

REPORT: REPORT: Evaluation of *TANZPAKT STADT-LAND-BUND*

SHORT VERSION

A joint initiative by municipalities, federal states and the Federal Government Commissioner for Culture and the Media to promote excellence in dance

Commissioned by: the *Dachverband Tanz Deutschland e.V.*

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Berlin, June 18th, 2019

IMPRINT

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Editorial deadline: June 18th, 2019

NB The writing style used is gender neutral in order to improve readability.

SUMMARY

BACKGROUND | TASK | OBJECTIVES | METHODS

The *Dachverband Tanz Deutschland e.V.* (the Umbrella Association for Dance in Germany/DTD), in co-operation with the non-profit agency DIEHL+RITTER gUG (D+R), has promptly commissioned an external evaluation to investigate and assess the cultural-political aspect and the leverage effects of the promotion programme *TANZPAKT Stadt-Land-Bund* (DANCE PACT Local-Regional-National).

The evaluation contract was awarded by the DTD to Frau Dr Cornelia Dümcke, CULTURE CONCEPTS, based in Berlin.

The aim of the evaluation is primarily qualitative assessments of the acceptance and presence of dance at all levels of the political arena (municipalities, federal states, federal government and other sponsors) and of the first effects of the promotion programme. The evaluation focuses on the pilot phase and the first round of funding with a total of eight funded projects (approx. one-third of the applications submitted) with a total funding amount of €2.19 million (approx. a quarter of the total funding volume applied for). The evaluation also includes non-funded projects (i.e. applications that were not selected in the first funding round) via the online survey.

The work for this report began in February 2019. The set of methods for the evaluation covers the appraisal of existing empirical data and analyses of dance promotion in Germany, and the conducting of interviews and a standardised quantitative and qualitative online survey among relevant actors within the framework of *TANZPAKT*. The editorial deadline for this report was June 18th, 2019.

RESULTS AND KEY FINDINGS | FROM THE SURVEY AND INTERVIEWS

The response to the online survey was approx. 53%, a good result vis-à-vis participation. In addition, approx. 20 personal interviews were conducted at the level of funded projects.

Based on the evaluation of the first *TANZPAKT* funding round, the following results can be recorded and conclusions drawn.

- The federal-government initiative responds to the needs of practice with a flexible instrument. The evaluation yields very positive assessments of *TANZPAKT* across all groups of participating actors (municipalities, federal states and federal government). A continuation of *TANZPAKT* is seen on all sides as a gain for contemporary dance in Germany.
- Although it has only been in operation for approx. one year, *TANZPAKT* has addressed contemporary dance as a theme with cultural-political relevance and responded to existing funding gaps with a distinctive funding model. In a positive sense, and in its own specific way, *TANZPAKT* is continuing the relevance of other federal-government funding programmes in the dance sector. *TANZPAKT* is thus ensuring the structural and financial sustainability of dance in Germany.

- The projects funded within the framework of *TANZPAKT* represent professionalism and diversity, or the diversity of cultural expressions in contemporary dance. The diverse nature of the applications is not only indicative of the existing needs and deficits in dance promotion in Germany, but also illustrates the different approaches and conditions for contemporary dance in the country's cities and rural areas.
- The evaluation established clear evidence of *TANZPAKT*'s model character. Noteworthy is the fact that, on the one hand, *TANZPAKT* is a successful example of co-operative cultural federalism (cf. the *Coalition Agreement for the 19th Electoral Term of the German Bundestag*), and on the other hand, that beyond the institutions and people submitting applications, the funded projects are succeeding in integrating a comparatively large circle of actors from a wide range of areas, and thereby increasing the visibility of contemporary dance in the public arena.
- It can be determined that *TANZPAKT* is having direct and indirect impacts or 'spillover' effects at different levels. Based on the online survey and interviews, among other things the following *TANZPAKT*-related positive effect levels can be highlighted: the contribution to the change in the cultural-political perception of dance in Germany; the enhanced communication and co-operation in relation to dance in Germany; the different perception of diversity and regionality in dance in Germany; the improvement in the economic and social situation of the dancers involved in the funded projects; and more besides.
- A key but not the only *TANZPAKT*-related effect level is the improvement in financial support for dance in Germany. "According to the survey by Tanzplan Deutschland, in each of the federal states and municipalities around a quarter of the total budget is used for measures in the field of the performing arts. Dance in particular is allotted 3% at federal state level and 1% in the cities. These figures should be understood as the lower limit of public dance funding in Germany. If we look at municipal dance expenditure, it can be seen that, with the start of Tanzplan funding in 2005, the financial commitment to dance has risen significantly in the relevant cities." (*Tanzplan Deutschland*, 2011, pp. 88/90) Even if there is no representative and reliable data, it can be assumed that, in the project cities or regions, *TANZPAKT* has significantly boosted the financial commitment to dance on the part of federal states and municipalities.
- Multi-year federal-state funding within the framework of *TANZPAKT* has served as an impulse at city and federal-state level to fund dance over several years. In the pilot phase, there was €4.4 million of federal funding and €15.7 million in subsidies from municipalities, federal states and other sponsors.
- In light of the unrelentingly high demand for contemporary-dance funding in Germany, it is easy to explain why *TANZPAKT*, as a model project, is being discussed by participants from a sustainability point of view. The evaluation verifies that positive cultural-political effects are being achieved by *TANZPAKT* through improved communication and co-operation among those involved.

- In the cultural-political context of promoting the diversity of cultural expressions, in this case in the area of contemporary dance, the following relevance should be highlighted for the federal government's commitment regarding dance as an art form: the new funding instrument *TANZPAKT* supports the implementation of two of the UNESCO Conventions ratified by the Federal Republic of Germany, on the one hand the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, and on the other hand the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

RECOMMENDATIONS FOR FIELDS OF ACTION

The following fields of action identified by the author are guided by the criterion of the continuation of the promotion programme *TANZPAKT* using sustainability criteria.

FIELD OF ACTION 1 (short-term): There are many positive developments in relation to the production, transfer and promotion of contemporary dance in Germany (e.g. in relation to diversity, the professionalism and internationality of the dancers, the regional specifics of the dance scenes, etc.). But there are also complex problem areas and deficits (including cultural-political recognition, financial support, the professionalization of actors and structures, spatial infrastructure, etc.). *TANZPAKT* also has a model character as an example of co-operative cultural federalism. *TANZPAKT* is not only closing financial gaps. The findings of the external evaluation of the funding initiative confirm in many respects a track record that justifies and substantiates continuation beyond the current first and second funding round. An initial field of action is therefore, on the one hand, clarification of the question as to whether a cultural-political signal can be given at federal government level, so that *TANZPAKT* is continued and consolidated, and on the other hand, that the overall positive results of the evaluation of the first funding round be communicated within a broader cultural-political public sphere at the local, regional and national level.

FIELD OF ACTION 2 (medium-term): The consolidation and sustainability of contemporary dance funding via *TANZPAKT* is an emotive subject for participants at various levels, as evidenced in the online survey and interviews on the future design of *TANZPAKT* (cf. *Section 2*). In light of this, one field of action is the continuation of *TANZPAKT* and the introduction of further funding rounds. A key issue here is ensuring adequate lead-time for the provision of financial resources at municipality and federal state level. Previous experience verifies that projects sometimes need a long lead-time, e.g. in order to generate the co-funding.

FIELD OF ACTION 3 (medium-term): Against the backdrop of the positive assessments of the *TANZPAKT* promotion programme, it is no surprise that the option of extending the project beyond the first funding round is being discussed by many of the participants in the projects. Based on the results of the evaluation (cf. *inter alia Section 2.5*), the author suggests a 'phasing out' for projects in the first and, if applicable, second funding round. A suitable point in time for this would be the spring of 2021. Decisions on additional funding for a selection of projects that are already being funded should be made, with assistance from a jury. To implement a 'phasing out' based on sustainability principles, various standards or criteria should be applied in the decision on a further funding round.

FIELD OF ACTION 4 (medium-term): *TANZPAKT*'s geographic reach is already very balanced. Nevertheless, there are issues in the programme regarding 'blind spots' and the role of small municipalities and rural areas. The agencies responsible for the promotion programme are encouraged to consider, and have fresh discussions about, the geographical reach of *TANZPAKT*, including in comparison with other federal-government funding programmes.

FIELD OF ACTION 5 (on-going): The online survey and interviews conducted for the evaluation yielded exceptionally good assessments for the *TANZPAKT* programme and the management of the project by the agencies responsible for running it. An on-going field of action would be to maintain this quality of programme management and to strengthen the conditions for it further. This also implies, as is already happening, continuing to encourage exchanges between the projects.

FIELD OF ACTION 6 (medium-term): The perception of dance's potential in society is a central pillar for the acquisition of dance sponsors and supporters. Music and dance projects on a different level (see the Simon Rattle project film) have shown the effects that media treatments can achieve. It is recommended that similar communication tools are also used for *TANZPAKT*.

FIELD OF ACTION 7 (long-term): The role of dance in today's society requires further research. Impact studies for other art forms are produced and disseminated in a far larger research context. A further field of action is therefore seen in the diversification of the research base. There are innumerable research projects and symposia on the subject of the impact of music. For dance, the author recommends working on the topic in the longer term in an interdisciplinary team.

FIELD OF ACTION 8 (long-term): In the long-term, the promotion instrument *TANZPAKT* should be turned from a model project into a permanent initiative in order to remedy the deficits in dance funding in Germany with assistance from the federal government, federal states and municipalities.