



CULTURE WORKS

USING EVALUATION TO SHAPE
SUSTAINABLE FOREIGN RELATIONS

**GOETHE
INSTITUT**

Sprache. Kultur. Deutschland.

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»Culture plays a central role in sustaining and enhancing individuals' and communities' quality of life and wellbeing.«

UNESCO Culture for Development Indicators

"DOES EVERYTHING ALWAYS HAVE TO BE ASSESSED?"

This is the question with which our visiting author, cultural management specialist Birgit Mandel, begins her commentary on evaluation in the cultural sector. We think the answer is no. But when cultural work is financed with public funds, there is a necessity to evaluate specifically. For us at the Goethe-Institut, as an intermediary organisation funded by the Foreign Office, this is a special responsibility. We see evaluation not only as an aid to the legitimisation of our work, but also as an opportunity to assess impact, make strategic decisions, set learning processes in motion and continue to develop the work we do.

Having said that, evaluating cultural work is by no means easy: how does this impact actually manifest itself? Certainly not always in a one-to-one logic: an artists' residence here, a book publication there. Although such connections do exist, as perusal of the pages that follow will illustrate. So what role do cultural relations actually play, especially in foreign policy?

Cultural work has complex impact: it imparts insights, experience, attitudes which do not necessarily have to culminate in a 'work', but may create new networks, creative ideas, extended action horizons. Here, the artistic process itself is often just as important as the result. Indeed, in terms of intercultural understanding it is sometimes even more so.

If we are to take evaluation seriously, we cannot close our eyes to the outside perspective; we must have confidence in our own values. In this project, we commissioned evaluation experts to take a close look at selected questions using both established and innovative methods. The insights gained in this process are such that we would like to share them wherever possible, so that other cultural institutions and institutions of foreign cultural and educational policy can draw inspiration from them. Understood in this way, evaluation can enrich the dialogue between institutions and policy-makers, making a valuable contribution to the shaping of sustainable foreign relations.



Johannes Ebert
SECRETARY-GENERAL



Dr Bruno Gross
EXECUTIVE DIRECTOR

KEY POINTS IN BRIEF

CENTRAL PREMISES AND METHODS

Cultural work is a central component of German foreign cultural and educational policy. It is based on an extended understanding of culture, which comprises not only the arts and high culture, but also popular culture, everyday culture and other areas besides. Culture is understood as a dynamic, dialogic process, which develops irrespective of location and in a multitude of ways. In order to be able to record the impact of cultural work in foreign policy, we have evaluated various individual projects and questions with scientific support, and have thus been able to identify some central premises and methods:

- Cultural work can only have an impact if it is relevant. The intrinsic value of artistic or, as the case may be, cultural creativity creates a societal dynamism, which thrives because it is not dedicated to any particular purpose and not always predictable. The reception of ideas, information, artefacts, and ways of working is in itself a creative cultural process.
- In cultural evaluations it is not a question of finding unambiguous answers, but of asking the right questions which are relevant to the context, and investigating them with quantitative and qualitative methods.
- Social and cultural phenomena are dynamic and processual. In particular, qualitative, dialogue-oriented methods such as interviews or group discussions are suitable for helping participants to develop a holistic view of impact and interrelations and to learn from one another.

IMPACT MODEL FOR EVALUATION

A dynamic impact model for the evaluation of cultural work can be derived from these considerations. It forms a framework in which, following the evaluation standards of the Organisation for Economic Cooperation and Development (OECD), questions of relevance, effectiveness, efficiency, impact in terms of cultural and educational policy, and sustainability can be answered.

BASIC PRINCIPLES OF THE WORKING APPROACH IN CULTURAL WORK

The work of institutions of foreign cultural and educational policy is based on values of a pluralistic and democratic society, from which basic principles of the working approach for cultural work are derived. Important insights can be gained if the evaluations consider the extent to which these principles are actually put into practice. It is essential in this context

- to enable the process of intercultural understanding
- to work together in the cultural and educational sector of the host countries dialogically as partners, particularly with actors from civil society, and in doing so to focus on co-productions
- to acknowledge the intrinsic value of aesthetic creativity and thus make room for the creative and social power of culture
- to realise the aspiration to high quality and innovation
- to work in culture- and context-sensitive ways
- to pay heed to continuity and sustainability
- to act as a protagonist on the scene abroad while making use of the bond to Germany

For the Goethe-Institut, this means answering the following questions, for example: to what extent do we really do justice to our aspirations in respect of dialogue as partners, high quality and innovation? Do we actually manage to arouse people's interest in art and culture and encourage a free exchange of opinions about them? Does the networking of relevant actors really contribute to the generation of new concepts, activities and new structures – also independently from the Goethe-Institut? To what extent does the communication of an image of contemporary Germany contribute to trusting relationships between Germany and the host countries? Are we succeeding in promoting cultural exchange and intercultural dialogue in a globalised world?

THINKING IN IMPACT CYCLES

The achievement of the sustainable and positive impact of cultural work in terms of foreign cultural and educational policy calls for working and thinking in impact cycles: from target- and impact-oriented planning with local partners, the joint design of projects, via the analysis of impacts, to the utilisation of the insights gained in the management and planning of current and future projects. The Goethe-Institut sees this cycle as an important component in its overall institutional system of strategy and management.



In the project *Woher? Wohin? Mythen - Nation - Identitäten* (*Where from? Where to? Legends–Nation–Identities*), young composers from Central Europe consulted historical and modern legends which give the people in their home countries identity and meaning. The Ensemble Modern then performed the works inspired by this. Photo from the Muffathalle in Munich, December 2012



Together with the Fraunhofer-Gesellschaft and the Max Planck Society, the Goethe-Institut devoted an exhibition of its own to *Germany—Land of Inventors*, which toured Europe and Asia. Photo from the opening in Berlin in September 2015.

CAN THE IMPACT OF ART AND CULTURE BE ASSESSED? AND SHOULD IT BE?

OPPORTUNITIES, LIMITATIONS AND CONSEQUENCES OF EVALUATIONS IN CULTURAL WORK

Birgit Mandel

DOES EVERYTHING ALWAYS HAVE TO BE ASSESSED? FEAR OF THE MCKINSEYS IN THE CULTURAL SECTOR

The topic of evaluation did not emerge in the cultural sector in Germany until the end of the 1990s, at the same time as the establishment of cultural management as part of the call for rationalisation and professionalisation in that sector. Both management and evaluation in the arts sector were, at first, the subject of some fairly critical discussion: there was a fear that artistic and cultural work might be reduced into measurable categories, and artistic creativity and diversity thus constrained.

The 'spectre' of the McKinseys, as a metaphor for management consulting which evaluates cultural institutions and projects according to purely business management criteria and then declares them ripe for liquidation as unprofitable, is still very much present in the minds of those who work in the cultural sector in Germany. There is a concern that, with the increasing establishment of evaluations, only that which can be measured quantitatively will continue to receive funding: visitor numbers, in-house revenues, figures from events held, number of media reports etc., with that which endows the work with cultural and educational meaning simply being ignored.

Traditionally, there is in Germany a so-called "consensus of justification" (Gerhard Schulze) as regards the funding of the arts, according to which art and culture are good and meaningful in themselves, so that there is no necessity to ask questions about outcomes or money spent on them. The central paradigm of cultural policy – that of the guarantee of artistic freedom – laid down in German constitutional law, implies that the arts



Asingeline, performance by the Trio Mamaza, Venice, October 2014

are to be protected not only against political influence, but also against being instrumentalised for purposes which are alien to them. For that, in fact, is exactly what distinguishes the arts: that they are non-utilitarian, that they cannot be reduced to one specific meaning and most certainly not to one specific impact. It is far rather the case that they are given their added value by their ambiguity, their “surplus of meaning” and their subjectivity and emotionality, with that added value also extending to the way they are received. But how can these values be “evaluated”?

STATUS QUO OF CULTURAL EVALUATION

In Germany at the present time, it is mainly cultural projects which run for a limited time only and funds for the independent scene that are evaluated, not the cultural work of the publicly funded arts and cultural institutions. The majority of project funding of various different public and private extra programmes is tied to there being evidence of their success. In project funding involving foundations, evaluation is almost always part of the plan, immanent and mandatory, even if it is often left up to those who receive the funding themselves to decide which targets and impact they are going to investigate, and in what way.

The situation is quite different in the case of institutional public funding, into which a very large part of the just under 10 thousand million euros of total arts funding in Germany flows. The work of the major theatres, concert halls and museums is, as a rule, not evaluated. In some of the federal states these institutions are merely requested to submit figures relating to visitor attendance, takings, etc. for entry into a controlling or monitoring system at regular intervals.

In the English-speaking countries, there is considerably more openness toward evaluation in the culture sector. One of the

reasons for this is that there is very little worry about the possibility that art and culture might be abused for purposes alien to the arts. On the contrary, it is expected – and indeed stipulated in target agreements – that publicly funded artistic and cultural projects will pursue not only aims that are immanent to art, but also particular social, educative or economic aims. This means that evaluations are a natural part of the work of each and every funded cultural institution; the Arts Council England, for example, has developed uniform categories and standards, and provided methodological aids to evaluation into the bargain.

At the present time, it is summative evaluation that dominates the evaluation of cultural projects in Germany, in other words assessment after the conclusion of a project. This has the disadvantage of providing very little detailed analysis of actual work processes, and that evaluations do not offer the opportunity of reflecting on and improving projects during their course. Alternatives to this are evaluation formats which apply to the project from its very inception, go on to accompany the entire process and do not merely aim to produce evidence of success or failure after the event.

Having said that, a clear distinction must be made between controlling and monitoring, as quantitative methods of continuously gathering and analysing certain key data from projects and institutions, and evaluation, as a method which not only gathers and scrutinises key data, but also assesses the targets and impact of the work. Evaluations are also to be distinguished from market research and simple public surveys.

Impact research goes beyond evaluation by researching the (long-term) impact of cultural work with a view to individual or societal changes.

CURRENT SCIENTIFIC FIELDS OF DISCOURSE ON THE EVALUATION OF ART AND CULTURAL WORK

1. Discrepancy between impact attributions and the measurability of the impact of cultural projects

Projects in the culture sector are often justified with very general targets and far-reaching impact that influence the individual and society in a positive way: cultural education processes, intercultural understanding, the safeguarding of democracy and peace, etc. The contribution of cultural projects to such complex processes and impact that unfold over longer periods, and in which there are a very large number of influences, cannot be measured. Evaluation is forced to recognise its limitations here. It is only possible when concrete, verifiable subsidiary targets are formulated.

2. Suitability of methods for evaluation in artistic and cultural contexts

Particularly in the booming cultural education sector, a great deal of intensive thought and research goes into how impact can be detected and assessed. Even if the intended sustainable impact of cultural (self-)education is not directly measurable, other impact and quality factors such as the process quality of the mediation and the structure quality of the project management, and the subjective satisfaction of those taking part in cultural projects, can be determined. This on the one hand begs the question of how the complexity of the influencing variables can be reduced, and on the other, how subjective inner processes can also be made accessible to evaluation. In recent years methods have been developed for this, and they do not, for example, only enquire about respondents' satisfaction verbally – which sometimes makes very little sense, particularly in the case of children – but also analyse other things, such as interaction, with the aid of video material.

The deployment of ethnological methods such as field observations and “thick description”, which ensure participatory evaluation with the involvement of all stakeholders, is also the subject of intensive discussion and further development, as is that of art-based evaluation methods. At the same time, a critical look is taken at the extent to which scientific quality criteria such as objectivity, reliability and intersubjective validity can still be implemented in the application of such methods.

3. Transparency of the various different interests of stakeholders in cultural projects as a prerequisite for evaluation

Stakeholders often associate various different interests with cultural projects, whether they are artistic, aesthetic, social, pedagogical or economic, or pertain to cultural or foreign policy. If these interests are not disclosed, it becomes very difficult to formulate clear project targets and therefore also very difficult to evaluate the projects.

4. Evaluation as a basis for organisational learning processes

In view of the “success stories” in many project evaluations, which are often worded in a rather simplistic way, one might be forgiven for thinking that these evaluations are above all supposed to serve the purpose of obtaining formal legitimisation after the event for the funding agency to file away.

Usually, the findings of evaluations are not accessible to the public. If they are, they are mostly positive. This has to do, among other things, with concern that criticism might have negative consequences for the future funding of arts and cultural projects. It is necessary in this context to develop an

attitude which does not punish mistakes, but instead appreciates their value as a source of learning.

If evaluation is only conducted for the purpose of self-legitimation, instead of generating orientation for future decisions and learning processes, the sense of it does indeed become questionable. The same applies if the findings of an evaluation are not communicated openly among the stakeholders but abused for the power interests of individual parties.

Evaluations in the cultural sector are a complex challenge; it is a tough task to develop suitable sets of instruments for the investigation of quality and impact in a field so strongly characterised by aesthetics, emotion and subjectivity. However, if cultural projects are financed with public funds, there is a special responsibility to find out whether or not the intended targets have actually been achieved, and what, if anything, might be done better in the future. It is to a certain extent an obligation to evaluate, and then, if possible, to make generalisable insights from the evaluation publicly accessible, so that other cultural projects can also learn from the findings.

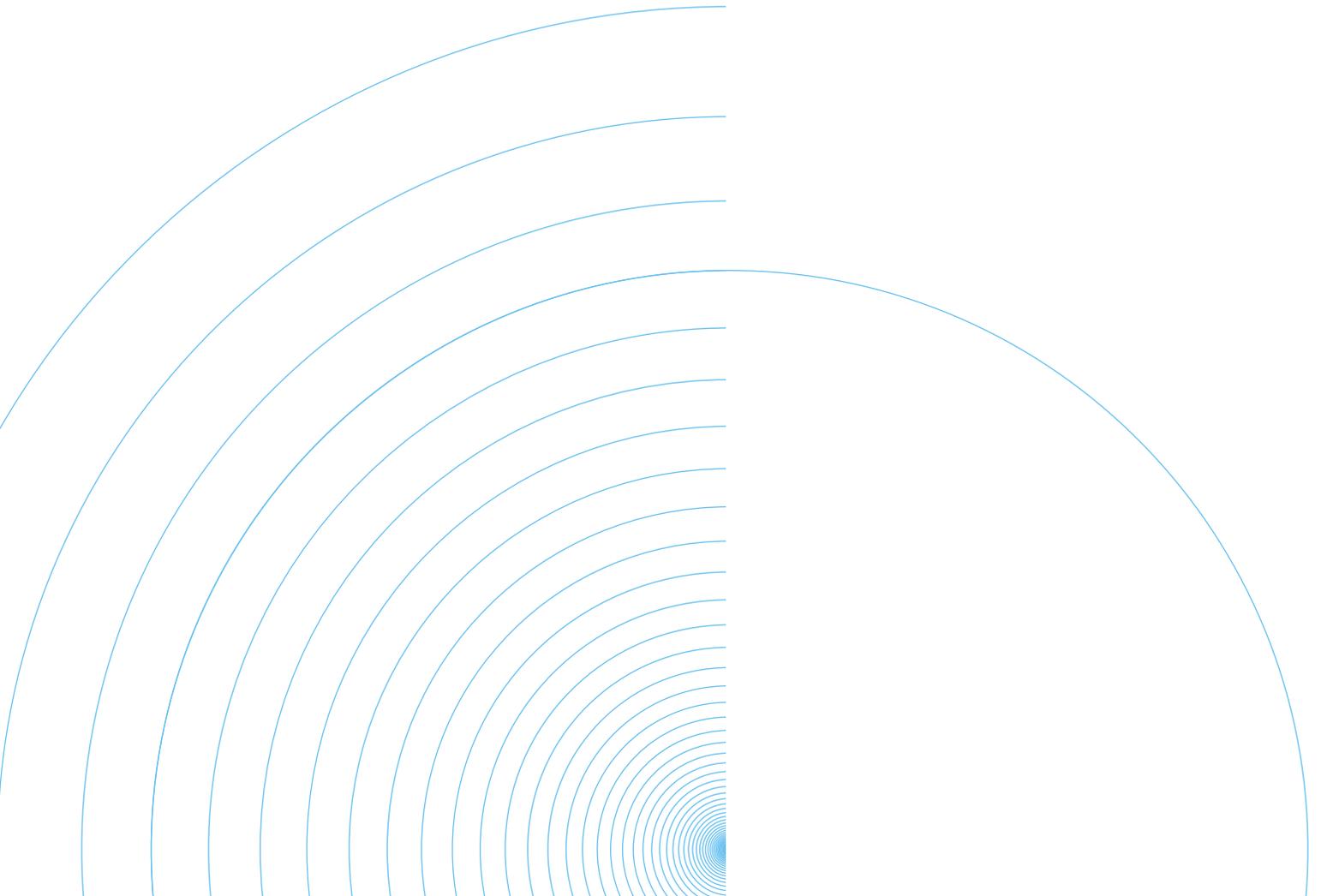
Formulating project targets clearly is not only an essential prerequisite for evaluation, but also for target-oriented planning and for the efficient implementation of cultural projects. It is without doubt often difficult to arrive at an unambiguous statement of the targets of cultural projects. It is even more difficult to operationalise those targets with the aid of suitable indicators in such a way that they can also be measured empirically. Evaluations in the cultural sector often cannot be standardised. So it is all the more important for all the stakeholders to enter into a dialogue from the very beginning about project targets and possibilities, as well as the limitations of the evaluation.

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RECORDING IMPACT

IN THE EVALUATION OF CULTURAL WORK, IT IS NOT A QUESTION OF FINDING UNAMBIGUOUS ANSWERS, BUT OF ASKING THE RIGHT CONTEXT-SENSITIVE QUESTIONS. FIVE PREMISES ARE ELEMENTARY TO THE IMPACT OF CULTURAL WORK AND ITS EVALUATION.



1 IMPACT IS BASED ON RELEVANCE

Cultural work can only have an impact if it is relevant. Being relevant means having a meaning: for partners, for target groups, for the stakeholder groups further afield, and of course for the initiators of the project. For that reason, it is important for an institution of foreign cultural and educational policy to organise the work in close, ongoing, equitable exchange with the protagonists of art and culture in a local context. The way in which the imparting of knowledge or capabilities makes sense thus becomes clear. The competence required to conduct this dialogue is supported by long-term partnership of the kind that creates trust. The more success there is in organising the work together with the local scenes with this in mind, the greater the potential for generating impacts and multiplying them.

2 ROOM FOR THE UNFORESEEABLE

Societal developments are, as the philosopher and sociologist Oliver Marchart puts it, subject to a “certainty of uncertainty.” They are dynamic and often uncertain. It is thus never entirely foreseeable what impact interventions are going to have in the societal arena. It is, however, a peculiarity of cultural work that the unforeseen is not merely accepted but also intended: the intrinsic value of aesthetic creativity generates societal dynamism for the very reason that it is not set to achieve any particular purpose. The creative power of cultural work poses questions and is allowed to be disturbing.

3 RECEPTION IS AN ACTIVE PROCESS

Sociological and humanistic studies show that reception is not a passive process: people do not simply adopt ideas, information, artefacts and ways of working – they adapt, translate and transform what they perceive into social praxis. If all the stakeholders in an evaluation are aware of this active reception, it broadens their horizon in respect of complex and possibly unexpected impact.

4 IT IS THE WORKING APPROACH THAT MAKES THE DIFFERENCE

Basic principles of the working approach for cultural work can be derived from the values of a pluralistic and democratic society, for which the institutions of foreign cultural and educational policy stand. These principles not only make it possible for cultural work to have an impact, but can in fact intensify that impact. The foundation is formed by culture- and context-sensitive action, an approach involving partnership dialogue, and the aspiration to high quality and innovation. It therefore makes sense, in the context of evaluations, to ask to what extent these aspirations are realised.

5 DIVERSITY OF METHODS IMPROVES THE QUALITY OF EVALUATION

Depending on the question, topics and available resources, various different theoretical approaches are relevant to cultural evaluations. Quantitative and qualitative methods should be used here, often in combination. Since social and cultural phenomena are dynamic and processual, qualitative methods are particularly suitable for the visualisation of complex interrelations and structures of societal action patterns. “Social constructivism” offers some important theoretical fundamentals here. It makes it possible to see the logic in the social construction of reality, and thus develop a deeper understanding of which measures achieve which impact.

In the countries in which institutions of foreign cultural and educational policy are active, there are many factors and stakeholder groups which have an influence on the work. In view of the fact that these influences can never be comprehensively recorded and described, it is important to contextualise the projects and programmes to be evaluated as precisely as possible, in order to discover the conditions that are conducive to them and the conditions that impede them. Wherever possible, it therefore makes sense to consult external data sources relating to the local context, in other words on the political, economic and societal circumstances in the host country concerned. The *UNESCO Culture for Development Indicators*, published in 2015, for example, provide information about what percentage of the population in Colombia, Vietnam or Ghana regularly take part in cultural events, or how open-minded the population is in respect of citizens with other cultural backgrounds.



What counts is the spoken word: at a spoken-word performance in Nairobi, February 2015.

DEVELOPING A MODEL

A DYNAMIC IMPACT MODEL PROVIDES A FRAMEWORK IN WHICH PROJECTS CAN BE DESIGNED IN A TARGET- AND IMPACT-ORIENTED WAY IN THE DIALOGUE BETWEEN THE PROJECT PARTNERS AND EVALUATED.

Based on the standards of evaluation defined by the OECD's Development Assistance Committee (DAC) and enhanced in the context of the scientifically accompanied research processes of the Goethe-Institut, our impact model looks at some central questions:

- **VALUE-BASED WORKING APPROACH**
To what extent have the demands made on the value-based working approach been fulfilled?
- **RELEVANCE**
Are the right things being done?
- **EFFECTIVENESS**
Are the targets being achieved?
- **EFFICIENCY**
Is the input-output ratio of the work favourable?
- **IMPACT IN TERMS OF CULTURAL AND EDUCATIONAL POLICY**
What long-term and societal impact is the work contributing to in terms of foreign cultural and educational policy?
- **TRANSFER**
To what extent is a basis for long-term and transfer effects being created so that concepts, activities and structures can develop in a local context independent of the institutions that provided the original funding?
- **SUSTAINABILITY**
Are the positive impacts long-lasting?

Systematic procedures and transparency of findings, conclusions and recommendations – on the basis of empirically obtained quantitative and qualitative data – ensure the high quality of the evaluation.

Host country

TRANSFER

Societal context

IMPACT

OUTCOME

OUTPUT

INPUT

ACTORS
IN FOREIGN
CULTURAL AND
EDUCATIONAL
POLICY

Sphere of activity

Societal context

TRANSFER

Germany

EVALUATION IMPACT MODEL



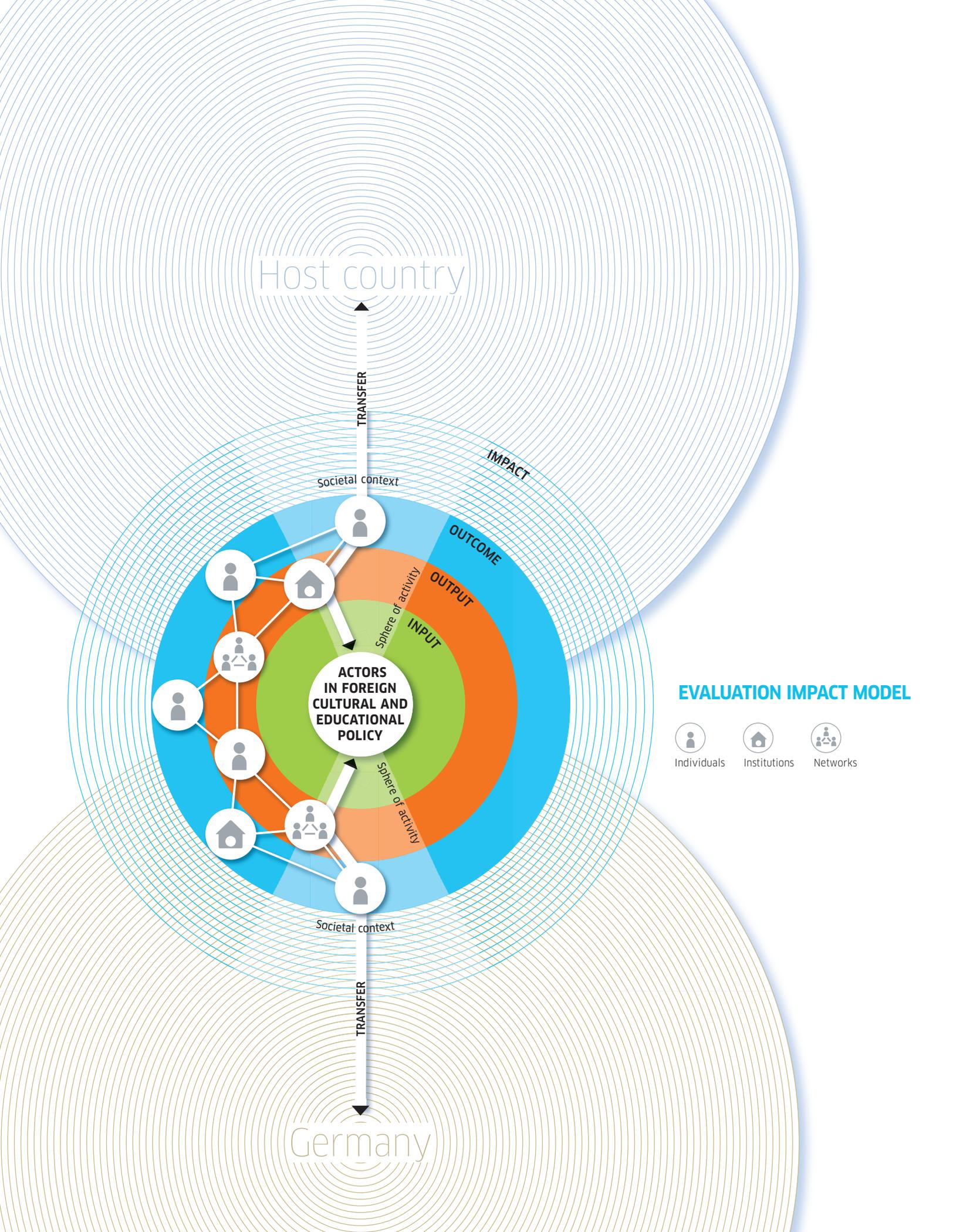
Individuals



Institutions



Networks



The model identifies two areas: the sphere of activity and the societal context.

SPHERE OF ACTIVITY

The sphere of activity is the area in which the cultural work is carried out in collaboration between the partners. It comprises four levels, which are also considered in evaluations. Working outwards from the inside, these are:

ACTORS IN FOREIGN CULTURAL AND EDUCATIONAL POLICY | VALUE-BASED WORKING APPROACH

It is fundamental to the work of foreign cultural and educational policy

- to enable the process of intercultural understanding
- to work as partners in a dialogue, with the focus on co-productions
- to acknowledge the intrinsic value of aesthetic creativity and thus make room for the creative and social power of culture
- to realise aspirations to high quality and innovation
- to work in a culture- and context-sensitive way
- to pay heed to continuity and sustainability
- to act as a protagonist on the scene abroad while making use of the bond to Germany

INPUT | RESSOURCES

The green ring depicts the input, the financial, material and human resources employed. For the Goethe-Institut, for example, the interplay between staff sent abroad from Germany for a limited time and local personnel is an essential quality feature of work in the host countries.

OUTPUT | DIRECT RESULTS

The orange ring comprises the output, the direct results of the work and the number and type of stakeholder groups reached.

OUTCOME | EFFECTS ON THE TARGET GROUPS

The last ring in the sphere of activity, the blue one, depicts the outcome. With a critical view, prepared for whatever it may discover, intended and unintended outcomes are recorded and analysed. They may be of a positive, negative or ambivalent nature. For the Goethe-Institut, for example, this means getting people interested in art and culture regardless of their origin, their environment and their status, enabling a free exchange to be carried on, qualifying, professionalising and networking cultural actors, making art and culture projects possible, initiating co-productions and promoting the visualisation of the projects in the public eye.

SOCIETAL CONTEXT

IMPACT | SOCIETAL CONTRIBUTION

The OECD describes impact as “positive and negative, primary and secondary long-term effects produced by a development intervention, directly or indirectly, intended or unintended.” At impact level the Goethe-Institut has formulated a series of long-term aims for its cultural work, and these aims are an expression of the way it strives to achieve impact in the societal context. It is, for example, a matter of strengthening international cultural collaboration, contributing to trusting relationships between Germany and our host countries by imparting an image of contemporary Germany, and playing our part in the long-term development of pluralistic societies via collaboration as partners, in particular with civil society actors from the cultural and educational sectors in the host countries.

TRANSFER | BASIS FOR SUSTAINABILITY

To enable long-term effects to come about, transfers of impact are required, going out beyond the sphere of activity and into society, for example in the form of new or further developed concepts, activities or structures, which are realised sustainably in a local context, independent of the institutions that originally provided the funding.

Such transfers can, for example, be forestalled or made possible via media, or via persons who establish relationships going out beyond the sphere of activity. Many other factors also have an influence on the course and the impact of projects: what role, for example, do political, material-technical or climatic conditions play at the location concerned? What influence does the transportability of a stage set have on the scope and durability of the impact of a play? The aim is to create the best possible conditions for sustainable impact.



Language in action: in re-enacted stage plays, the participants learn how to put their knowledge of the language into practice. Tunis, June 2015

MAKING USE OF THE CULTURAL EFFECT

THE GOETHE-INSTITUT AIMS TO ACHIEVE LONG-TERM SUSTAINABLE IMPACT AT SOCIETAL LEVEL. THE FINDINGS FROM EVALUATIONS TAKEN AS EXAMPLES HERE SHOW WHERE WE ARE ON THE RIGHT PATH, AND IN WHAT AREAS WE NEED TO REACT TO DEFICITS AND DEVELOP OUR WORK FURTHER.

EXAMPLE



**CULTURAL INNOVATORS
NETWORK**

EXAMPLE



IDENTITY.MOVE!

EXAMPLE



**THE NETHERLANDS:
NETWORK FORMATION**

EXAMPLE



**CULTURAL MANAGEMENT
PROGRAMMES**

EXAMPLE



**URBAN PLACES -
PUBLIC SPACES**

EXAMPLE



**ARTISTS' RESIDENCE
VILLA KAMOGAWA**



top: *The Syrian Youth and Children*, a theatre performance by Syrian refugees, Naser Club, Bar Elias / Lebanon, Feb. 2015 / bottom: *Cultural Innovators Network*, Istanbul, Dec. 2014

EXAMPLE

1

CULTURAL INNOVATORS

DEVELOPMENT OF NEW SOLUTIONS FOR SOCIETAL CHANGE IN THE MIDDLE EAST

The framework conditions for cultural activities in the Middle East are particularly difficult just at present. For that reason, it is important to establish long-term contacts. A programme that does that is the *Cultural Innovators Network* (CIN), initiated in 2012. More than 20 Goethe-Instituts in the Mediterranean region took part in the emergence of this network. The main aim is to support pluralistic transformation processes with artistic means and cultural processes. The project has been funded by the transformation partnership of the Foreign Office. Important for its implementation were existing contacts which the participating Goethe-Instituts had with the relevant scenes in the Mediterranean region [▷INPUT].

EVALUATION

Duration: July 2014–March 2015

External contractor: EDUCULT – Institute for Cultural Policy and Management

Methods used: actor-network theory as a basis for the development of a methodological design and for analysis

Document analysis: online survey of CIN members (sample: full survey of 139 members; n = 66; response rate: 47.5%); evaluation workshop with members of the CIN committee; 12 qualitative guided interviews with members of the CIN, the CIN committee and members of the Goethe-Institut involved in the project; participatory observation on 'CIN day' in Berlin

METHOD: ACTOR-NETWORK THEORY

The ANT, after Michel Callon, looks at actors and non-human influencing factors in the phases of network formation in order to be able to understand and see the logic in complex processes and relationships. In this way, the theory makes room for the unexpected, for new turns and discontinuities, and is particularly suitable for the evaluation of cultural projects in societies undergoing change.

FINDINGS

The evaluation shows that the establishment of a new network structure has been a success [▷EFFECTIVENESS, OUTPUT]. The CIN provides a sheltered, non-hierarchical zone of trust between Europe and the Arab world. 91% of the members agreed with the statement that the CIN really does make this open exchange of opinions and ideas possible [▷VALUE-BASED WORKING APPROACH]. Just under 90% of those surveyed were of the opinion that the CIN is strongly dependent on collective knowledge and innovative ideas, which speaks in favour of

identifying with the CIN as a common project. Altogether 92% of those surveyed said that their ability to work together in culturally diverse teams had improved [▷EFFECTIVENESS, OUTCOME].

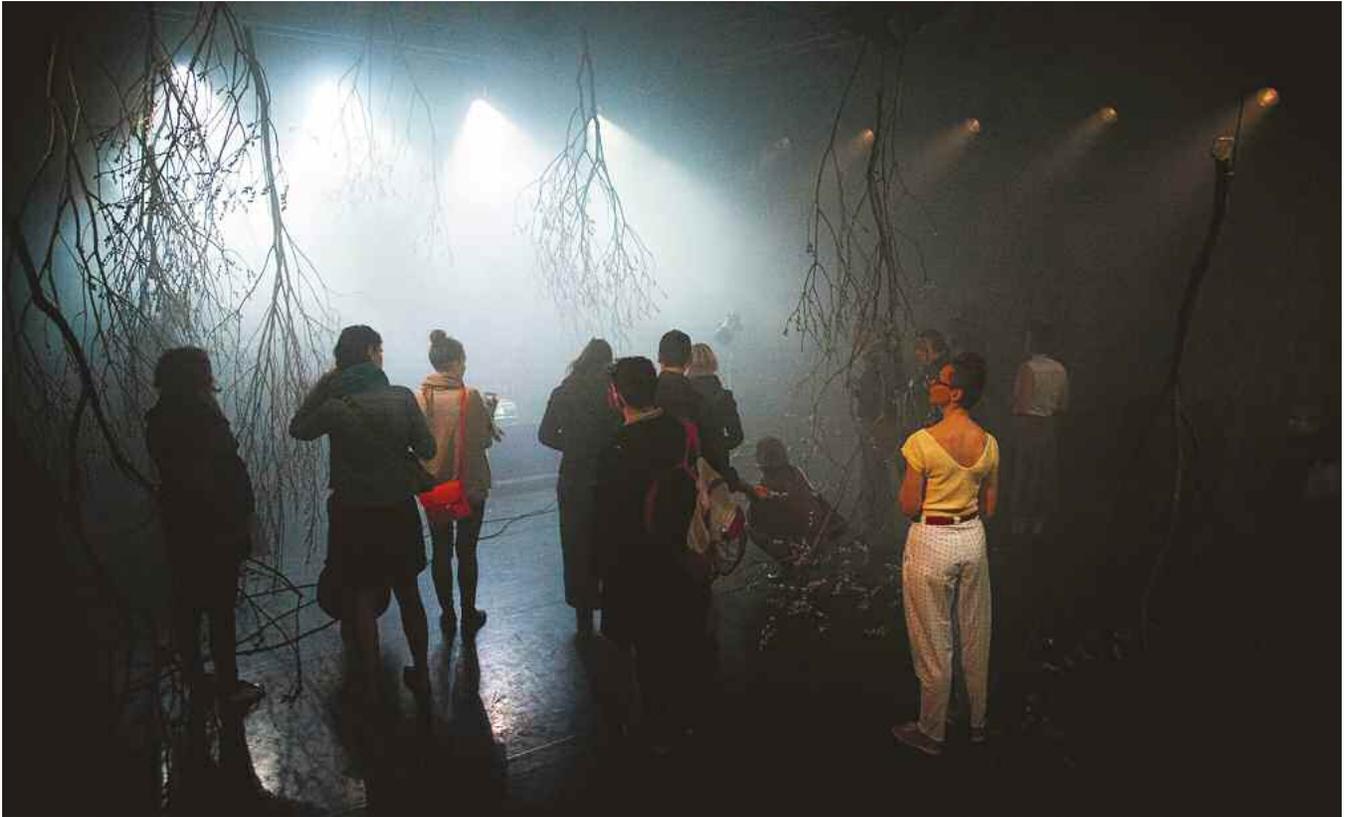
30 projects have emerged from the CIN [▷EFFECTIVENESS, OUTCOME]. The network was able to win over some strategic partners for collaboration on the realisation of a series of successful individual projects, including the European Cultural Foundation and the United Nations Alliance of Civilizations. The project Equal for Equal, for example, placed among the top 20 in a competition run by the BMW group and the United Nations Alliance of Civilizations in which 600 projects participated. 1000 and 1 Realities won the Italian European Charlemagne Youth Prize in 2013 [▷TRANSFER BETWEEN OUTPUT AND OUTCOME].

Since the end of 2014, the CIN has been a legally independent entity. An institution in its own right with a sustainable structure has grown from a simple congregation of individuals [▷TRANSFER BETWEEN OUTCOME AND IMPACT ENHANCES SUSTAINABILITY].

Having said all that, it would be wrong to overlook the downsides: in the survey, no fewer than 37% said that they felt handicapped in their CIN activities by the censure of their digital communication. 20% said they were handicapped to some extent, 14% said they were handicapped severely, and 3% very severely. A total of 31% felt threatened on account of their political activities: 14% to a certain extent, 14% severely, and 3% very severely [▷SOCIETAL CONTEXT].

"I got the chance to make a difference in my country with a project. The Goethe-Institut has motivated staff who use the available resources efficiently, professionally and reliably."

CIN member from Jordan



top: *Bazaar*, showcase in Prague, March 2015 / bottom: symposium at the Cultural Centre in Lublin, March 2014

EXAMPLE

2

IDENTITY.MOVE!

DIALOGUE ON DANCE AND PERFORMANCE BETWEEN GERMANY, SOUTHERN AND EASTERN EUROPE

The *Transnational Platform for Theoretical and Artistic Research in the field of Contemporary Dance and Performing Arts*, initiated by the Goethe-Institut in Warsaw, is aimed at artists and curators from countries in southern and eastern Europe. From 2013 to 2015, symposia, labs and presentations were held in Athens, Warsaw, Lublin, Poznan, Essen and Prague. It was the aim of the project to provide a framework for discussions and artistic activities on the subjects of the identity and authenticity of regional contributions, and network the local dance and performance scenes with actors from western, southern and eastern Europe.

EVALUATION

Duration: July 2014–June 2015

External contractor: Birgitt A Cleuvers

Methods used: World Café

In the context of the farewell festival with project management/coordination, consortium, curators, artists and associated partners. Document analysis; 3 focus group discussions with project managers and coordinators and the consortium; written survey of the 8 curators and the 24 artists

METHOD: WORLD CAFÉ

The World Café is a moderation method for large groups, which has so far been used relatively little in evaluation, although it is eminently suitable. Participants spend 1 to 3 hours working through questions in a “coffee-house atmosphere.” In doing so, they move at regular intervals from one table to the next to continue work on the results of the groups that sat there before them. This way, questions on the course of the project and the advised targets can be answered in a participatory manner and dynamic atmosphere, and unexpected outcomes can also be discovered.

FINDINGS

As the evaluation shows, the target of the project was achieved. Both the curators and the artists expressed a high degree of satisfaction (6 of the 8 curators and 15 of the 17 artists) and great interest in the project whatever its outcome, the topics selected, the individual research and the exchange [▷EFFECTIVENESS, OUTCOME]. Complex, innovative and experimental projects of this kind are, in the view of those involved, required for artistic and organisational developments, and will characterise the future work of the Goethe-Institut in Warsaw and the other stakeholders [▷VALUE-BASED WORKING APPROACH AND RELEVANCE]. The expert community also followed the project with interest.

In the further development of projects of this kind, heed needs to be paid even more resolutely in the future to the following aspects relating to project management: simultaneous, transparent dissemination of information and involvement of all the partners to the greatest extent possible, room for open – and if appropriate critical – discussions, personal encounters in order to give the people the chance to get to know each other and break down any prejudices. The precarious conditions in which many artists live and which compel them to pursue several projects in parallel need to be taken into account more strongly in the financial and chronological planning of projects.

EXAMPLE

3



Audience at *Leben und Schicksal* by Wassili Grossman (directed by Johan Simons), Goethe-Institut Amsterdam, March 2012

NETWORKING

GOETHE-INSTITUT NETHERLANDS: BETTER EFFECTIVENESS THROUGH THE FORMATION OF NETWORKS

The Goethe-Institut Amsterdam was founded in 1968, the one in Rotterdam in 1973. During a period of over 40 years, partnerships of many different kinds have been tested and developed. The evaluation was aimed at analysing the networking and partner structure of the Goethe-Institut in the Netherlands at the present time.

EVALUATION

Duration: November 2013–February 2014

External contractor: markt.forschung.kultur gbr – culture and evaluation

Methods used: network analysis

8 qualitative guided expert interviews with staff of partner institutions of the Goethe-Institut, and directors of institutions which up to now have not worked together with the Goethe-Institut; guided interviews with staff of the Netherlands Goethe-Institut; participatory observation at events on location; document analysis (including event archive, data from the project planning system; press clippings, self-presentation via programme, newsletter, website, etc.)

METHOD: SOCIAL NETWORK ANALYSIS

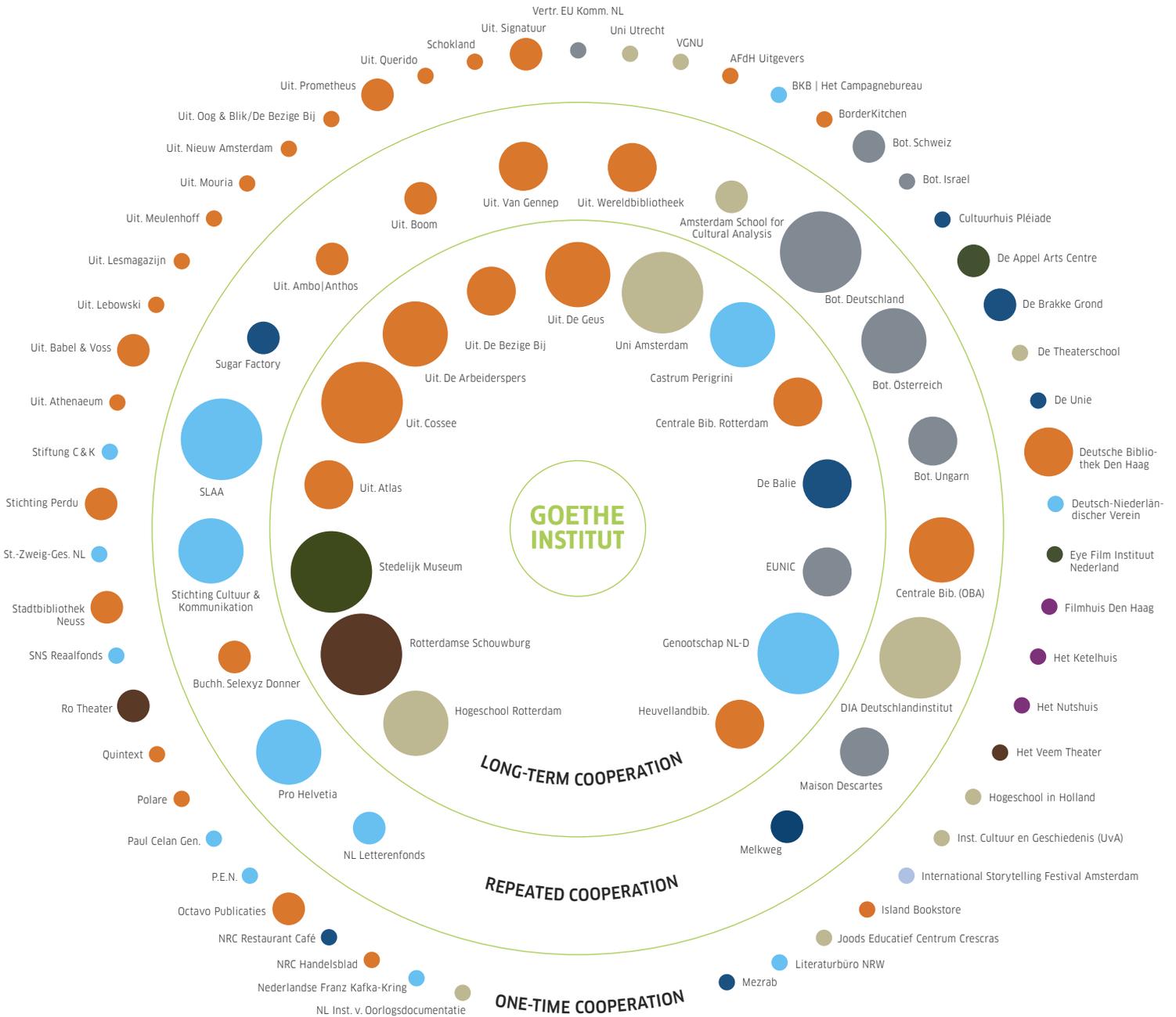
Social network analysis is an established method of empirical social research. It develops its potential for innovation when it

renders the “social capital” of an institute or project group visible. Application before and after a project intervention or strategy cycle affords insights into changes in the network structure relating to the density of the network and the reachability, integration and position of important actors.

FINDINGS

From 2010 to 2013, the Goethe-Institut network grew from just under 80 active partners to about 100 [▷EFFECTIVENESS, OUTPUT]. At the same time, it became clear that the network also comprises the actors who are relevant in the scene [▷EFFECTIVENESS, OUTPUT]. The cooperation partners emphasise the ability of the Goethe-Institut to penetrate the local culture scene, not only thanks to its good knowledge of that scene, but also thanks to long-term networking [▷VALUE-BASED WORKING APPROACH, SUSTAINABILITY]. Working together with the Goethe-Institut is regarded as a “stamp of quality.” Somewhat “looser” contacts to more remote institutions are valuable if new topics are to be broached and further target groups reached.

The analysis offers some important ideas for the further development of the network. Younger target groups ought perhaps to be approached more in future via new partnerships – also in the digital sector – and new formats.



PARTNERS IN THE LITERATURE SECTOR

The actors have been divided here into three categories according to the length of their relationship with the Goethe-Institut Netherlands: long-term cooperation (collaboration with the Goethe-Institut in at least three of the years over which the investigation was carried out), repeated cooperation (collaboration in two of the years), and one-time cooperation (collaboration in one of the years).

Number of events in the literature sector held jointly with the Goethe-Institut Netherlands during the period of investigation (2010–2013):



- series of events / festival
- embassy / international institute
- science / research
- theatre / theatre project
- cinema
- museum / art institute
- cultural centre / club
- foundation / association / society
- library / publishing house / bookshop



The Artist Of Tomorrow, picture festival project, Bangkok, December 2014

“Many artists, especially younger ones, believe in the power of art. For all of them, education and culture are the only roads that lead to democracy. For them, art is not naive. It far rather serves mankind by changing things,

questioning clichés, giving what is politically correct the leverage it requires, and providing youth with a perspective.”

Klaus-Dieter Lehmann, President of the Goethe-Institut, at the reopening of the Goethe-Institut in Tunis in 2015

EXAMPLE

4

CULTURAL MANAGEMENT SUSTAINABILITY MAKES AN IMPACT

Since 2008, the Goethe-Institut has been running cultural management programmes, above all for freelance culture workers and NGO staff. A survey of the alumni of all 13 cultural management programmes – in Eastern Europe / Central Asia, Southern Asia, North Africa and the Middle East, Sub-Saharan Africa, Central America and the Caribbean – shows that the programmes not only qualify and network people, but also that the participants derive long-term benefit from them.

EVALUATION

Duration: January–February 2014

External contractor: external quantitative analysis by EDUCULT – Institute for Cultural Policy and Management (conceived and conducted internally)

Methods used: alumni survey

Online survey of participants in cultural management courses since 2009 (sample: full survey of the 158 alumni; n = 94; response rate: 59%)

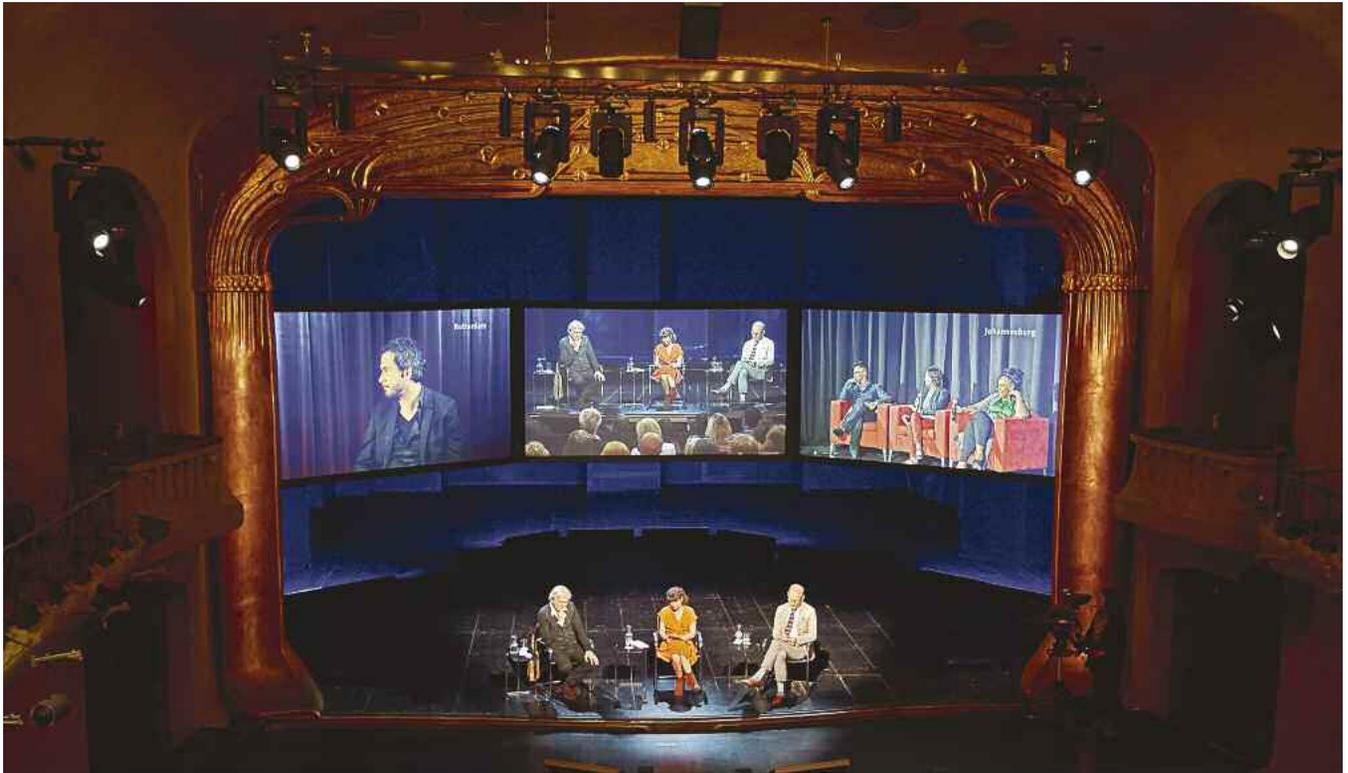
METHOD: SYSTEMATIC ALUMNI SURVEYS

Systematic alumni work, with its origin at Anglo-American colleges and universities, is becoming more and more important not only for institutions of foreign cultural and educational policy, but also in the culture sector in general. For example, alumni surveys are very suitable for keeping in touch with former participants. But how can they be designed in a way that is standardised and yet culture-sensitive? Direct questions relating to satisfaction, for example, do not always produce meaningful results, since in some parts of the world it is viewed as inappropriate to utter criticism openly. Useful here is the question of expectations and their fulfilment – in other words the question “what expectations do you have?” before a programme, and after it, “to what extent have your expectations been fulfilled?” In this way, the needs and aims of the institutions and those of the participants can be reconciled, long-term and sustainable impact can be recorded, and these in turn lead – in the best-case scenario – to further project ideas.

FINDINGS

90% of the alumni surveyed said that participating in the programme had had a positive influence on their career [▷EFFECTIVENESS, OUTCOME]. 86% said they were able to put the skills they had acquired to practical use [▷EFFECTIVENESS, OUTCOME]. 81% said they were able to pass on the skills they had acquired locally [▷TRANSFER], which permits conclusions to be drawn indicating sustainable effects on local structures. 99% said they would recommend the courses to others. So important foundation stones have been laid for the strengthening of the free culture sector [▷SUSTAINABILITY].

On the basis of the evaluation findings, the Goethe-Institut has further developed its method with the aim of coordinating the participants and the institutions at which they can sit in on lectures in Germany more accurately. The focus in the selection of trainers was placed more strongly on their experience and their competence as regards the home countries of the participants. Since only 35% said that participation had led to better financing of the projects, more emphasis was placed in the curricula that followed on culture marketing and financing. An additional amenity in this area was generated with the online course “managing the arts: marketing for cultural organisations” in cooperation with the Digital School of the Leuphana University in Lüneburg. More than 17,000 prospective and experienced cultural managers from 170 countries registered for the 14-week course in the spring of 2015.



Urban Places – Public Spaces, global discussion, Münchner Kammerspiele, April 2015

EXAMPLE

5

URBAN PLACES – PUBLIC SPACES

NEW IMPULSES IN URBAN DEVELOPMENT

Between February and April 2015, a global series of discussions with the cooperation partner *Münchner Kammerspiele* looked into the question of what role participation, public welfare and justice play in our towns and cities, and which cities of the future we would like to live in. 27 experts debated with the audience in Munich and via live video conference links with guests in three other pairs of major cities: Istanbul and São Paulo, Madrid and New York, Rotterdam and Johannesburg. Live streaming and the possibility of participating via the social media channels expanded the debate; the events were also accompanied by film documentation of artistic interventions and projects in urban areas.

EVALUATION

Duration: March 2015–November 2015

External contractor: EDUCULT – Institute for Cultural Policy and Management

Methods used: situation analysis as a basis for the development of a methodological design and for analyses

Document analysis; 2 participatory observations at the events in Munich, social media analysis; concentrated on- and offline survey of participants (sample: 2 of the 3 events; n = 322), for qualitative guided interviews with discussion participants / moderators; 2 focus group discussions with Goethe-Institut staff and project partners; 3 interviews with 4 experts, questionnaires sent to all participating Goethe-Instituts

METHOD: SITUATION ANALYSIS

The aim of situation analysis, according to Adele Clark, is to record individual situations in their complexity and render them tangible. To this end so-called situation maps are drawn up, among other things, and these take into account the project actors, institutions, other influencing factors (social media, video conference technology etc.), but also the context (e.g. the atmosphere of a venue) and impact going beyond the end of the project, and put all these into relation.

FINDINGS

As the evaluation shows, an important contribution to the internationalisation of the discourse could be made by the way the topics for podium discussion and panel members were selected from an interdisciplinary and internationally oriented project [**>EFFECTIVENESS, OUTCOME**].

Apart from being able to attend the events in person at the venue, people who were interested could also take part worldwide via Twitter and Facebook [**>EFFECTIVENESS, OUTPUT**]. This was a success in terms of the target of getting more younger people involved in the discussion: the survey of the participants showed that there was a considerably higher proportion of people aged up to 29 among those who participated only virtually, at 52%, as compared with the proportion of those who participated on location at 31%. Via Facebook, fans from 47 countries were attracted, a figure that far exceeds the number of nations involved in the project. During the event, more than 4000 tweets on the project were sent with the hashtag #places15. There were just under 7.3 million impressions, in other words #places15 tweets arrived in the accounts of users 7.3 million times. Indeed at the third and final event, with the Goethe-Instituts in Rotterdam and Johannesburg, hashtag #places15 was third on the Twitter charts in Germany at times, whilst the digital debate even topped the charts in Munich on occasions. The format itself was assessed by 56% of the respondents as very good for conducting an international discussion; having said that, only about a quarter considered it very suitable for the in-depth discussion of topics [**>EFFECTIVENESS, OUTCOME**].

Several follow-up activities were generated directly by Urban Places – Public Spaces: for example a session at re:publica15, an international expert conference on the subject of the digital society [**>TRANSFER**].

The recommendations from the evaluation are currently being used in the conception of further events in a similar format. It can already be seen that consideration is being given to focusing the questions more, in order to be able to go into more detail in content discussions. The aim would be to use social media more intensively for interaction with the users, in order to encourage the audience to contribute their own point of view or express praise or criticism. It even seems possible that they might be integrated in the conception of the project in this way.



top: apartment in the artists' residence Villa Kamogawa, Kyoto/bottom: discussion event *Erinnern und Dokumentieren* (Remembering and documenting) / right: the Villa Kamogawa

EXAMPLE

6

VILLA KAMOGAWA

THE ARTISTS' RESIDENCE IN KYOTO EXTENDS PARTICIPANTS' CULTURAL HORIZONS AND ALSO HAS AN IMPACT ON CULTURAL LIFE IN GERMANY



In today's context, characterised as it is by the collapse of orders which were thought to be stable and the search for new perspectives for peaceful coexistence, residence programmes take on a special significance. As a resource-intensive, very customised instrument, residence programmes have a special potential for a deeply effective international dialogue in art and science, for sustainable cultural understanding, for the promotion of international co-productions and impulses for the creative economy. At the Villa Kamogawa each year, the Goethe-Institut offers 12 artists, selected by a jury, from various areas ranging from architecture to literature, the opportunity to live and work in Japan in the framework of a three-month scholarship. The aim is to enable unusual exchanges of points of view, and to network the cultural scenes in Germany and Japan in the long term. The residence is intended to pollinate the cultural scenes in Japan and develop a retroactive impact for Germany itself. For all this, it is necessary to acknowledge the intrinsic value of free artistic work and create a free space for experiments, without any obligation to submit a presentable work at the end of the residence period.

EVALUATION

Duration: December 2013–February 2014

External contractors: Dr Ute M Metje (evaluation and scientific consulting, Hamburg), Dr Kerstin Eckstein, Mühlheim, and Prof. Dr Michael Schönhuth, University of Trier, as a scientific consultant

Methods used: "cognitive maps" in the context of narrative-biographical interviews with 10 scholarship holders

11 guided interviews with members of the jury, Goethe-Institut staff, Japanese cooperation partners, Japanese artists, experts on the local Japanese culture scene; participatory observation at a public event in Berlin, document analysis (press documents, strategy papers)

METHOD: COGNITIVE MAPS

Cognitive maps are mentally simplified representations of multi-dimensional complex interrelations. The depiction of geographical reality by drawing has its origin in urban planning. In interviews, using this approach, that which is "invisible" can be "made visible": the interviewees are asked to think back to a particular period of time and to make a drawing of the place they are thinking of – with roads or paths, boundary lines, significant areas, features and landmarks. In this way, memories and particularly significant moments, so-called "rich points", can be evoked and then analysed within the framework of the interview.

FINDINGS

As the findings of the evaluation show, time spent at the Villa Kamogawa is described by all the scholarship holders surveyed as profitable – as regards their coming to terms with the local surroundings as artists, on a personal level and also with a view to their experience of Japan [►EFFECTIVENESS, OUTCOME].

The interviewees describe the networking with local institutions of art and culture as a success, particularly with the universities and also – to the extent to which they were involved – with some galleries. Moreover, the scholarship holders' private contacts ensured some networking with the national scene. Existing cultural infrastructures such as the *Kyoto International Performing Arts Festival – Kyoto Experiment*, which has been held since 2010, are now used by the Goethe-Institut and the Villa Kamogawa and have been officially co-organised since 2013. By contrast, because thus far there has been little work done by the Villa to establish networks, there is still room for progress in terms of relations to the independent art scene.

The experience had by the scholarship holders shows that the initial idea for a project and its artistic implementation *in situ* are often incongruent. It is not that rare for project approaches to be rethought in the process of coming to terms with the local context. Bemusement and cultural misunderstandings, in fact, have often proved fertile in the mid- and long-term.

The fact that this process of coming to terms with Japan does not necessarily end on one's return to Germany [►SUSTAINABILITY] becomes clear looking at the case of the writer Lucy Fricke. In *Takeshis Haut (Takeshi's Skin)*, this first scholarship holder at the artists' residence Villa Kamogawa in Japan has produced a

"bitter, beautiful novel", as the *Frankfurter Allgemeine Zeitung* admiringly put it. The novel is set in Kyoto.

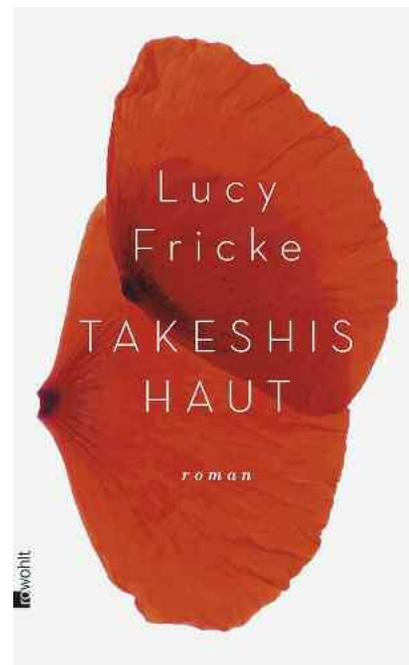
Other artists too have been motivated to create new works by their stay at the Villa Kamogawa: in the winter of 2013, Stefanie Gaus and Volker Sattel made the documentary film *Beyond Metabolism* about the Kyoto International Conference Center. The film takes the building, designed in 1966 by Sachio Otani, as the starting point for a narrative about congresses, architecture and translation. *Beyond Metabolism* received its première at the Berlinale in 2014 and has also been shown in Kyoto itself.

In September 2014, Ulrike Haage and Eric Schaefer published their sound diaries *For All My Walking* with the Sans Soleil Verlag. They reworked cultural impressions gathered during their three-month stay in 2012 in music and words.

In spite of all these heartening results, there is still some potential for improvement that needs to be mentioned: the scholarship holders' expectation that English would be spoken in the Japanese art scene was only fulfilled in exceptional cases. It would be a good idea here to test models such as the mediation of local "tandem partners", to make it easier for residence participants to mesh in with the Japanese scene. The Goethe-Institut will also be making greater efforts to stay in contact with former scholarship holders, in order to continue to strengthen long-term networking between the cultural scenes in Japan and Germany. There is great interest on both sides in long-term artistic exchange.

"I hadn't expected this to be a place which would refuse to let go of me. I had perhaps hoped to meet people there, people who might become friends, but I hadn't really believed that it would be so. I hadn't expected that I would come back the very next year to stay over and work again for two months."

Lucy Fricke, scholarship holder Villa Kamogawa



Cover of the novel *Takeshis Haut* by Lucy Fricke, published by Rowohlt

PUTTING INSIGHTS TO USE

A sustainable and positive impact of cultural work in terms of foreign cultural and educational policy is promoted by thinking and working in impact cycles. The diagram shown opposite, in conclusion, shows how this approach is actually put into practice. It illustrates in four phases how evaluation meshes in with the planning, implementation and communication of cultural work. The Goethe-Institut sees this cycle as an important component in its overall institutional strategy and management system, which comprises instruments of planning, monitoring, quality management methods and reporting.

“Evaluations can help to restart, reopen, redescribe and rethink your projects.”

Aurea Leszczynski Vieira Gonçalves, Serviço Social do Comércio Administração Regional no Estado de São Paulo, project partner of the Goethe-Institut in Brazil



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Connect, Hip-Hop project, Hanoi, March 2015

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TITLE PICTURE *Playstarming* Konferenz, Krakau, May 2014; Photo: Andrzej Banas

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The Goethe-Institut is member of the DeGEval – Gesellschaft für Evaluation e.V. (Evaluation Society).

LANGUAGE. CULTURE. GERMANY.

The Goethe-Institut is the cultural institute of the Federal Republic of Germany, active worldwide. It has 159 institutes in 98 countries, with 12 in Germany itself. In many other places the Goethe-Institut cooperates with partner organisations, catering to demand for language courses, examinations and cultural programmes. The Goethe-Institut in fact has some 1000 addresses worldwide.

We promote knowledge of the German language abroad and convey a comprehensive image of Germany by providing information about cultural, social and political life in our country. Our cultural and educational programmes encourage intercultural dialogue and enable cultural involvement. In this way, we strengthen the development of structures in civil society and foster worldwide mobility.

With our network of Goethe-Instituts, Goethe Centres, cultural societies, reading rooms and exam and language learning centres, we have been the first point of contact with Germany for many people for over 60 years. Our long-lasting partnerships with leading institutions and individuals on location have created enduring trust in the Goethe-Institut as an ambassador of our country. We are partners for all those who actively engage with Germany and its culture, working independently and without political ties.

