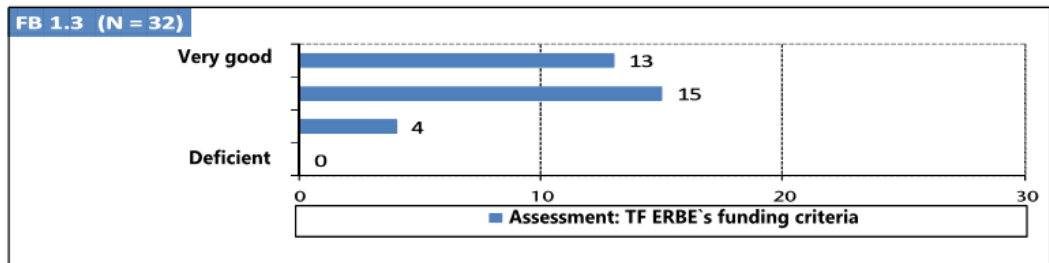
“It was very good that we always had direct contacts at TANZFONDS ERBE.”

(Quotes from written questionnaires)

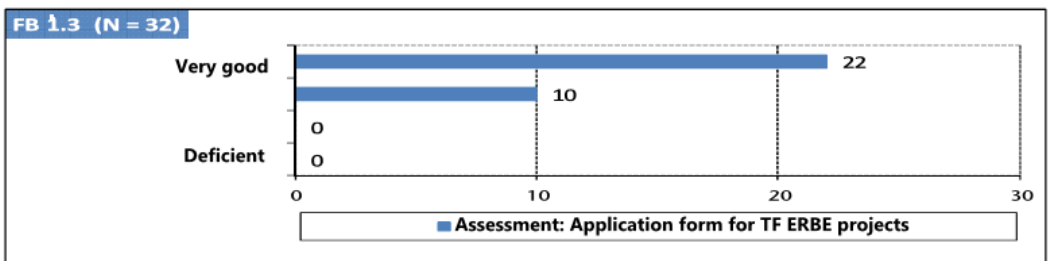
Artistic directors were asked to give qualitative assessments of the design and management of TANZFONDS ERBE. These assessments are documented in detail in the long version of the study. Extracts from the main points of the assessments are given below (see **Overviews 19 and 20**).

Application and implementation – programme management

Overview 19: TF ERBE funding criteria



Overview 20: TF ERBE's application form



Source: Overviews 19 and 20, compiled by CULTURE CONCEPTS in 2015 from questionnaires

Duration and funding volumes of the TF ERBE projects

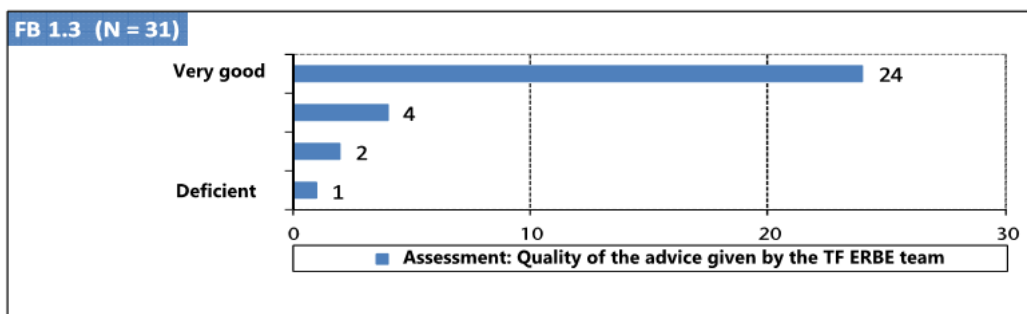
The funding volumes and the duration of the projects receive similarly positive assessments even though problems should be noted in complex projects with lots of participants.

“We initially saw the duration and funding volumes to be very good. The fact that we didn’t really have enough resources and time was ultimately down to the complexity of the project.” (Quote from an interview)

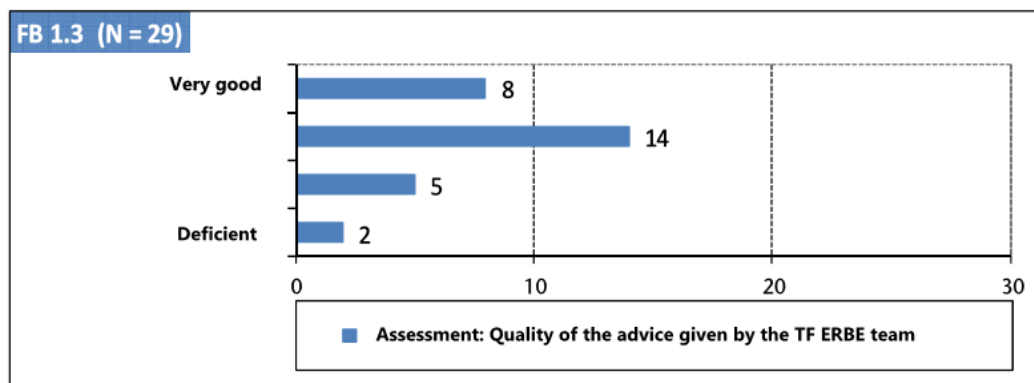
Quality of the advice given by the TF ERBE team

The quality of the advice given by the TANZFONDS ERBE team was – and is – particularly appreciated (see **Overview 21**). Support measures carried out by TANZFONDS ERBE, e.g. bringing projects together for the purpose of networking and exchange (see **Overview 22**) weren’t quite as positively assessed. This corresponds to the wish for more co-operation, networking and exchange expressed by project participants (see below).

Overview 21: Quality of the advice given by the TF ERBE team



Overview 22: Quality of the TF ERBE’s support measures



Source: Overviews 21 and 22, compiled by CULTURE CONCEPTS in 2015 from questionnaires

A few participants gave concrete programme-management suggestions for TANZFONDS ERBE that relate to matters of detail.

“Please also include funding for archives.”

“Ensure low-level complementary funding.”

“The accounting procedures are difficult and a big hurdle for independent ensembles, as is the case with all funding procedures. People need to talk about them and possibly offer even more help.”

(Quotes from written questionnaires and interviews)

The special situation of TF ERBE projects at municipal theatres

The award procedure for permanent and independent production theatres was addressed as a special point in the interviews and questionnaires. Participants were asked to consider the following starting position: instead of a blanket statement that municipal theatres have more resources and infrastructures available to them and therefore receive fewer grants, a more exact analysis should be conducted of the extent to which existing structures at permanent theatres can be used for the project, if at all.

Another problem for small and medium-sized municipal theatres applying for TANZFONDS ERBE funding was also discussed. In their words, they can't afford to re-produce heritage pieces. Small and medium-sized municipal theatres generally only have small dance companies of up to 10 dancers; they are often too small for heritage productions. Ballet companies at these theatres used to have ensembles of at least 18 to 20 dancers. It means that today's small companies either have to take on dancers for TANZFONDS ERBE projects or co-operate with other companies. As far as the application is concerned, it means that additional financial resources are needed in order to employ guest dancers, which makes it difficult, for financial reasons alone, to keep the heritage piece in the repertoire of the municipal theatre involved.

Co-operations, networks and exchange between the TF Erbe projects

There is clearly additional need for co-operations, networks and exchange between participants in the TF ERBE projects.

“There was no networking between the projects funded by TANZFONDS ERBE. On the other hand, we didn't explicitly aim to network with other projects.”

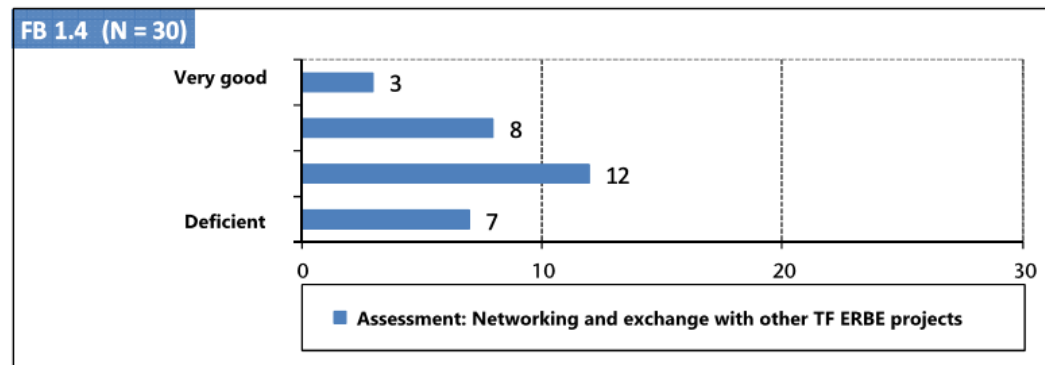
“Exchange with the other TANZFONDS ERBE projects could be encouraged in the first get-together and afterwards.”

“There was a meeting about exchange at the start, which was helpful, but not very advanced content-wise – in particular, the different approaches and interests of permanent theatres and independent groups couldn't be bridged.”

(Quotes from written questionnaires)

Almost two-thirds of the funded projects would like additional exchange. It was stated in the interviews that a first meeting of TANZFONDS ERBE projects took place after they had been selected, which was positively assessed. However, the interviewees would have wished for another meeting once experience had been gained in the project. This assessment is explained below (see **Overview 23**).

Overview 23: Networking and exchange with other TF ERBE projects



Source: Overview 23, compiled by CULTURE CONCEPTS in 2015 from questionnaires

Co-operation with archives

Co-operation with archives is a specialist topic but inherent to the theme of TANZFONDS ERBE. Several projects would not be possible without archives. At the same time, it is, in some cases, a clash of different worlds.

“We found that the work with archives and external partners was difficult. We came up against hurdles that were unusual to us.”

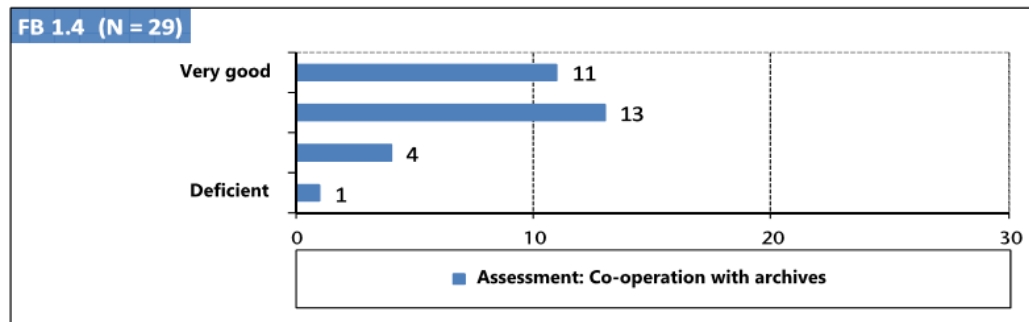
“TANZFONDS ERBE projects mean an enormous increase in the number of enquiries and requests made to dance archives that are not up to the task due to minimal staff levels.”

(Quotes from written questionnaires)

The TANZFONDS ERBE initiative steers cultural political attention towards the problematic situation of archives, particularly dance archives in Germany. More cultural political attention is also necessary for archives in general. Dance archives’ predominantly precarious staff and funding position becomes more apparent with every new request from TANZFONDS ERBE projects.

The overall assessment of co-operation with archives shows that despite the archives’ limited resources, the culture of co-operation remained strong in the most cases (see **Overview 24**).

Overview 24: Assessment of co-operation with archives



Source: Overview 24, compiled by CULTURE CONCEPTS in 2015 from questionnaires

Copyrights

The questionnaire results showed that approx. 50% of the projects were confronted with copyright issues. The starting position is extremely differentiated depending on the project, as the following explanations demonstrate.

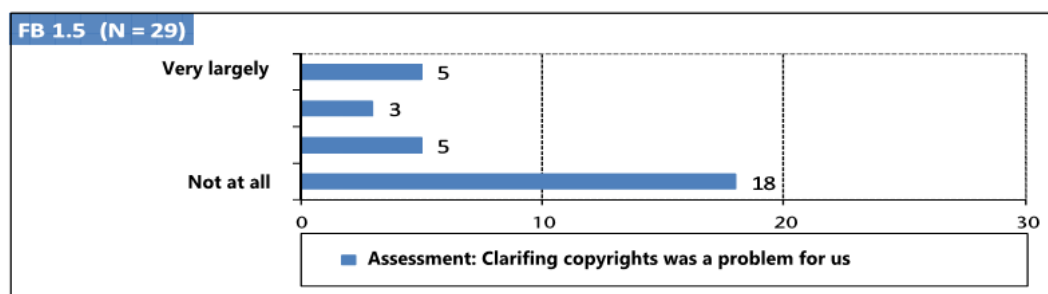
“The choreographic works we referred to were no longer subject to copyright. But we had to obtain the rights for musical works.”

“The topic of copyrights produced detailed, very complex experiences. Approx. 50 different image and sound sources were used from approx. 30 different sources. Approx. 80 rights holders were involved. Whether we were dealing with artists, producers or archives, we were met everywhere with both openness and rejection or exorbitant requests for money. Good experience and procedures developed in the course of time, however.”

(Quotes from written questionnaires)

A few TANZFONDS ERBE projects had problems clarifying some copyrights right up to the end of the project. Based on the following assessment, however, this is more the exception than the rule (see **Overview 25**). The help offered by the TANZFONDS ERBE team in relation to clarifying copyrights was separately addressed and positively assessed.

Overview 25: Assessment of copyright clarification

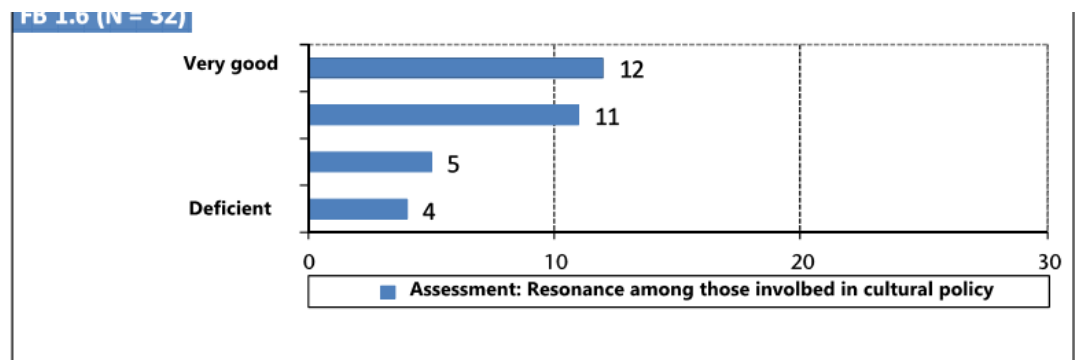
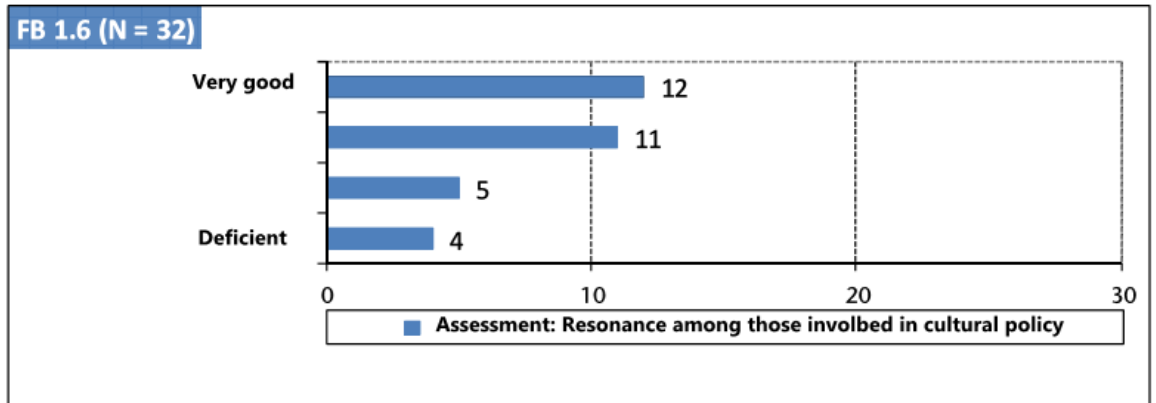


Source: Overview 25, compiled by CULTURE CONCEPTS in 2015 from questionnaires

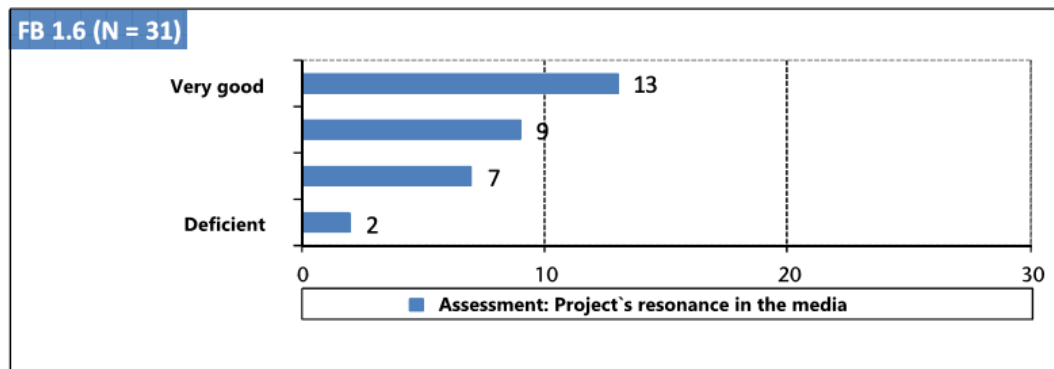
Educational work in the TANZFONDS ERBE projects is differentiated depending on the project, but overall it reveals a large repertoire of measures. These have already been explained and assessed in detail in **Section 3.1**.

Two results from the qualitative questionnaires are to be highlighted in this regard:

Resonance of TF ERBE projects in local or regional media



Overview 27: Resonance in local or regional media



Source: Overviews 26 and 27, compiled by CULTURE CONCEPTS in 2015 from questionnaires

3.3.4 KEY QUESTION 3: UNEXPECTED EFFECTS OF TANZFONDS ERBE

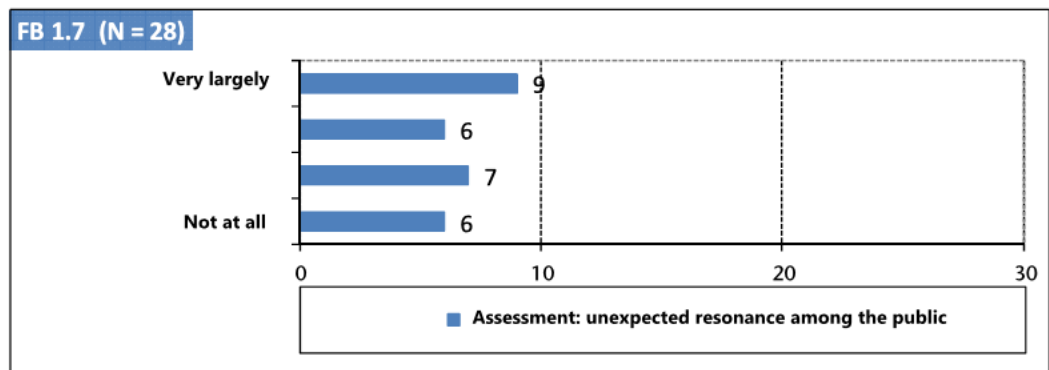
The third key question of the evaluation focused on the unexpected effects of TANZFONDS ERBE projects.

In the standardised written questionnaire, the project directors were asked about:

- unexpected resonance among the public,
- unexpected resonance in the media,
- unexpected learning experiences, and
- unexpected new co-operation partners.

No clear conclusions can be drawn from the results, as the assessments of unexpected public and media resonance, for example, or of unexpected co-operation partners are very different (see **Overview 28** as an example).

Overview 28: Assessment of unexpected resonance among the public



Source: Overview 28, compiled by CULTURE CONCEPTS in 2015 from questionnaires

“There was a wide-ranging, positive response, but it wasn’t unexpected.”

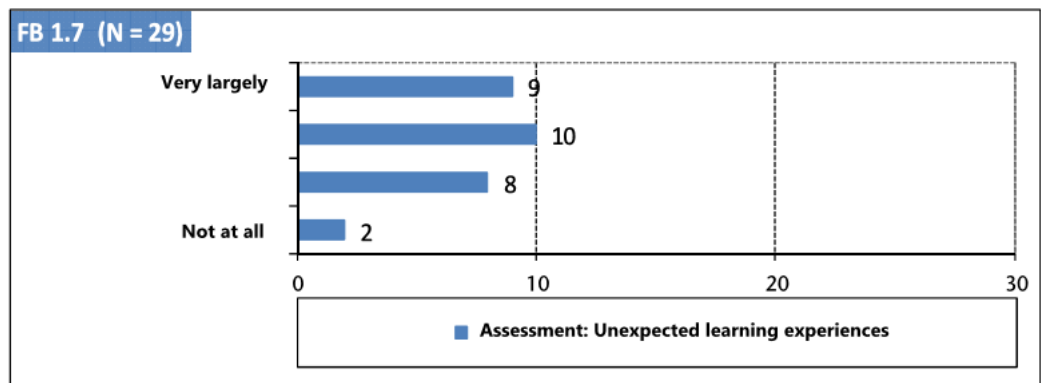
“We were amazed by the size and long-term resonance of the project. We’re still receiving enquiries about the project today.”

(Quotes from written questionnaires)

To a large extent, the breakdown in the assessments can be traced back to the singular nature of the funded projects. Comments in the questionnaires as well as in follow-up questions in the individual interviews also pointed to the fact that the questions on unexpected effects had in part been misunderstood.

In 19 out of 29, i.e. two-thirds, of the projects, the project directors gave a ‘very largely’ or ‘largely’ assessment of unexpected learning experiences (see **Overview 29**). One-third thinks it doesn’t apply fully or at all.

Overview 29: Assessment of unexpected learning experiences



Source: Overview 29, compiled by CULTURE CONCEPTS in 2015 from questionnaires

“During the course of the project, a close co-operation developed with deaf people in a sub-project. We hadn’t expected to be including these people, a question emerged for us about who is the focus of current dance productions.”

(Quote from a written questionnaire)

4 SUMMARY OF FINDINGS AND RECOMMENDATIONS

4.1 KEY FINDINGS

The main findings are summarised below, taking the evaluation's key questions into account.

- The 'journey' in this evaluation through 32 projects conducted between 2012 to 2014 shows that TANZFONDS ERBE has achieved its overarching goal "to foster a diverse and lively cultural memory of dance" in a comparatively short period of time, particularly so considering the instigative approach typical of the KSB.
- The preservation and dissemination of heritage in dance is too large a topic to be accomplished in almost four years of federal state funding alongside general funding reserved by federal states and local authorities for theatre, music and dance structures in Germany.
- The KSB's funding initiative has succeeded in making the topic of dance heritage a relevant cultural political theme and in highlighting existing gaps and need. The TANZFONDS ERBE initiative continues the relevance of Tanzplan Deutschland in a positive, even if specific, way.
- The fact that TANZFONDS ERBE had already become popular in its first two project phases (see TANZFONDS ERBE's report to the KSB) may have encouraged the KSB to extend the initiative in 2014 for another four years, i.e. up to 2018/19 and to furnish it with federal funds. The results of the evaluation of TANZFONDS ERBE 2012-2014 support beyond question the KSB's decision to extend the project.
- The following point is important for increasing political commitment to dance heritage at the federal level: TANZFONDS ERBE actively animates two UNESCO Conventions ratified by the Federal Republic of Germany. The first one is the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage 2003 (see the interviews with Madeline Ritter in 2012 and 2014); the second one is the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005.
- In relation to the funding initiative's sub-goals, e.g. the participation of people from various dance sectors, the visibility of the funded projects and public access to the project results, the outcome of the evaluation as well as the assessments and suggestions from those involved – the choreographers, dancers, project directors or even dance company / theatre directors – make clear statements. Even if the evaluation has revealed issues for the future, the TANZFONDS ERBE has met its goals to a very large extent.
- The fact that the TANZFONDS ERBE project is interested in the specifics of German dance-theatre and takes into account – and even challenges – the different production logics and funding structures in the permanent and independent

sectors should be emphasised positively. The latter applies particularly to municipal theatres that had to learn how to submit an application, for example. It sometimes led to a ‘balancing act’ for TANZFONDS ERBE in terms of the involvement of permanent and independent actors, or different structures in the funding initiative. This ‘balancing act’ is necessary, however, and was achieved.

- TANZFONDS ERBE, which is federally financed, is no hole-filler for the regular – generally very limited – funding for dance by Germany’s federal states and local authorities. The project supports a research process into the possibilities of a conceptual design for funding of cultural heritage in dance. Equally positive is the assessment that Tanzfonds Erbe in its intentions and with its open project-tendering procedures is an initiative that looks to the dance scene itself for impulses and innovative approaches.
- The initial scepticism towards TANZFONDS ERBE – particularly from within the dance scene itself – has evidently died away. The funding initiative has not only filled a gap but also opened up and consolidated a discussion that was previously only conducted informally. This can be seen as a desirable and positive effect of TANZFONDS ERBE that could not have been foreseen at the start of the initiative.
- The evaluation finds that the artistic effects of the TANZFONDS ERBE projects – depending on their nature, profile and format – can be felt on very different levels. The data and indicators collected show that, after four years in operation, the initiative enjoys a comparatively large circle of people involved from different sectors, ever-increasing visibility, and great breadth and diversity in the projects’ educational formats.
- TANZFONDS ERBE’s programme and project management received immensely positive assessments in the evaluation result. The few critical assessments by interviewees are concerned with details. Funding volumes, duration, award procedures, etc. were also assessed extremely positively at project level, with few exceptions. For those involved in the dance scene, from both the permanent and independent sectors, the projects are comparatively well equipped and receive professional supported from the TANZFONDS ERBE team. Compared with other funding programmes, TANZFONDS ERBE has singled itself out to be an ‘exceptional project’ for the dance scene.
- The learning experiences of those involved in TANZFONDS ERBE projects should be particularly highlighted in relation to the question about unexpected effects. Looking back on the evaluation, however, it emerged that Key Question 3 was of rather secondary importance for participants.

4.2 KEY RECOMMENDATIONS

The KSB's decision to continue TANZFONDS ERBE up to 2018/19 is due to the high level of resonance in the dance scene and media. The findings of the external evaluation in many respects confirm the overall success of the funding initiative, which justifies its extension.

Nevertheless, based on the written questionnaires and the individual interviews with the TANZFONDS ERBE projects' artistic directors, the external evaluation also throws up issues and gives suggestions for critical reflection that form the basis for a range of recommendations, both general and specific.

General recommendations

- **Ensure sustainability in research, and in the preservation and dissemination of dance heritage in Germany**

The big question for those involved in cultural policy in Germany is how to ensure sustainability in relation to the research, preservation and dissemination of heritage in dance, and which concepts are necessary, viable and financially feasible for this purpose.

The cultural political argument for it can be based on the two UNESCO Conventions that Germany has ratified and is obligated to implement: promoting intangible cultural heritage (UNESCO Convention 2003) and promoting the diversity of cultural expressions (UNESCO Convention 2005).

Nevertheless, regardless of this there is also the issue of a new cultural political and long-term funding area for dance heritage. A 'round table' of relevant stakeholders is recommended to discuss the future of TANZFONDS ERBE after 2018/19. In addition to the KSB and the TANZFONDS ERBE team, round-table members should also include representatives from the Federal Government Commissioner for Culture and the Media, from the Cultural Foundation of the Federal States, from the field of dance studies, and others. The round table should be convened in 2017 and the insights derived from the ensuing recommendations should be considered.

Further public funding of TANZFONDS ERBE is indispensable to ensuring the sustainability of research, preservation and dissemination of heritage in dance.

- **Reflect on and discuss the content-related focus of TANZFONDS ERBE**

After four years of TANZFONDS ERBE, it is an opportune time to gather together all existing knowledge and discuss content-related questions, including those thrown up by this evaluation, e.g. questions about the terms 'German dance heritage' and 'canon development', the differentiation between reconstructing, artistic reworking or merging into a new work, and many others besides.

The format for reflection and discussion could easily be an independent conference. The German Dance Congress has a forum for dance heritage, of course, but it should be taken into account that an independent format allows for greater depth and penetration. 2016/17 would be an appropriate time for the German dance-heritage conference recommended here.

- **Maintain the structural orientation with a focus on national, municipal and independent theatres**

TANZFONDS ERBE's focus up to now on existing theatre structures in Germany (i.e. publicly funded theatres and the independent scene) offers considerable added value and should be strengthened further. New concepts for safeguarding and disseminating dance heritage for both sectors are necessary. Both the sectors and the people involved in them can learn from each other, as has already been tested in a few TANZFONDS ERBE projects.

- **Increased use of TANZFONDS ERBE by training and educational institutions**

There is a need to catch up here – an impression taken particularly from the individual interviews – while opportunities are being left untapped. The TANZFONDS ERBE website is already a 'treasure trove' for dance training and educational institutions in Germany. It needs to be used more proactively while the potential of the existing project 'archive' needs to be communicated externally to a greater extent, including by TANZFONDS ERBE.

- **Create awareness of the situation of archives at the cultural policy level**

The evaluation points out the potential and significance of archives in relation to safeguarding and disseminating German dance heritage. At the same time, their problems – which are caused by very limited human and financial resources, and not only at dance archives – are becoming visible. TANZFONDS ERBE can't solve the problem, but it can create awareness at the cultural policy level of the importance of archives and their problematic situation. This can be achieved by including archives in the measures suggested above, for example.

- **Communicate TANZFONDS ERBE as making a contribution to implementing UNESCO Conventions 2003 and 2005 in Germany**

The 2003 UNESCO Convention on intangible cultural heritage has already been used actively in the cultural political argument for TANZFONDS ERBE. It is recommended that the 2005 UNESCO Convention also be taken into account in this context.

Specific recommendations

- **Strengthen co-operation and networking among people funded by TANZFONDS ERBE**
TANZFONDS ERBE should push for more exchange between the projects than has been the case up to now. This recommendation is based on the wishes of many people who took part in the questionnaires and interviews. A suitable format still needs to be found, but it could easily be a workshop.
- **Relaunch the TANZFONDS ERBE website**
A relaunch of the TANZFONDS ERBE website is recommended. The website grows with each phase of the project and it has become confusing over time. The TANZFONDS ERBE team has already recognised this tricky task and has it on their agenda. The financial and legal requirements should be satisfied in order to safeguard public access to the TANZFONDS ERBE website in the future.
- **Develop a concept for a book project on German dance heritage**
Thought should be given to a book project on dance heritage in Germany that goes beyond project documentation (see website). A concept still needs to be developed for this. The aim of the book project would be to create a new level of reflection on German dance heritage. The publication's target group would be people involved in the dance scene, training and educational institutions, and not least the cultural political arena.

APPENDIX 1 TANZFONDS ERBE PROJECTS IN PHASE 1 & PHASE 2

PHASE 1 projects: results from the first jury session on 22/3/2012

Cons ec. no.	P. no. TFE internal	Applicant	Project name	Genre	Contact for questionnaires and interviews
1	TE101	Avista Film München	Forschungsprojekt Sacharoff	Film / Reconstruction	Stella Tinbergen
2	TE104	Bühnen und Orchester der Stadt Bielefeld	Reinhild Hoffmann's "Auch"	Stage / New production	Diether Schlicker
3	TE106	K3 – Zentrum für Choreographie Tanzplan Hamburg / Kampnagel	HEUTE: volkstanzen	Participative performance	Matthias Quabbe
4	TE108	Produktionszentrum Tanz + Performance Stuttgart	TANZLOKAL - Tanzfest Stuttgart	Festival	Bea Kießlinger
5	TE113	JOINT ADVENTURES – Walter Heun München	Olga de Soto: Débords. Reflections on The Green Table	Stage / New creation	Olga de Soto
6	TE116	Paula Rosolen Frankfurt	Piano Men	Stage / New creation	Paula Rosolen
7	TE118	Jochen Roller Berlin	The Source Code	Online project	Jochen Roller
8	TE122	Stiftung Bauhaus Dessau	Bauhaus tanzen	Stage / New creation	Ingo Reulecke
9	TE123	Ligna Berlin	Tanz aller	Radio play with public performance	Ole Frahm
10	TE125	Antje Pfundtner in Gesellschaft Hamburg	Nussknacker	Stage / New creation	Antje Pfundtner

PHASE 2 projects: results from the second jury session on 23/1 and 24/1/2013

Cons ec. no.	P. no. TFE internal	Applicant	Project name	Genre	Contact for questionnaires and interviews
1	TE202	Oper Leipzig	Pax 2013	Stage / Reconstruction and new creation	Thomas Hörath
2	TE205	Schauspielhaus Bochum	“Ruhr-Ort“ von Susanne Linke	Stage / New production	Anselm Weber
3	TE207	Angela Guerreiro Düsseldorf	The Live Legacy Project	Stage / Reconstruction	Angela Guerreiro
4	TE214	Saarländisches Staatstheater Saarbrücken	Anastasia/Shadow	Stage / Reconstruction	Julia Hartnik
5	TE215	Theater Hagen	Der Schrank der Georgi	Stage / Reconstruction and new creation	Maria Hilchenbach
6	TE217	Pina Bausch Stiftung Wuppertal	Wind von West (Cantata)	Stage / Reconstruction	Salomon Bausch
7	TE221	Martin Stieffermann Berlin	Anita Berber - Retro/Perspektive	Stage / Reconstruction and new creation	Eva-Maria Steinel
8	TE224	Nationaltheater Mannheim	Tracing Isadora	Stage / New creation	Martin Stieffermann
9	TE228	Uri Turkenich Berlin	I love my dancers	Stage / New creation	Uri Turkenich
10	TE230	Internationales Theaterinstitut – Zentrum Deutschland Berlin	Transforming Acts	Video installation	Michael Freundt
11	TE234	Stadttheater Gießen	The Horta Project - SOAP Recreation	Stage / New production	Tarek Assam
12	TE238	Bayerisches Staatsballett München und Akademie der Künste Berlin	Das Triadische Ballett	Stage / Reconstruction	Bettina Wagner Bergelt / Carolin Rehberg
13	TE245	MOUVOIR/Stephanie Thiersch Köln	The Memory Machine	Installation	Stephanie Thiersch
14	TE247	Städtische Bühnen Osnabrück	Le Sacre du Printemps by Mary Wigman	Stage / Reconstruction	Patricia Stöckemann
15	TE250	Theater Koblenz	Tausend Grüße by Uwe Scholz	Stage / Reconstruction and new creation	Steffen Fuchs

PHASE 2 projects: results from the second jury session on 23/1 and 24/1/2013 (continued)

Cons ec. no.	P. no. TFE internal	Applicant	Project name	Genre	Contact for questionnaires and interviews
16	TE251	Hessisches Staatstheater Wiesbaden	Loops and Lines	Stage / New creation	Johannes Grube
17	TE252	Juliette Villemin Stuttgart	Monte Verità - Raumdeutungen	Exhibition and performance	Juliette Villemin
18	TE253	Christoph Winkler Berlin	Abendliche Tänze	Stage / New creation	Christoph Winkler
19	TE254	Christina Ciupke/Anna Till Berlin	undo, redo and repeat	Stage / Website and exhibition	Christina Ciupke / Anna Till
20	TE266	Saša Asentic Hamburg	Revolution won't be performed	Stage / New creation	Sasa Asentic
21	TE268	Theater Freiburg	Julius-Hans-Spiegel-Zentrum	Stage / New creation	Anna Wagner
22	TE269	Josep Caballero García Berlin	No ['rait] of spring	Stage / New creation	Josep Caballero Garcia

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TANZFONDS ERBE documentation

- TANZFONDS ERBE press review, 2012, 2013 und 2014
- TANZFONDS ERBE report to the KSB, 2013 and 2014
- TANZFONDS ERBE website: <http://www.tanzfonds.de>

Other web links

- Kulturstiftung des Bundes (KSB): <http://www.kulturstiftung-bund.de>
- Deutsche Gesellschaft für Evaluation (DGEVAL): <http://www.degeval.de>
- Schweizerische Evaluationsgesellschaft (SEVAL): <http://www.seval.ch>