

TANZPLAN DEUTSCHLAND 2005 - 2010, A FINAL REPORT

ALL ABOUT TANZPLAN DEUTSCHLAND. A STRATEGY FOR DANCE BY MADELINE RITTER

PROJECT IDEA

In 2005, Germany's Federal Cultural Foundation agreed to invest 12.5 million euros in dance, thereby giving the green light to a major dance project, the first of its kind in Europe. The five-year initiative, which ran until 2010, acted as a catalyst for the German dance scene and became a groundbreaking model for sustainable cultural practice. The goal was to strengthen dance as an art form – both comprehensively and systematically.

At a time when many cash-strapped dance companies were being wound up in cities and local communities, Tanzplan Deutschland bucked the trend and raised eyebrows – including with its open concept that differed from traditional culture-promotion programmes. The original idea was to stage a major national festival whose far-reaching appeal would serve to raise public awareness of dance. However, rather than a single, main event, my concept envisaged a structural development plan for dance that built on the existing dance scene rather than starting from scratch. The Cultural Foundation decided to support mainly local and regional dance scenes for five years and in different areas, for example the promotion of existing and the next generation of artists, dance training, cultural education and the cultural heritage of dance.

The overall concept, which was geared towards sustainability, integrated dance professionals and local politics in equal measure. The one condition was that the respective city or region contributed one-half of the required amount and promoted dance continuously for five years. Those already involved in the dance scene were required to focus on content and produce model plans for the future that went beyond previous achievements and promoted the development of dance in Germany. Tanzplan's board of trustees selected nine Tanzplans (Berlin, Bremen, Dresden, Düsseldorf, Essen, Frankfurt am Main, Hamburg, Munich and Potsdam) from the many concepts submitted from across Germany.

Tanzplan Deutschland's Educational Programme, another focus of Tanzplan's promotional work, was developed to integrate the next generation of dancers, choreographers and academic experts.

The not-for-profit association Tanzplan Deutschland was set up to run the project. Tanzplan's five-strong team implemented the plan with the support of a board of trustees comprising renowned dance experts.

Successful record

426 institutions and partners worked together to strengthen dance as an art form, to create better dance networks and to increase the impact of dance. Match funding meant a total of 21 million euros was mobilised for dance between 2005 and 2010: German cities and regions made 8.4 million euros available on top of the initial 12.5 million euros from the German Federal Cultural Foundation. More than 80% of the initiatives – local and national – will continue their work. Tanzplan Deutschland came to be considered around the world as a model project and similar projects have since been launched in many countries, from Iceland to Australia via Spain.

Structural improvements at all levels

Promoting diverse artists and the next generation of dancers

When the Tanzplan board of trustees selected the nine Tanzplans at the start of 2006, there was repeated criticism from the dance scene that the money was only being spent on structural improvements. This was an intentional decision, as it would not have been possible to introduce the necessary changes or mobilise an entire dance scene by promoting individual artistic projects.

Tanzplan's figures prove that the money went directly to art in the art: during the five-year

project, there were 1,277 performances in Germany, 819 in independent production locations and 438 in publicly-funded theatres, local and national; 389 choreographers from nearly 50 countries were involved; 180 grants and residencies for artists were offered and 613 artists took part in these schemes.

Dancers and choreographers were drawn to workshop programmes, professional training sessions and master classes in Dresden, Hamburg and Frankfurt, which countered the tendency for dancers to flow to Germany's dance capital, Berlin. The artists-in-residence programmes in Hamburg, Potsdam, Frankfurt and Dresden offered grants, free use of studios, mentoring and production equipment, and this also helped root dance in the regions. Tanzplan Bremen organised nine editions of the North German Dance Meeting, which was held in various locations – from Osnabrück to Greifswald and from Brunswick to Kiel – and provided a unique opportunity for choreographers from publicly-funded and independent dance companies to come together to exchange ideas and experiences.

Another extremely effective instrument to promote exceptional choreographers was the co-production funding offered by the National Performance Network (NPN), which gave Tanzplan Deutschland 900,000 euros over five years. The money made it possible to stage 47 premieres, stimulate international collaborations while co-production funding from cities and regions multiplied the money that had been awarded by the state. The German Federal Cultural Foundation agreed to a one-off extension of NPN co-production funding to 2010.

The difficult and often precarious situations dancers find themselves in at the end of their careers was the reason behind the establishment of the TANZ – Transition Centre Germany foundation at the start of 2010. Tanzplan advised the foundation on the direction it should take and provided 60,000 euros to support the new service.

Cultural education through dance

The Tanzplans in Düsseldorf, Frankfurt, Munich and Bremen brought dance into schools and their regions. The offer ranged from dance as an academic subject to project classes at the Staatsballett Berlin. The 13,000 lessons given, the more than 30,000 participants as well as the knowledge acquired from accompanying research are testament to the great impact of this comprehensive dance education initiative. A total of 681 performances took place for and with children. As part of its Educational Programme, Tanzplan also promoted the qualification of teacher training programmes in Hamburg and Cologne and thereby took further steps towards the common goal of integrating dance into education as an independent and artistic form of expression.

New dance training initiatives and study programmes

The training of professionals – dancers, choreographers and teachers that today have to be equally well versed in both practice and theory – was a priority for the Tanzplan projects in Berlin and Frankfurt. Young artists from across the globe are now studying for the B.A. and M.A. programmes at the newly established Inter-University Center for Dance (HZT) in Berlin; new M.A. programmes in choreography and teacher training have been launched in Frankfurt and Gießen; working with the Palucca Hochschule für Tanz Dresden, the Semperoper Ballett and Hellerau – European Centre for the Arts, the Tanzplan project in Dresden has created new links between training and production; and the Tanzplan Essen 2010 event invited universities and experts from around the world to the Zeche Zollverein in Essen to try out new learning and teaching models in artistic environments – in symposia and week-long workshops. A total of more than 700 professors and lecturers from 50 countries gave 968 further training sessions to more than 25,000 participants.

Five years of Tanzplan's Educational Programme

All eleven publicly funded dance schools and colleges were invited to look together at the qualification and international profiling of dance training in Germany as part of Tanzplan's Educational Programme. Alongside the founding of the Dance Education Conference, one visible result of this collaboration was the establishment of the Dance Education Biennale, a one-week platform aimed at

the next generation of dance professionals. The Biennale was held in Berlin in 2008 and in Essen in 2010, each event bringing together well more than 200 professors, students, well-known artists and academics who worked together in workshops, discussions and presentations.

The book *Dance Techniques 2010 – Tanzplan Germany* was published at the end of Tanzplan's five years. Edited by Ingo Diehl and Friederike Lampert, it is the first standard work on contemporary dance techniques and the result of a three-year international research project carried out as part of the Educational Programme. This educational offensive has enabled Germany to develop a clear national and international profile in the dance-training sector.

Measures to strengthen the cultural heritage Germany's five biggest dance archives have come together as the Association of German Dance Archives on the initiative of, and supported by, Tanzplan Deutschland. One of our projects, the prototype for an online database called the Digital Atlas of Dance, will improve access to the cultural heritage of dance in the future (www.digitaler-atlas-tanz.de).

Service and publicity for dance

Tanzplan gathered key facts and figures about dance as a service to the dance scene. The comprehensive website that emerged from this work (www.tanzfoerderung.de) provides information about funding possibilities for professional dance projects as well as the addresses of training institutions.

Tanzplan also provided financial support for the Internet sites www-dance-germany.org and www.tanznetz.de and launched a programme to fund publications that saw the publication of 22 titles about dance. There were 1,687 reports about Tanzplan in the regional and national press and these served to increase the presence of dance in the media.

More than 80% of the projects initiated are being continued

Sustainable developments in the Tanzplan cities

Tanzplan Deutschland was a time-limited partnership intended to show local politicians the qualities of those people working in the cultural sector. It was also a challenge to politicians to harness these qualities for the cultural development of their cities. And it worked. Recognition by the German Federal Cultural Foundation and the outstanding work carried out by local partners have led to a much greater appreciation of dance in cultural policies. Local and regional sponsors honoured their financial commitments fully, despite budgetary constraints and the financial crisis.

Half-way through the project, the Cultural Director of the German Federal Cultural Foundation, Hortensia Völckers, and I went to the Tanzplan cities to talk to politicians and dance professionals about the chances and expectations of the partnership working continuing. In deciding to work with strong, highly motivated partners, it was always our hope, right from the beginning, that local partners would continue the work once Tanzplan Deutschland had come to an end. The groupings of partners and sponsors at the local level were as varied as the content of the projects. Equally different were the local strategies that had been adopted to ensure the work would continue (for details on how each city intends to sustain the work started so far, see the chapter on "Tanzplan Local").

The overall picture looks extremely positive. All nine Tanzplans will receive funding to continue their work – some will receive less money, some will have the same level of funding, while the Tanzplans in Berlin, Munich and Frankfurt will in fact enjoy a much higher funding level than before. The model projects of those involved have proved to be very effective at both the national and international levels and made a considerable contribution to making dance more visible as an independent art form in Germany. The convincing quality of the content of their work, the way project content has become rooted in society and the structural improvements formed the best basis for further development in the future.

Passing on the baton at the national level

When Tanzplan Deutschland started, no one imagined the enormous amount of dynamism this project would inject into the development and self-awareness of dance. Tanzplan set itself a target to make dance a topic of discussion in national cultural policy: the Permanent Conference for Dance (now the German Umbrella Association for Dance) and the national Dance in Schools initiative were established in 2006/07; in 2007, the final report of the Culture in Germany commission of inquiry talked about dance's special position; dance was discussed by the national parliament's Cultural Committee for the first time in November 2010; and in February 2011 a minor interpellation was made to the Office of the Federal Chancellor about the future of dance in Germany – a previously unthinkable event in federal politics.

Persistent lobbying is needed on the part of professionals if this appreciation of dance is to move beyond the project funding scope of the German Federal Cultural Foundation and turn into substantial national funding. The Analysis of Public Expenditure on Dance in Germany, which was commissioned by Tanzplan Deutschland, showed very clearly how funding increased not only in Tanzplan cities since the initiative was launched, but also how dance funding lagged behind that of other art forms. The share of federal expenditure on dance is infinitesimally small. It was therefore particularly important for Tanzplan Deutschland to succeed in pass on a range of important initiatives to national institutions:

The Federal Ministry for Education and Research will fund each Dance Education Biennale to the tune of 200,000 euros in the future. The third Biennale will take place in Frankfurt in 2012; the fourth is planned for Dresden in 2014.

The Federal Commissioner for Culture and the Media agreed to take over Tanzplan's funding of the TANZ – Transition Centre Germany foundation after March 2011. The prospects also look good for the Commissioner for Culture and the Media to subsidise the NPN co-production funding initiative.

The Berlin Academy for the Arts is taking over management of the Digital Atlas of Dance, an online portal for dance history and documentation developed by Tanzplan Deutschland, and will continue the collaboration already established with the Association of German Dance Archives. The Umbrella Association for Dance is now responsible for driving forward the start-up initiative, which was previously a joint project with Tanzplan Deutschland, to establish a National Dance Agency.

Dance promotion by the German Federal Cultural Foundation

The German Federal Cultural Foundation is to continue its commitment to dance. The international Dance Congress the Foundation has already staged twice will become a fixed cultural beacon from 2013 onwards. It is intended the Congress will be held every three years at different locations in Germany with each event receiving up to 800,000 euros in funding.

Two new funds, Dance Heritage and Dance Partners, respectively aim to promote the cultural heritage of dance and establish partnerships among dance institutions, dance companies and dance schools. The German Federal Cultural Foundation is making a total of five million euros available for these funds up to 2014.

Summary

Tanzplan has become a model project around the world; German cities and regions have supported dance solidly for five years and will continue to do so; and a commitment to dance has been made at the federal politics level. The investment made in Tanzplan Deutschland has been successful. The many thousands of people involved will pass on their experiences, many-voiced and in different locations. They will ensure that dance continues to find its way forward in society. The plan has become reality.

Madeline Ritter

Project director of Tanzplan Deutschland

NATIONAL FUNDING STRUCTURES

Start-up initiative for a National Dance Agency

Tanzplan Deutschland was highly effective thanks to the close dialogue that was maintained with those involved in the dance scene. This made it possible to locate funding where it would have the biggest impact. A national structure needs to be created at the junction between politics, cultural administration and the arts scene in order to drive the development of this extremely vital art form forward in the future once Tanzplan Deutschland has ended. At the Dance Congress staged by the German Federal Cultural Foundation in Hamburg in November 2009, Tanzplan, the Umbrella Association for Dance in Germany and the Dance Congress therefore brought together around 40 experts from networks, performing arts institutions and cultural policy bodies to discuss tasks and modes of action. The tasks of such a centre should reach from urgently needed services and advice (job and training choices, copyright, social insurance, health, applications and funding, dance training, further training, etc.) via the constructive bundling of the many individual activities of existing national dance organisations and professional associations to international collaborations with other dance centres in order to be better able to represent dance at the European cultural policy level. Making suggestions about the content of the many cultural education initiatives as well as the formation of a network of regional dance institutions (training institutes, theatres and choreographic centres) would also be key focuses of the work of any national dance agency.

Federal government funds many national associations and information centres relating to other art forms, e.g. the Professional Association of Visual Artists. The dance scene therefore has to undertake some lobbying work and the Umbrella Association for Dance in Germany has taken over responsibility for this task.

Many neighbouring countries in Europe have been working very successfully with national dance information centres for many years. The following report by Esther Boldt shows how other countries – from Australia to Iceland – do it.

* The start-up initiative is a joint initiative by the Permanent Conference of the Umbrella Association for Dance in Germany and Tanzplan Deutschland

DIFFERENT COUNTRIES, SAME PLANS. NATIONAL FUNDING STRUCTURES FOR DANCE*

BY ESTHER BOLDT

“We define what artists need in order to forge alliances,” says Laurent Van Kote, director of dance at the Ministry for Culture in France, about his work. “We develop visions with regional contact partners.” In order to do this, the former dancer has to travel a great deal, stay in and keep a constant eye on the dance scene.

Regardless of whether we are talking about a centralised or federal democracy, the question of visions, of medium and long-term concepts, in order to develop the arts is today possibly more important than ever. A mesh of regional and national concepts, tested by the pilot project Tanzplan Deutschland, appears a sensible way forward. Many countries have models of funding dance at the national level – be it from within institutions like cultural ministries or in the form of independent institutions, as is the case for example in the USA, England and Australia. “One of your key tasks is to cultivate relationships,” says Andrea Snyder, president and executive director of Dance USA, a network structure that has been operating for 28 years. Ausdance National was founded in 1977 in Australia in order to give dance a voice. “The main merit of the programme is that it represents the political interests of the sector,” says national director Julie Dyson. Ausdance is an independent organisation that is funded by the state and local authorities and operates regionally and nationally in equal measure. It has a national office and a string of regional offices and they meet regularly to keep each other posted about their situations, discuss wishes and formulate new targets. In this way, national structures represent the interests of dance at the political level, stimulate the dance scene

and initiate developments in a targeted fashion: they work out what is needed and highlight grievances in order to draft programmes in close dialogue with regional partners. On the one hand, they are communicators exchanging information among artists, politicians, producers, sponsors and the general public; on the other hand, they are the initiators of and catalysts for ideas and impulses. Problems are similar around the globe: different models for sponsoring guest performances are currently being developed in England, Ireland, the USA, Australia and Spain in order for productions to be seen across the respective country – something that is clearly more sensible, economically speaking, than performing a show just a few times in the region. Those regions with little culture benefit first and foremost from this, and there are gaping holes in the cultural scenes of some German regions. In addition, the sustainability of structures, the funding of artists as well as an evaluation and improvement of professional practice are often the agenda. This is why Ausdance launched “safe dance” in its first year of operation in order to research the causes of dancers’ injuries and inform dancers about them.

But there are also time-specific problems. Just as Tanzplan is considering the cultural heritage of dance in Germany and France is promoting its archives, Ausdance is also now dedicating itself to recording this very fleeting art form and making it available. It has launched the www.australiadancing.org platform with the National Library and the National Sound Archive and it is a fantastic online and comprehensive source of information that covers ballet, aboriginal dance groups, contemporary dance companies and avant-garde artists from the early 1900s. The past and present of Australian dance can be seen here in words and pictures and is accessible to everyone. It addresses the interests of both professionals and lay people, and it is particularly important today to teach and inform the public about contemporary dance.

There are therefore two main task fields for national dance sponsors. On the one hand, it is about stability and preservation, for example of existing venues and festivals. Every art form needs reliable structures that enable aesthetical experimentation. On the other hand, existing models need to undergo regular checks and impulses need to be taken up and passed on as the aesthetic parameters of such as agile art form are continuing to change. The wide reach of dance is constantly setting new demands on spaces, producers and sponsors so that dance policies need to be as nimble as the art form itself. National, independent structures run by dance experts appear more than sensible if we consider this mesh of inventory preservation and change.

These organisations and national sponsorship structures inspire each other through the international exchange of information, experiences and ideas. Australia launched a dance plan in 2007, for example. Dance Plan 2012 was developed by the Australia Council for the Arts and Ausdance National. It was based on Britain’s 2005 Dance Manifesto, an action plan for the future of dance that assessed the state of British dance and outlined four steps to improve it. Artistic quality and innovation should be increased generally, the guest performance system improved as should the possibilities for training and pursuing a career in dance. As with Dance USA, activating the dance scene itself is an important factor in this, encouraging those involved to represent the interests of dance and to make their art visible in their own towns and cities.

Iceland could become a laboratory of the future. Here, the few dance leaders have come together to try and improve their situation. “Inspired by conversations I had with Ingo Diehl from Tanzplan Deutschland, I started talking to colleagues for the first time three years ago,” says choreographer Karen María Jónsdóttir, the president of the Iceland Dance Association. “He got us to think nationally and to encourage each other by working together.” The timing is right for Iceland. Since its bankruptcy, the island nation has decided to invest more in the cultural sector and to systematically create new things – even if the cultural area has to initially accept 10-15% cuts. A Department for Cultural Affairs was established in 2009 and it is currently drafting a development plan for the next ten years. For dance, this is happening in a close dialogue between the Minister for Culture, Katrín Jakobsdóttir, and the Icelandic dance scene. One result to date was the publication in November 2010 of a strategy paper with 60 steps to develop the dance sector. Training was right at the top. It is also intended to set up a fund to sponsor the work of independent choreographers. There is no budget for this ambitious agenda as yet. However, given the immense resourcefulness,

the high level of commitment shown by the Icelandic scene and the close communication at grassroots level among artists and politicians, one would like to see it handed a big slice of the cake.

Esther Boldt

(Freelance writer and critic – including for die taz, nachtkritik.de, tanz, Theater der Zeit and corpusweb – and co-curator of the RECHERCHEN series at the Künstlerhaus Mousonturm in Frankfurt)

TANZPLAN LOCAL

BERLIN: INTER-UNIVERSITY CENTRE FOR DANCE – PILOT PROJECT

TANZPLAN BERLIN

Review

Tanzplan Berlin forged a new path in dance training. The Inter-university Center for Dance (HZT) was developed with the Berlin University of the Arts and the Ernst Busch acting academy and in co-operation with TanzRaumBerlin, a network for the professional dance scene. Three new study programmes were developed and tested: the B.A. in Contemporary Dance, Context and Choreography and two M.A. programmes, namely Solo/Dance/Authorship and Choreography.

The courses have an experimental focus and join artistic instruction and teaching of the basics with practical support in order to close the previous gap between stage dance training and dance and theatre studies courses. The diversity and potential of dance in Berlin can be exploited and shown thanks to close links with the city's professional dance scene.

The HZT site was developed during the pilot phase of the project. The German Class Lottery Foundation awarded TanzRaumBerlin 4.3 million euros to convert the listed buildings that were formerly the central workshops of Berlin's transport authority (BVG). The new Uferstudios are now home to both the HZT and Tanzfabrik Berlin and they also offer numerous artists and dance companies temporary space for rehearsals and performances.

Perspectives

The HZT was included in Berlin's university contracts for 2010-2013, which will secure most of its funding in this period, and from 2010/11 it will receive 1.15 million euros every year from the Education Offensive Masterplan to create new student places. After testing its courses on a group of students, the HZT is now operating normally with an annual intake of new students. The three courses will reach full capacity with more than 70 students by the end of 2012.

Project team

Eva-Maria Hoerster, Boris Charmatz (until September 2008), Prof. Nik Haffner (since November 2008), Prof. Ingo Reulecke; Prof. Dr. Ric Allsopp, Prof. Dr. Alex Arteaga, Dr. Christiane Berger, Prof. Dr. Franz Anton Cramer, Kristin Guttenberg, Hanna Hegenscheidt, Prof. Rhys Martin, Prof. Gisela Müller, Prof. Helge Musial, Constanze Schellow; Judith Brückmann; Sabine Trautwein.

Sponsors

The State of Berlin – via the Berlin University of the Arts and the Ernst Busch acting academy, and the Stiftung Kulturelle Weiterbildung und Kulturberatung (the statutory foundation for further cultural education and cultural consultancy).

Funding (Survey date: 01/12/2010)

Tanzplan Deutschland €1,032,709

City/State €1,223,878

Third-party funding/own funding €16,449

Total: €2,273,036

BREMEN: TANZPLAN BREMEN. NORTH GERMAN DANCE MEETING

Review

Tanzplan Bremen presented dance and all its facets at theatres across North Germany and gave audiences to an exciting alternative to theatre and opera. The comprehensive guest performance programme involved, overall, 11 cities, 15 publicly funded theatres, 32 independent companies, 48 schools organising more than 50 school dance projects with 1,200 pupils, more than 100 choreographers and more than 400 dancers. The nine North German Dance Meetings, four XtraFrei festivals and three “dance day” events for children and young people created platforms to use existing resources in an inspirational and effective way. The dance companies involved shared not only their experiences but also technology and equipment. The productions were performed at various locations, provided a rich variety of material for theatres and reached new audiences.

Perspectives

The City of Bremen will continue funding the local dance scene at the same level of 130,000 euros, 48,000 euros of which be used for the German Dance Film Institute. The stepext dance project will continue to stage the ExtraFrei Tanzplan Festival with the Staatstheater Hannover and with additional funding from the City of Bremen and the State of Lower Saxony. The North German Dance Meeting will not continue in its current form although the Staatstheater Hannover intends to use the idea to stage exchanges with other local dance companies.

Project team

Dr. Patricia Stöckemann, Inge Deppert, Rolf Hammes, Annette Kölling, Waltraut Körver, Helge Letonja, Arnim Meier, Wilfried van Poppel; Edith Boxberger, Sandra Noeth; Sonja Bachmann, Manuela Demmler, Ulrike Steffel.

Sponsors

The Cultural Office of Osnabrück, the Cultural Office of the University Town and Hanseatic City of Greifswald, the Cultural Institute of the City of Brunswick, the Ministry for Education, Science and Culture in Mecklenburg-Vorpommern and the Cultural Senator of the Free and Hanseatic City of Bremen.

Funding (Survey date: 01/01/2011)

Tanzplan Deutschland €650,000

City/State €554,005

Third-party funding/own funding €25,510

Total: €1,229,515

DRESDEN: TANZPLAN DRESDEN

Review

The first step was the cooperation between three well-known Dresden institutions, namely the Semperoper Ballett, the Palucca Hochschule für Tanz Dresden and HELLERAU – European Centre for the Arts, as part of Tanzplan Dresden. Inter-disciplinary dance productions with young choreographers, further training offers for professionals, mentor programmes and international exchanges released creative impulses and provided temporary work opportunities for around 100 artists and lecturers every year. Training and production were dovetailed and networked with local and international partners and a pioneering structure for dance was developed. Dresden was thus able to tap into the reputation it has held since the early 1900s of being a key dance city and again provide space for contemporary dance in the city.

Perspectives

The Semperoper Ballett, the Palucca Hochschule für Tanz Dresden and Hellerau, which are all heavily funded by the City and State, co-financed the Tanzplan activities from their own budgets. The three institutions will continue their collaborative work, for example for the Dance Platform 2012 event, the Dance Education Biennale in 2014 and many other activities. At the start of 2011, Hellerau launched Linie 8, its own event-staging initiative for the independent dance scene, with TanzNetzDresden, a new network of dancers and choreographers.

Project team

Sabine Stenzel, Prof. Jason Beechey, Dieter Jaenicke, Aaron S. Watkin, Prof. Udo Zimmermann; Doris Oser; Barbara Damm, Marion Demuth, Annegret Hauptmann, Andreas Kothe, Antje Liemann, Adi Luick, Carmen Mehnert, Angela Rannow, Rebecca Rieger, Frank Seifert, Franziska Vollmer.

Sponsors

The Office for Culture and Monument Protection including the Hellerau Sponsorship Association, HELLERAU – European Centre for the Arts, the Dresden Cultural Foundation of Dresdner Bank, the Cultural Foundation of the Free State of Saxony, the Palucca Hochschule für Tanz Dresden, Sächsische Staatsoper Dresden/Semperoper Ballett, as well as DAAD, the Goethe-Institut, the Institut Français Dresden, the Dresden State Art Collections and the Town Twinning Fund

Funding (Survey date: 01/03/2011)

Tanzplan Deutschland €543,789

City/State €798,369

Third-party funding/own funding €121,130

Total: €1,463,288

DÜSSELDORF: TAKE-OFF: JUNGER TANZ. TANZPLAN DÜSSELDORF

Review

With 45 partners from culture, education, science and social institutions, Tanzplan Düsseldorf's Take-off: Young Dance initiative became an internationally respected dance competence centre for and with children and young people. The project developed 50 different productions for children and young people during its five years, while 199 choreographers, dancers and dance educators gave 9,017 dance lessons to 6,712 participants at schools and youth centres. The project also initiated festivals for different age groups and attracted 100,000 spectators. Take-off became the most productive and most successful creator of contemporary dance for children and young people in Germany. In a bid to promote the teaching of dance in schools and at youth centres, the project also worked with partner schools to develop successful formats for integrating dance into the regular school curricula as well as for qualifying dance teachers. You can find out more about this as well as the results of the scientific research carried out by the project in the publication *Aufwachsen mit Tanz / Growing up with Dance* (published by Beltz).

Perspectives

The State has doubled its funding to 100,000 euros, the City has increased its subsidy by 40,000 euros to 190,000 euros, and each sponsor has highlighted the prospect of an additional 30,000 euros. Take-off has launched the Fresh Tracks Europe network with production partners in Austria, Belgium and the Netherlands. The new network, which aims to strengthen international collaborative working, is funded by the European Commission. Dance for and with children and young people is therefore on a firm footing in Düsseldorf, now and for the future.

Project team

Martina Kessel, Bertram Müller; Angela Vucko, Katrin Weitzel; Ulrike Dobmeier, Kerstin Verbeek; Simone John.

Sponsors

The Culture Office of the State Capital Düsseldorf, the Cultural Foundation of North Rhine-Westphalia, the Ministry for Family, Children, Young People, Culture and Sport of the State of North Rhine-Westphalia.

Funding (Survey date: 01/06/2010)

Tanzplan Deutschland €1,000,000

City/State €1,000,000

Third-party funding/own funding €266,781

Total: €2,266,781

ESSEN: TANZPLAN ESSEN 2010

Review

tanzplan essen 2010 was created to create, through the involvement of institutions and those involved in the dance scene, a learning and teaching competence laboratory for and using dance. Practical exchange and reflection were interwoven in new ways and tested. How do we interpret complex, perceptive knowledge in the modern world so that it can be taught? Can artistic production processes and exemplary learning methods from different knowledge areas grow together?

New working methods and strategies were not only generated through the encounter with other artistic fields – grappling with disciplines such as anthropology, physics, architecture, neurology and philosophy was also key here. tanzplan essen 2010 dedicated itself to curiosity and went on to become a hub of trans-disciplinary and international knowledge transfer in the practice and teaching of art. All three modules – the “Explorations” symposium, the “Agora” information exchange programme for universities and the regional “One-Week Workshops” – involved different international artists and lecturers and offered, through more than 500 multipliers from various social areas, first-class learning and further training platforms that went beyond traditional institutional frameworks. Pioneering teaching formats were developed and tested. These have already been transferred to and implemented in various fields of work including education, communicating art and university teaching.

Perspectives

The project initiator PACT Zollverein will continue the “Explorations” inter-disciplinary working meetings and the “Agora” information exchange programme for universities. Both formats have won praise beyond the European cultural scene and international partners are ready to continue working together in the future – though we are still awaiting the result of negotiations with the State of North Rhine-Westphalia and other sponsors.

Project team

Stefan Hilterhaus, Isabel Niederhagen, Ingo Dellmann; Dirk Hesse; Isa Köhler, Jasmina Schebesta.

Sponsors

German Association for Vocational Education, the Cultural Office of the State of Essen, European Capital of Culture RUHR 2010, the Arts Foundation of North Rhine-Westphalia and the City of Essen.

Funding (Survey date: 01/01/2011)

Tanzplan Deutschland €453,326

City/State €464,648

Third-party funding/own funding €21,752

Total: €939,726

FRANKFURT: TANZLABOR_21/A PROJECT BY TANZPLAN DEUTSCHLAND

Review

The Tanzlabor_21 project initiated by Tanzplan Frankfurt – comprising the Künstlerhaus Mousonturm, the Frankfurt University of Music and Performing Arts and the Institute for Applied Theatre Studies at the University of Gießen – created a lively network of all dance-related institutions and again turned Frankfurt into a dance centre with a national and international reach. Two M.A. programmes initiated by Tanzlabor_21 as well as the inter-disciplinary, biennial International Summer Laboratory improved practical and theoretical training over the long term. Six project ensembles made up of dance graduates and professionals have already been put together since 2007 while master classes, professional training sessions, mentor programmes and an international artists-in-residence scheme served to advance the working and development processes of dance professionals. Tanzlabor_21 also undertook comprehensive educational work – dance-in-schools projects, talks and lectures – which reached more than 10,000 people.

Perspectives

The City of Frankfurt and State of Hesse will continue to fund Tanzlabor_21 at the previous level. The Frankfurt-Rhine-Main Cultural Fund will also now fund the project for five years and a regional foundation alliance has also been established. The total funding of 560,000 euros per year is now higher than the previous Tanzplan budget. The universities of Frankfurt and Gießen will continue the new M.A. study programmes initiated by Tanzplan. All elements of the Tanzplan project in Frankfurt are therefore being continued and developed further.

Project Team

Melanie Franzen, Dieter Buroch, Prof. Heiner Goebbels, Prof. Dieter Heitkamp; Prof. Kurt Koegel, Prof. Dr. Gerald Siegmund; Bettina Milz; Mareike Uhl, Stephanie Becker, Felix Graf, Tobias Reitz; Bernd Steuernagel.

Sponsors

The Culture and Science Department of the City of Frankfurt am Main, the Hessian Ministry for Science and Art, the Frankfurt University of Music and Performing Arts and the Crespo Foundation.

Funding (Survey date: 01/07/2010)

Tanzplan Deutschland €1,150,000

City/State €1,150,000

Third-party funding/own funding €233,679

Total: €2,533,679

HAMBURG: K3 – CENTRE FOR CHOREOGRAPHY/TANZPLAN HAMBURG

Review

The K3 – Centre for Choreography was a new, artistically independent initiative at Kampnagel, Hamburg. Its comprehensive offer played an important role in the development of contemporary dance. The focus was on the qualification of dance professionals, communicating dance and cultural education. Tanzplan Hamburg's artists-in-residence programme was an internationally unique sponsorship programme for young choreographers. Further training, artistic research and production were closely linked. The interface between theory and practice was the focus of numerous joint events organised in cooperation with the Performance Studies course at Hamburg University. The more than 30 long-term and short-term scholarships paved the way for guest performances, more residencies as well as funding for new productions. Most of the projects stayed

in Hamburg on account of the exceptional conditions here: the City doubled the annual funding for dance projects to 200,000 euros per year and established its own dance jury. Alongside a comprehensive training and course programme, other pillars of the Centre was the founding of the K3 Youth Club, co-operation with schools and the adult education centre as well as regular discourses and projects on the theme of communicating contemporary dance.

Perspectives

The Hamburg Parliament has agreed to fund K3 at Kampnagel to the full amount of 300,000 euros in 2011. The centre will continue as a successful location for the development of contemporary dance, for artistic research, for international networking and exchanges as well as for communicating dance in Hamburg. Tanzplan Deutschland's increased project funding for the independent dance scene means that there is now a fixed, annual subsidy of 500,000 euros for contemporary dance in Hamburg.

Project team

Dr. Kerstin Evert, Ewa Ferens, Matthias Quabbe; Dr. Friederike Lampert, Kerstin Kussmaul; Ulrike Steffel; Lisa Böttcher, Nora Dorogan, Sabine Jud, Lina Klingbeil, Jana Lüthje.

Sponsors

The Ministry for Culture and the Media of the Free and Hanseatic City of Hamburg in cooperation with the Kampnagel International Kulturfabrik.

Funding (Survey date: 01/11/2010)

Tanzplan Deutschland €1,200,000

City/State €1,250,000

Third-party funding/own funding €212,000

Total: €2,662,000

MUNICH: ACCESS TO DANCE. TANZPLAN MUNICH

Review

From the very start of the project, Access to Dance integrated all types of contemporary dance into the curriculum of around 50 schools and made it easily accessible to thousands of pupils. Tanzplan Munich educated and supervised qualified dance educators, choreographers and dancers for this work and carried out more than 200 Dance-and-School projects. Theatre Studies students at Munich University monitored many of these projects as part of a foundation course in dance studies and gathered practical experience in the production, distribution and presentation of dance events. Close co-operation with the Bavarian Staatsballett, which conducted its own Dance-and-School programme, other dance institutions and the Tanzbasis association in Munich created a close relationship between pupils and teacher and artistic practice: they went regularly to dance performances and participated actively in cultural education processes. Representatives from other knowledge areas, such as neuropsychology, sociology and media studies, associated themselves with the project through their own research questions. The regional offer was expanded with international guest performances, artist-in-residence programmes as well as an Internet portal for dance in Bavaria.

Perspectives

The City of Munich has been won over by the successful project work and fund the Dance-and-School and artist-in-residence programmes over the long term. It will provide 100,000 euros per year for this in additional to 300,000 euros over three years for dance projects with young people. The Free State of Bavaria will also continue to provide 50,000 euros. The work of communicating dance and the diverse children and youth projects will continue at full steam. The work is also

expanding geographically in the region and a subsidiary office is being established in Augsburg in a bid to meet the high needs and demands of educational institutions. The start-up funding provided by Tanzplan for dance studies work has led to the creation of a part-time position at the Theatre Studies Institute at Munich University.

Project team

Simone Schulte, Andrea Marton, Nina Hümpel, Dr. Katja Schneider, Bettina Wagner-Bergelt, Walter Heun, Dr. Klaus Kieser, Dietmar Lupfer; Cindy Paul, Annette Baumann, Rebekka Linke; Anja Brixle, Gesine Geister.

Sponsors

The Bavarian Ministry for Science, Research and Art, E.ON Energy, the Bavarian Cultural Fund, the District of Upper Bavaria, the Culture Department of the Regional Capital City of Munich, the PwC Foundation and the University of Munich.

Funding (Survey date: 01/03/2011)

Tanzplan Deutschland €440,000

City/State €329,669

Third-party funding/own funding €75,300

Total: €844,969

POTSDAM: TANZPLAN POTSDAM. ARTISTS-IN-RESIDENCE – THE TEACHING AND RESEARCH PROGRAMME OF FABRIK POTSDAM

Review

Through its artists-in-residence programme, Tanzplan Potsdam dedicated itself to promoting independent artistic work – without any production pressure. The development of no other art form suffers from a lack of basic needs, namely time and space. With its research-orientated promotional programme, fabrik Potsdam offered both backed up with financial support, mentoring, coaching, performance opportunities and communication work. The programme was unique in targeting young as well as well known artists, individuals or groups. These ideal conditions for independent work gave fabrik Potsdam an international reputation as a high quality working location and there was great demand for its offer: Tanzplan Potsdam's two-to-eight week residencies were awarded to 108 projects comprising a total of 450 artists from 27 countries.

Perspectives

The City and State of Brandenburg no longer wanted to fund any further international residences on account of budget restraints, but there is money for cultural education projects. Despite this, fabrik Potsdam has succeeded in increasing its public subsidy by 81,000 euros to maintain its basic structure and the residency programme will receive 20,000 euros of this money. Potsdam's negotiations for continued funding after Tanzplan ends have therefore been partially successful.

Project team

Ulrike Melzig, Sabine Chwalisz; Laurent Dubost; Frauke Niemann, Alexa Junge; Petra Bieder; Ralf Grüneberg, Josh Siewert.

Sponsors

The State Capital City of Potsdam and the Brandenburg Ministry for Science, Research and Culture.

Funding (Survey date: 01/12/2010)

Tanzplan Deutschland €630,000

City/State €630,000

Third-party funding/own funding €12,576
Total €1,272,576

PARTNERSHIPS AND PROFILES – A REVIEW OF TANZPLAN DEUTSCHLAND'S FIVE-YEAR EDUCATIONAL PROGRAMME BY INGO DIEHL AND EDITH BOXBERGER

Efforts to reform dance training in Germany had been apparent since the 1990s. The extent to which artistic practice, society and the requirements made of students had all changed had made the situation urgent. The following questions needed to be answered in particular: How do we find new content and methods to prepare students better for artistic practice? How can we support communication between dance education institutions, and how can this communication be used productively in remodelling dance training? What impact do these changes have on dance teacher training programmes? Tanzplan Deutschland's Educational Programme has been looking specifically at these questions since 2005. National dance training institutions, universities that offer dance courses and vocational dance schools were integrated into the initiatives and discussions from the start.

Working groups and projects aimed to accommodate the diversity and depth of existing dance knowledge, increase artistic practice in dance education programmes and prepare students for a modified job description. "If one considers the far-reaching developments in contemporary dance – the persistent questioning of representations and of the presence of dance and the body, as well as of the terms 'product', 'process' and 'authorship', and critical reflection on what dance today can be and what it can bring about; the increased awareness of the various cultural, social and political contexts within which dance is developed, performed and received, and the reciprocal impact of this art form on these contexts; the exploration and formulation of implicit dance knowledge and practice; the inter-disciplinary dialogue between dance, other art forms and science; the increasing participation in cultural education work; the testing of new forms of co-operation; the changes in production and performance structures at institutionalised theatres, on the independent dance scene and in international networks of producers, festivals and artist-in-residency programmes; the transformation of dancer and choreographer job descriptions into one that embraces the concept of the dancer and choreographer as a single artist – then the need for new study programmes becomes clear if we are to meet these requirements and help shape the future of this art form." (Eva-Maria Hoerster, managing director of the Inter-University Center for Dance Berlin (HZT))

Establishment of the Dance Education Conference

With these changes in mind, new and innovative study programmes were established as part of the Tanzplan Local projects in Berlin and Frankfurt: Contemporary Dance, Context, Choreography (Berlin), Choreography and Performance (Gießen/Frankfurt), Dance Teacher Training (Frankfurt). At the same time, thinking processes and practical initiatives involving all institutions were set in motion. The aim of these was to establish a dialogue with the institutions involved as well as to promote discussion among them, thereby moving beyond the boundaries of their own institutions and learn from and with each other. The "Dance Education Conference", a forum for in-depth discussions and a single voice for dance education in Germany, had already been established by 2007. "In a longer process in which long-standing academies and new education establishments came face-to-face with each other, differences and similarities could be determined and specific weighting used by each institution to develop its own profile." (Prof. Christine Neumeyer, spokesperson for the Dance Education Conference and a dance educator at the Academy of Dance in Mannheim).

Tanzplan Deutschland initiated and supported this development with regular workshops as well as further training sessions for lecturers and professors. The aim was always to expand knowledge and look at new approaches to movement in addition to new teaching methods and tools. This is because, in addition to teaching technique and knowledge, today's dance education also needs to promote "the exploration and testing of new ways of imparting information, the search for ways of generating new knowledge." (Prof. Dieter Heitkamp, spokesperson of the Dance Education

Conference and the director of contemporary and classical dance at the Frankfurt University of Music and Performing Arts). One example of this is the work with William Forsythe's research project "Synchronous Object for One Flat Thing, reproduced", the forerunner for Motion Bank, which was supported by Tanzplan Deutschland. The idea is for educational institutions and students to be able to benefit directly from these new developments.

Dance Education Biennale

The framework for this association of artistic practice and dance education was the "Biennale Dance Education", another key Tanzplan Deutschland initiative that works both inwardly and outwardly.

The one-week meeting of professors and students, the first of which took place in Berlin in 2008, presented the practical results of work carried out at dance education institutions and allowed guests to work and learn together. The linking of practice and education will be continued by Forsythe's follow-up project Motion Bank, an Internet platform that will make it possible to access choreographic working methods via dance works presented in digital online formats. The project is being funded by the German Federal Cultural Foundation. The Federal Ministry of Education and Research has shown recognition for the task at hand and agreed to fund the Biennale in the future. The Conference and Biennale have created the space to "actively encourage all participants and institutions to open up, investigate new ideas and move dance forward on several levels." (Prof. Jason Beechey, spokesperson for the Dance Education Conference and director of the Palucca Hochschule für Tanz Dresden).

They have also given a good reason for associating with and supporting each other, as well as for exchanging ideas, which means that "existing platforms, for example collaborations with theatres, that simplify the transition to artistic practice, are expanded by new platforms such as Dance in Schools." (Neumeyer) Dance education has become "richer and stronger," (Beechey) and "more visible and more active." (Prof. Vera Sander, spokesperson for the Dance Education Conference and director of the Centre for Contemporary Dance, University of Music and Dance Cologne). The Conference has also become a "model for other countries" (Sander) – interest from abroad is growing, as is the wish to create an international network.

New paths in tertiary education

Strengthening historical and theoretical knowledge in dance training was a particular interest. Reflection and creativity determine each other: knowledge is always a part of the creative process, even if its role goes unrecognised, and it is indispensable not only for choreographers but also for the dancers involved who help shape the work. The newly established study programmes in Berlin and Gießen/Frankfurt in particular take this fact into account, but there is also a list of other dance education institutions that are now focusing on this particular aspect. Theory/History is now well established as a subject in Frankfurt, new ways of teaching (e-learning) are being implemented in Essen, the Chair for Dance Studies is again occupied in Cologne and a part-time position for dance studies has been created at Munich University.

However, recognising the importance of knowledge in artistic practice and integrating it into dance education remains a task for the future. One practical example of this is the Dance Techniques 2010 research project in which Tanzplan Deutschland, together with dance practitioners and theorists, developed a model for practice-based research at seven dance education institutions. Even theory is a mental practice that needs to be carried out and exercised regularly. It is no different to the practical work carried out in dance studios or in rehearsals on the stage, as it also needs to be trained. For students, the transition from thinker and researcher to doer and choreographer means leaving behind the traditional boundaries of the disciplines and fields of activity. Not knowing in advance how the piece on which one is currently working will look, but rather continuing to find other forms that emerge from one's own questions about dance, transform artistic practice into a type of research into the possibilities of dance.

In this way, creative decisions cannot only be justified and communicated, they can also be made in a different way based on different historical and theoretical knowledge. This produces

pieces that are independent of certain movement styles and dance vocabularies and can be seen as physical interventions in current social discourses and dance-related issues. (Prof. Dr. Gerald Siegmund, professor of choreography and performance at the Institute for Applied Theatre Studies at the Justus-Liebig-Universität Gießen)

Cultural education and forms of collectivity

The job descriptions and occupational fields of dancers and choreographers have changed dramatically. Creative work with amateurs, mostly children and young people but also adults, has emerged anew in particular, supported by a high level of political and social attention. It is now a fixed element of the work in a large number of theatres; artists themselves develop their own ways of integrating amateurs into their work.

The approaches and working methods are very different and range from work with schools, the establishment of youth groups or performances for young audiences to developing new formats and researching new spaces. Different aspects overlap here: the interest in teaching an aesthetic and cultural education and in a close link between art and society; the issue of participation and new forms of collectivity; and winning over of other sections of the public and expanding the meaning of the term 'dance'.

Tanzplan Deutschland has also been involved in this development and actively promoted it. Two of the Tanzplan Local projects, in Düsseldorf and Munich, focus on this area, while local artists in almost all Tanzplan cities are involved in work that imparts artistic information, in doing so expanding their field of activity. The national Dance in Schools association, founded in 2007, developed quality standards and is campaigning for dance to become a fixed aspect in the educational curriculum. How can this process be supported in order to ensure quality and strengthen structural developments in the long term? On the initiative of Tanzplan Deutschland, representatives from all tertiary education institutions that award degrees in dance teaching and dance education met up in November 2007. The aim was to gain an overview of teaching models and offers, and to discuss ideas for expanding the training of dance educators.

Teacher qualification offers

Tanzplan Deutschland launched a call for tenders in 2008 in a bid to develop study offers for teaching dance in schools. The call was named "Programme for establishing modules to strengthen dance education qualifications for Dance in Schools" and aimed at existing study programmes.

After the acceptance of a bid, teachers at general education schools are now being made aware of, and qualified in, education and further education in choreographic working methods. On the one hand, it is expected the concept of "choreographing schoolchildren" will become integrated into various subjects and, on the other hand, the idea is to enable pupils to work with contemporary artists to develop choreographic processes. A specialist module in dance has been added to the teacher training Master's programmes at the Sport University Cologne and at the University for Music and Dance Cologne. The concept was developed with various co-operation partners, among them the nrw landesbüro tanz and tanzhaus nrw. The Master's programme at the University for Music and Dance Cologne offers students a diverse practical education with placements and periods as teaching assistants.

By strengthening quality, all these offers contribute to increasing acceptance of this work and to developing the field further. In addition, Tanzplan Deutschland and the Dachverband Tanz Deutschland/Ständige Konferenz (the permanent conference of the umbrella association for dance in Germany) – supported by Tanz ist KLASSE/ Staatsballett Berlin – commissioned a study from the Centre for Cultural Research in Bonn on the "requirements for becoming ballet teachers and dance educators". The commissioning organisations have the results of the survey, which is intended to help clarify the need for well trained educators as well as provide recommendations and guidance.

There is still one thing still left to do regarding the training of dance educators, however. Given that it takes time for institutions to recognise the need for a new practice field and to formulate qualifications in study offers. The German Federal Cultural Foundation has developed a

new instrument for the coming years, the Tanzpartner fund, which is intended to stimulate co-operation between dance companies and schools.

Transition to work

A critical phase begins when training ends, namely entry into the world of work. There are many decisions to be made: do I work for a municipal theatre? Do I work independently? Do I work alone or in a group? Do I apply for an artist-in-residence programme? How do I access the various dance scenes? The association with artistic practice is already being strengthened during training, for example via connections with a specific dance company, collaborations with choreographers or links to the professional dance scene. Students use the contacts made to obtain their first jobs and seek guidance.

The transition remains a difficult one, however, mainly because of the fall in the number of dancers employed on permanent contracts, smaller dance companies and the tendency to fill vacant positions with experienced dancers. In these circumstances, on-going training, further training offers and professional exchanges are necessary. Young choreographers often lack production-specific knowledge (preparing applications, etc.) and contacts, but there is also a shortage of specific forms of support that promote experimentation, as well as a shortage of space. Young artists respond to the situation by developing their own strategies. Establishing work collectives and collaborative working methods support exchange and reflection, and enable joint working.

Two model initiatives can be outlined here as examples of building bridges between training and work. In Hamburg, Tanzplan and K3 established an artist-in-residency location for young choreographers, allowing them to carry out research, work on a particular production, gain knowledge and make contacts with the local arts scene. In Frankfurt, young, trained dancers haven shown through the PET ensemble and ID_Frankfurt/Independent Dance that collaboration within a city opens up new perspectives. Bringing together artists from across the region, among them graduates of the Frankfurt University of Music and the Performing Arts, helps develop an infrastructure that promotes independent artistic creativity, reflection and exchange. "Our experience shows that students are very interested in getting involved. It is very enriching for them. I think it is very productive for students to come into contact with independent ensembles that can hold their own artistically and economically on the dance scene. It is also productive for students to deal with the production conditions of these ensembles. On the other hand, professional dancers and choreographers benefit from the open training and further training courses offered by training institutes and use their archives." (Norbert Pape, former student at the Frankfurt University of Music and Performing Arts and one of the organisers of ID_Frankfurt).

Ingo Diel (*Tanzplan Educational Programme Director*)

Edith Boxberger (*Co-author, Dance Journalist*)

A FIXTURE IN DANCE CULTURE: THE DANCE EDUCATION BIENNALE BY DR. GISELA STEFFENS

Now that the five-year Tanzplan Deutschland project, which owes its existence to the German German Federal Cultural Foundation, has come to an end, its initiators and organisers can look back with satisfaction on what has been achieved. A great deal has been done, above all in the field of training. An entirely new project, the Dance Education Biennale, was launched in partnership with the Dance Education Conference, an association of professional training institutions. It provides tertiary institutes and vocational schools with a forum, thereby offering them the chance, for the first time, to exchange information on a national basis and present the abilities of their final year students. Establishing the Dance Education Conference produced a body that promotes and supports dance training on behalf of all dance education institutions. The association was a key reason why the German Federal Ministry for Education and Research was prepared to fund the second Dance Education Biennale that took place in Essen in March 2010 as part of RUHR.2010.

When the first Biennale took place at the Hebbel Theater in Berlin in 2008 and the various schools came together for a one-week meeting, it was still not clear whether there would be a second Biennale. The event, which included public performances, was very successful for the young artists, their professions and among members of the public. But it was also much more than that. Dance educators, dance studies experts and dance theorists led joint training, work and discussion sessions. It became clear that the Dance Biennale could not just be a one-off event, but rather that it was urgently needed for the development of dance training. The second Biennale in Essen came about thanks to the willingness of the host, the Folkwang University of the Arts, to co-finance and stage the event. The theme of the second Biennale, held in memory of Pina Bausch, was "reconstruction" and it amounted to an impressive demonstration of the diversity of expression in dance, the confirmation of a rich history and a look into a promising future. The Biennale proved itself to be an instrument that strengthens the community of dance education institutions as well as providing it with a voice to speak up for it, both internally and externally. The significance of the 2nd Biennale was clear in the great reception it received in neighbouring countries. Dance institutions are already interested in becoming members of the Dance Education Conference in order to be present at the third Biennale and one day be actively involved in the event themselves.

There will not just be a third Biennale (taking place in Frankfurt in 2012); there will be regular Biennales in the future. The German Federal Ministry for Education and Research made this commitment with full conviction at the Biennale in Essen. Support for dance must be a fixture of our living culture and our cultural self-awareness. With this in mind, I wish the upcoming Dance Education Biennale, and all subsequent Biennales, productive collaborative working and the greatest of success in promoting the next generation of dancers.

Dr. Gisela Steffens

(former head of the Unit for Cultural Education, German Federal Ministry for Education and Research)

DANCE TECHNIQUES 2010

In addition to all these measures, Director of the Educational Programme Ingo Diehl launched a research project into contemporary and modern dance techniques in the spring of 2008. Renowned dance education institutions in Germany and Europe were invited to take part. Research units including dance educators, dance studies experts and students then investigated the working methods of seven well-known dance teachers. The aim was to gain comparable insights into the different dance technique teaching models as well as to make both practical and theoretical knowledge accessible.

The results of the project have been published with two DVDs as "Dance Techniques 2010 – Tanzplan Germany", edited by Ingo Diehl und Dr. Friederike Lampert (published by Henschel Verlag).

NPN CO-PRODUCTION FUNDING

The National Performance Network's funding of guest performances, which has been operating since 1999 and is co-financed by the Federal Government Commissioner for Culture and the Media as well as 13 regions, gives Germany a national instrument for selling and promoting contemporary dance and theatre productions that is unique in Europe. Co-production funding, which financed both international co-productions and collaborations between old and new German regions to the tune of 900,000 euros for five years from 2005-2009, was added to the NPN's funding portfolio following the launch of Tanzplan Deutschland in 2005 (www.jointadventures.net/nationalesperformancenet/index.html).

An evaluation carried out by Joint Adventures, which was in charge of the scheme, identified NPN co-production funding as an extremely effective tool for promoting exceptional choreographers: it stimulated partnership working at the international level, promoted the mobility of artists and increased production volumes, and at the same time co-production funding from cities and regions multiplied the money awarded by the state. Joint Adventures awarded funding in a non-bureaucratic, professional and efficient manner. The funding goal, namely to boost artistic potential and international competitiveness, was achieved with impressive success. Co-production funding generally amounted to around 26% of total production costs while average promotional funding totalled 13,000 euros. The funding level therefore lay between the Performing Arts Fund, which awards an average of 5,000 euros, and the German Federal Cultural Foundation's General Project Funding programme, which requires applications for a minimum funding volume of 50,000 euros.

The German Federal Cultural Foundation decided to a one-off extension of the co-production funding scheme until 2010 in order to close a key funding gap. It is not certain if the funding programme will continue in the future, although even the Federal Commissioner for Culture and the Media considers co-production funding an effective tool for strengthening the German dance scene.

33 sponsored artists and 47 productions from 2005-2009, in alphabetical order:

Rosemary Butcher Episodes of Flight Laurent Chétouane Tanzstück #3 Cie. Isabelle Schad There is no exception to the rule because I am never what I have cie. toula limnaios life is perfect cie. toula limnaios reading toscia cie. toula limnaio wound Compagnie Felix Ruckert Betwixt & Between Compagnie Felix Ruckert Messiah Game Compagnie Felix Ruckert water music Déjà Donn   A Glimpse of Hope Stefan Dreher / Victoria Hauke Superimposing deufert&plischke in cooperation with Jeroen Peeters Anarchiv#1: I am not a Zombie deufert & plischke in cooperation with DDDorvillier and Cecilie Ullerup Schmidt Anarchiv#2: second hand deufert&plischke Directory 2 – Songs of love and war deufert&plischke REportable Portraits Jo Fabian Independent Swan Gintersdorfer / Klassen Logobi 01 – 05 Jenny Haack Zwischen Dingen Nik Haffner Unaccompanied Heike Hennig & Co ZeitSprünge Prue Lang Infinite Temporal Series II Thomas Lehmen Lehmen lernt Xavier le Roy Le Sacre du Printemps Xavier le Roy Ohne Titel Charles Linehan Number Stations & Happy Days Living Room / Micha Purucker X XL-re.enactment make up PRODUCTIONS / Antonia Baehr DANKE – MERCI – THANK YOU# Martin Nachbar Urheben Aufheben Antje Pfundtner Tim Acy Antje Pfundtner Outlanders Dorothea Ratzel TAT / ORT I Dorothea Ratzel / Jochen Roller Kojote – eine Moralanalyse Ben J. Riepe Liebe, Tod und Teufel. Aktion:   ben Sch  nheit zu sehen (5 Bilder) Alexandre Roccoli A Short Term Effect Colette Sadler Musical Eszter Salamon NVSBL Showcase Beat le Mot 1534 Showcase Beat le Mot Alarm Hamburg Shanghai Showcase Beat le Mot EUROPIRAADID Showcase Beat le Mot Vote Zombie Andy Beuzy Richard Siegal As if Stranger // Muscle Tanzinitiative Hamburg e. V. Cinderella Games Helena Waldmann Crash Test Dummy / Crash Lit   Walkey Like that, like this White Horse Romance Chris Ziegler bullitt

THE CULTURAL HERITAGE OF DANCE

Society's memory of dance is patchy. In the autumn of 2006, Tanzplan Deutschland therefore expanded its range of activities to cover archives and cultural heritage. A total of 11 meetings – all of them initiated and spearheaded by Tanzplan Deutschland – were held with Germany's five biggest dance archives between June 2007 and December 2009. The aim of these meetings was to boost public awareness of the profiles and focus areas of the German Dance Film Institute in Bremen, the German Dance Archive in Cologne, the Mime Centre in Berlin, the Performing Arts Archive at the Academy of the Arts in Berlin, as well as the Leipzig Dance Archive.

The Association of German Dance Archives was established as a joint working platform in April 2008 in order to formulate the demands to be made of politicians. These demands focused on recognition of the cultural significance of dance, the need for increased efforts to preserve dance

documents, national political responsibility for dance heritage as well as increasing public awareness of historical themes relating to dance.

A whole range of suggestions were also developed to strengthen the archives institutionally, to obtain funding and to support the work to preserve the cultural heritage of dance, including with a stronger online presence. In order to come closer to reaching this goal, Tanzplan Deutschland developed the Digital Atlas of Dance website (www.digitaler-atlas-tanz.de) that went live in February 2011. The Atlas is the foundation stone of a knowledge and documentation portal for new dance creations but also for dance history. The database features digital items, mainly full-length, high quality dance performance films. Even newcomers to dance can research the subject thanks to an easily accessible interface, and the descriptions meet international academic standards.

The Digital Atlas of Dance has been managed and developed by the Academy for the Arts in Berlin, with the support of the Association of German Dance Archives, since 1 March 2011. The project has also received funding from the German Federal Cultural Foundation.

Dr. Franz Anton Cramer

(Production manager of the Digital Atlas of Dance)

TANZ FOUNDATION – TRANSITION CENTRE GERMANY

Just like professional sportsmen and women, dancers work with amazing self-discipline and self-exploitation. No one who starts training in dance, who puts their body through daily training, can gauge at the start the point when their body will no longer be able to take the strain and meet their own demands despite a high motivation level – at 35, 40 or maybe even later? The issue of what dancers do once their professional careers have come to an end has long been neglected in Germany – by society, which rarely appreciates what it takes to be a dancer, as well as by dancers themselves, who love their job. It is necessary to receive information and advice at the start followed by solid support later. The establishment of the TANZ Foundation – Transition Centre Germany (www.stiftung-tanz.com) has enabled dance professionals, friends and sponsors to adopt a self-help approach to this problem. In order to put the foundation on a firm financial basis, and to make training centres, dance companies and the public aware of it, the German government has agreed to continue the funding previously provided by Tanzplan Deutschland for one year until March 2012.

MARTIN EIFLER

(Director of the music department, a specialist area of the Federal Government Commission for Culture and the Media)

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