**EVALUATION**

**NPN-STEPPING OUT**

**1. Data about the project**

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| --- | --- |
| Name of the grant recipient |  |
| Title of the project |  |
| Field of support |  |
| Project duration |  |
| Date and venue of the event |  |
| Number of presentations |  |
| Number of visitors/ participants/ web clicks |  |
| % of seating capacity |  |
| Number of artists and employees involved |  |

**2. Financing of the project**

|  |  |
| --- | --- |
| Total production cost |  |

|  |  |  |  |
| --- | --- | --- | --- |
|  | Name, city, federal state | Sum | % of total costs |
| Own means/  own share |  |  |  |
| Third-party funds |  |  |  |
| Partners |  |  |  |
| Other revenue |  |  |  |
| NPN grant |  |  |  |

|  |
| --- |
| Source of your third-party funds (if relevant)  Fed. government State Municipality Foundations/Sponsors Own means |
| Were additional third-party funds raised as a result of funding by NPN?  Yes No |
| Could you have developed the project without NPN support?  Yes No Yes, but in another way    If the latter was ticked, please describe the differences: |

**3. Important aspects of the project**

Were there COVID19-infected artists and/or audience members in the process of developing or realizing the project; if so, how many?

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How much time or financial resources were invested in the development of a hygiene concept and how high were the additional costs due to existing audience restrictions?

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Were measures taken for the project's sustainability and if so, what were these measures?

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Were measures taken for the project's accessibility?

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In your opinion, how could the NPN support a more sustainable form of (artistic) production?

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**4. Media**

**Media presence Media use**

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| --- | --- | --- | --- | --- |
| Number of announcements in advance  (print/ online) |  |  | Number of ads |  |
| Number of reviews (print/ online) |  |  | Number of posters |  |
| Number of radio reports |  |  | Number of postcards |  |
| Number of TV reports |  |  | Number of flyers |  |
|  |  |  | Number of season programs (whole season) |  |
|  |  |  | Circulation of the monthly preview |  |
|  |  |  | Number of evening program |  |
| Other |  |  | Other |  |
| Total |  |  | Total |  |

**5. Continuous support structures for dance in Germany**

|  |  |  |
| --- | --- | --- |
|  | | |
| How do you assess the continuous support structure for contemporary dance in Germany, regardless of the current special circumstances?  Very good Good Satisfactory Sufficient Faulty Insufficient | |
| In which areas do you consider increased funding activities to be important in the future?  Ensemble funding  Guest performances  Teaching and research  Platforms and networks  Production, venue and festival operations  Scholarships and residencies  Promotional work  Other | Kommentare, Anmerkungen, Feedback |

**6. Comments/feedback**

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