

**Interaction between stakeholders, researchers and policy-makers in policy processes:
A European Arts Education Fact Finding Mission of Input Factors in a Resource Based View**

Anke Schad/ Michael Wimmer/ Peter Szokol

EDUCULT – Institute for Cultural Policy and Cultural Management

quartier21/ MQ, Museumsplatz 1, 1070 Vienna, Austria

www.educult.at Contact: peter.szokol@educult.at

Biographies:

Anke Schad is working as researcher for EDUCULT since 2006 as social scientist. Scientific education: 2008-2010 (currently) Postgraduate Certificate SOQUA –Professional Qualification for Social Sciences supported by the Austrian Ministry of Science and Research; 2005-2006 Master of Arts (M.A.) in European Cultural Policy and Management, University of Warwick, UK; 2001-2005 Bachelor of Arts (B.A.) European Cultural History, University of Augsburg, Germany

Michael Wimmer is founder and director of EDUCULT since 2003. Before that time he had been the director of the ÖKS – Austrian Cultural Service from 1987 to 2003. Scientific education: 1983 – 1986 Master (Mag.) in Political Sciences with special emphasis on Cultural Policies, University of Vienna; 1981 - 1983 Postgraduate Course for Cultural Management, University for Music and Performing Arts in Vienna; 1970 – 1977, Organ for Solo-Performers and Music Education, University for Music and Performing Arts in Vienna in the Masterclass of Alois Forer; 1970 – 1977 Mathematics and Chemistry, University of Vienna.

Peter Szokol, researcher at EDUCULT since 2010. He was concerned with many projects in the field of arts in Vienna, writer for a music magazine and CEO of a NPO managing a music/ theater location including a gallery. Scientific education: 2007 – 2010 Bachelor of Science, University of Economics and Business Administration Vienna, 2005 Music Business lection, MDW Vienna, 2003 Economics of Arts lection IKM.

Abstract:

Arts and Cultural Education is one of the major topics discussed. First interviews with stakeholders and experts have implicated a lack of evidence in terms of a structured provision of data in a resource-based view. The European Arts Education Fact Finding Mission was initiated to develop a structuring tool of the domain and provide a frame to collect data on resources needed by institutions. The research project in its first phase is explorative with a participating approach facilitated by different partners within the European Union. With the aim to develop the tool and to sustain evidence-based policy the project intends to improve quality development and professionalization of the field. By development and implementation of the project we will analyze strengths and weaknesses of a research based consultation of policy. This paper provides an overview of the project and first findings of models for a resource-based view.

Keywords:

Arts Education, Resource, Input, Structure

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1. Introduction

Arts and cultural education is a growing field of interest at the interface of education and cultural policy. This is marked not only by an increasing number of national programmes¹ but also by initiatives on the European² and international policy level³⁴. Additionally, also private and civil society agents such as foundations take a growing interest in arts and cultural education. This development is accompanied by an increasing interaction between policy-making and applied research – e.g. in the context of conceptualisation, implementation and evaluation of programmes, of policy development and consultation and assessment of impact measurement.

Quantitative and qualitative researches show the positive impacts of arts and cultural education for the development of the personal well-being, the incorporation of intercultural competences to succeed in a global labor market and the positive influence on the cognitive learning behavior.

In the paper “The cultural policies of arts education – a policy analysis approach”, prepared for iccpr 2008, we described research in arts and education policy as politicised and interest-driven. The assumption is that policies for arts and cultural education are highly advocacy-based driven. As a result the field remains as complex as unstructured.

With this paper we want to contribute to a better understanding of what arts education is about, by that to offer a better structuralisation of the field. In the application of a policy field analysis we want to find out how politicians, stakeholders and researchers act, influence and participate in the policy cycle and to comprehend the conceptualisation, implementation and evaluations of arts and cultural education programs.

In a first step surveys with stakeholders show that there is a general impression that funds and resources for arts education are under provisioned. Moreover while politicians claim for evidence-based decision making processes our investigations give strong hints that facts and figures on arts and cultural education are not available from an input- or resource-based view.

A closer view on arts education programs indicate a lack of evidence, respective decisions are not taken in a rational manner. Accordingly actors decide in accordance with their expected values⁵ which they construct in a normative way. And by that make forget that the more decisions are taken under uncertainty the more the risk of failure exists⁶.

¹ In Germany, Austria and Switzerland arts education has become a major issue in cultural policy during the last year. It also plays an important role in the current “open method of co-ordination” steered by the European Union for which a working group “Synergies with education, mainly arts education” has been established. In England arts education was institutionalized by “Education, Culture, Creativity” which is organizing among other major programs “Creative Partnerships”.

² Major initiatives will be presented in chapter 6.

³ In May 2010 the Second World Conference for Arts Education was held in Seoul.

⁴ The differences of definitions in arts education was shown by the international survey by Anne Bamford “The Wow Factor – Global research compendium on the impacts of the arts in education” commissioned by the UNESCO.

⁵ Expected values under uncertainty are first described by Blaise Pascal in 1670, however

⁶ The economic analysis of public policy by William K. Bellinger, 2007, Routledge, London

Towards a New Research Dimension: The European Arts Education Fact Finding Mission

Fostering to close this lack of evidence as a starting point of our research, we are going to develop a structuring tool for the field of arts and cultural education in Europe. With this paper we want to present the first steps of the work plan together with some more theoretical considerations. The research programme is financed through the EU-Culture Programme as an operating grant for policy groupings.

In the assumption of a participative process in policy-making we will encourage stakeholders and decision makers to discuss and decide on agreed data and figures and analyse capabilities and shortfalls of the development and introduction of our evaluation and data collection tool. Thus the research design is based on the critical investigation of the question how researchers, stakeholders and politicians act, react and stimulate the policy field of arts education in the policy cycle model with a particular focus on conceptualisation, implementation and evaluation of our resource-based research program.

Recently there have been various efforts to provide structures for comparative insight in the national perspectives on arts and cultural education, such as the European Glossary on Arts and Education⁷ or the Eurydice Study on Arts and Cultural Education in Europe.⁸ Our research project aims at linking to these projects (see chapter 7) and is expected to take three years including at least three phases.

Arts education and its characteristic as a complex, multi-faceted field is looked into by diversified approaches and different perspectives. To ensure a multidisciplinary approach we developed our research design on scientific triangulation by combining social- and political science as well as economic approaches. We involve research partners from different European countries throughout the research process to maintain the different cultural context and their systematic structures as a basis for comparative analysis. In the beginning questions and definitions will be worked on in an explorative and process-oriented way, giving possible feedback to previous stages of the scientific process most time.

As said before, the field of arts and cultural education needs to be structured from a resource based perspective, in a first step. A mapping out of the resource situation in different national contexts conducted by our research partners in England, Spain, the Netherlands and Germany and by ourselves in Austria will provide first insights. In the end of phase one, an assumption will be made, how arts and cultural education can be structured in the light of resources in general, followed by a tool to provide a frame for data collection. Due to the nature of a resource-based view, economic approaches will be primary used during this phase. In addition, expert interviews with researchers, politicians and practitioners will have an impact on the further development of an agreed structure. An international partner meeting will be held in autumn 2010 to present an interim report and to enhance the discussion in order to agree on a structure.

This paper will basically share our first findings of economic models to structure arts and cultural education and provide descriptions of other research programs to which our process is linked to. By now it is not clear, due to our explorative design, if the structuring tool will be facilitated on a macro or micro level. We assume, by now, that analyses on a micro-institutional level will be more feasible.

⁷ <http://www.cultuurnetwerk.nl/glossary/>

⁸ Eurydice (2009): Arts and Cultural Education at School in Europe, Brussels;
http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf

However, after the development of a structuring tool, we will have a field test by one or two case studies by the end of 2010.

Phase two will try to implement the tool on selected national and administrative levels. By this process we will be able to analyse the impact of our research and research partners, as well as stakeholder and institutions, on the policy cycle and comprehend, by a participative approach, which capabilities and shortfalls in this context exist. Hopefully our research will create sustainable effects and will be implemented in further countries and provide international comparisons. Our research will include qualitative network analyses and interviews during the process of conceptualisation and implementation in the policy cycle.

Phase three, scheduled for 2012, will provide major insights of the effects and impacts of available facts and figures on decision makers to state whether or not evidence-based policy is implemented by our research. This will be fostered by comparisons of evaluation figures and policy decisions in qualitative paper based research. We will try to identify strengths and weaknesses of the idea of stakeholder consultation in applied research and policy consultation.

The following chapters of our paper will provide basic economic ideas on the process of arts and cultural education and present arguments to support a resource-based view.

2. Towards a Working Definition for Arts and Cultural Education

Terminology

Arts and cultural education can take its various forms. Depending on the cultural context, this leads to different understandings and definitions. Thus, arts and cultural education can be distinguished on a subjective-impact level by training of skills in arts and creative behavior or the ability to reflect on one's own behavior. Distinctions on the nature of arts education can be made by education in the arts and education through arts⁹. Education in the arts means finds its representation Fe in school like e.g. music lessons or fine arts lessons, while education through arts can be facilitated by teaching subjects like mathematics in an artistic approach. Many countries in Europe define education in heritage as part of arts and cultural education. However, the list of different understandings will not come to an end. It must be noted that there will be as many definitions as cultural differences exist and that there is a dynamic process which enlarge the meanings even more¹⁰.

To start our efforts to structuralize the field arts and cultural education and its policies and activities can be identified in a triangle between public, private and intermediary institutions¹¹ which will be discussed later on in detail. We note that arts education can be received in schools and out of school programs as well in cultural institutions like museums and in an autonomous way at home.

⁹ Anne Bamford (2006): *The Wow-Factor*, Frankfurt

¹⁰ Also computer games might be seen as cultural education by its contribution to the understanding of myths and nature of artistic design; compare: Olaf Zimmermann/ Theo Geißler (ed. 2008): *Streitfall Computerspiele: Computerspiele zwischen kultureller Bildung, Kunstfreiheit und Jugendschutz*, Frankfurt

¹¹ For a profound discussion: Anke Schad/Michael Wimmer (2008): *The Cultural Policies of Arts Education – a Policy Analysis Approach*

The Socio-cultural Context

Meeting the needs of all definitions in arts and cultural education would lead to an unfeasible effort. Each definition is part of a constructed reality¹² in its social context. According to the aim of our research to have an insight into the structure of arts and cultural education, we assume that it can be seen as a separate system with its borders and ways of autonomous recreation¹³. Following this view the field of arts and cultural education and its structures can be explained by its resources needed to sustain and recreate itself and by that neglecting its incorporated definitions. Of course definitions and resources cannot be decoupled but as a starting point of an explorative research we assume that a first a priori working definition will foster an iteration process between resources and a longitudinal definition of arts and cultural education.

To meet the requirements of the complexity of arts and cultural education and the cultural differences two decisions in the research design have been made. First we selected different international partners from different European countries which contribute in the discussion on resources and definitions. Would we start from our own point of view and our socio-cultural environment, to which we belong to, systematic research on other systems would neglect their self-understanding. Definitions and selected structure-relevant indicators would show homogeneity to our system without reflecting diversity. Findings would not allow further comparisons between different, national approaches. Therefore each partner provides a mapping out of existing structures in his country from his context by the practical assumption that professionals provide faster insight in their system.

Arts Education as a Professional Field

As said above arts education can be a professional process, supported by an expert, or an autonomous process. Although a person by its own can organize his or her personal arts education with similar results like within interactive processes together with professional educators, we will not contribute to that cases as absorbed inputs for these self-driven learning processes are not provided by external sources which are of main interest in our study. A further aspect of professionalism can be identified in the nature of the process of arts and cultural education. If the main purpose of the process is not arts education, or if arts education is happening as an external effect¹⁴, we will not include these cases in our research.

Institution-based View

In our study we focus on institutions which provide arts education. This brings us to a pragmatic limitation in respect of the collection of data. We suppose that figures of funds, as the major kind of resources, cannot be calculated by analyzing all European governmental budgets at the moment. For facilitating this approach national government need to implement an indexation system in the budgeting process on all federal stages¹⁵. This seems not to be realized in recent times although it would be a worthily objective. Moreover we will not reduce the discussion on the aspects of funds

¹² In view of constructivism perceptions and assumptions are creating reality, compare: Ansgar Nünninger (ed.) (2005): *Communication Theory*, in: *Grundbegriffe der Kulturtheorie und Kulturwissenschaften*, Frankfurt

¹³ From this view we discuss the field in terms of Niklas Luhman's theory of systems.

¹⁴ We define external effects as a term of economics. External effects are positive or negative impacts on the environment out of sight of the explored field. Typical example is pollution. In view of the company as research object, pollution can be seen as a negative external effect because it is not taken into account of the company's cost decision. Paul Anthony Samuelson/ William D. Nordhaus (2007): *Economics* 18th edition, New York

¹⁵ For example the Austrian LIKUS system has been implemented successfully to provide a parallel budgeting frame for cultural expenditures and is used by all federal stages and facilitated cultural statistics. In Franz-Otto Hofecker/Peter Tschmuck (2003): *Kulturpolitik, Kulturforschung und Kulturstatistik*, Innsbruck

although findings of resources might be translated in terms of monetary values in the end. The participating approach of our study will also include expert interviews partly with practitioners of arts education. We assume that people working in arts education will have a major insight on which resources are needed, while analyzing institutions will provide figures of resources spent.

Target Groups

The next dimension of defining arts education is the question of target groups for which the educational program is provided. Arts and cultural education programs are often seen as a social development initiative to enlarge cultural participation of societal subgroups¹⁶. With the aim of structuring arts and cultural education from a resource-based view we do not need to contribute to this topic. But the formulation of existence of target groups in a physical manner helps us to distinguish arts and cultural education from services provided to the general public. Cultural education is one of the major arguments for the provision of public broadcast services¹⁷. Mostly these services have a wide definition of audience, namely the public. In combination with the claim on a professional support the diversification of the audience in target groups is essential.

Working Definition

Following our limitations we provide an a priori working definition of arts and cultural education from a resource-based view and presented this to our partners:

“Arts and cultural education is a professional process within an institution with the aim of affecting a specific target group or person.”

3. Definition of Resources

Gutenberg’s Concept of Production

In the early 1950s Erich Gutenberg developed a comprehensive descriptive approach to the production of goods and identified business units in process orientated manner¹⁸. The process of production was described as a combination of factors such as labor, material, machinery and licenses. Gutenberg made the distinction between elementary factors, which directly lead to an output, and dispositive factors that facilitates the organizational aspect of the production process in a socio-technical system. Dispositive factors can be subdivided in original dispositive factors, which means the actual conduct of management and includes participation of the staff in the decision making process and derivative dispositive factors, as supporting subsystems for the decision-making process as the organizational structure, planning and information systems.

¹⁶ There is an in deep discussion on audience development for museums.

<http://www.intercom.museum/documents/1-4Waltl.pdf>

¹⁷ Discussion on legitimacy of public broadcast mainly underlines the under provision of educative productions.

http://www.media-perspektiven.de/uploads/tx_mppublications/04-2009_Moe_KORR.pdf

¹⁸ Erich Gutenberg (1959): Grundlagen der Betriebswirtschaftslehre, Berlin/Heidelberg

When considering arts and cultural education at the institutional level, the concept creates particular clarity that a general distinction between the elementary and dispositive factors exists. Dispositive factors cannot be directly converted into monetary values. If arts and cultural education is seen as a core responsibility of the institution, without which the institution would lose its legitimacy and would cease to exist in its form, then all factors and their costs are attributable to cultural education. A problem arises, in case of the majority of the organizations, when performance in arts and cultural education is just a part of overall tasks. Schools or theaters, museums or arts institutions, they are all important when we talk about arts and cultural education, but this is not their sole business. This raises the question to which extend dispositive factors should be calculated to arts and cultural education. Hereby we are close to the discussion of overheads in cost accounting and project management. Limitation of the Gutenberg concept can be indicated by arts education as a service process and not a physical production. Remarkable distinction is the value of received quality which is by service consumption a far more subjective evaluation process.

Further development of Gutenberg's concept is an increase of process-orientation by organization's creation of value added. Those factors, enabled to create value-added are described as potentials of the organization. A distinction is usually made between employees, know-how, infrastructure (machines), systems (organization and information) and customer satisfaction.

The inclusion of the customer side shows the possibility of influences on the process by outputs in terms of feedback either direct or in an aggregated way through the environment by a time delay. This kind of feedback, have not to be confused with the process of reflection in the process of arts education, which we will consider as part of active participation.

Modern Criteria of Business Administration by Barney¹⁹

To divide the resources Jay B. Barney proposes the four "VRIO" criteria in order to identify input-factors as the core resource in the process. VRIO stands for Value, Rareness, Imperfect substitutability and organizational specificity.

Value, is an outstanding value from the perspective of customer. Therefore resources have to be visible in quality or quantity as part of the product/ output.

Rareness means that the resource is not freely available and has to be acquired either from the market or the environment. By definition they can be also provided by internal processes. Imperfect limitability or substitutability considers that resources/ input-factors cannot be compensated or replaced by another resource. That assumes that there is a mechanism of isolation, delimiting the resource in the process of others.

Organizational specificity specifies that the effect of the resource emerged in the context of the process involved. In another context/ process it would not produce the same value in its broadest sense.

Resources from an Economic Perspective

Even the first economists like Adam Smith and Ricardo distinguished several resources that are used to generate wealth. Classical economics classifications were made between capital, labor and land. In

¹⁹ Barney, Jay B. (1991): Firm Resources and Sustained Competitive Advantage by, Journal of Management, 1 (January), p. 99-120

the new economy, there are a number of different extensions of the concept. Broad categories can be made between physical capital and human capital where as monetary capital serves as a transfer medium between the other capitals. The original term of land was replaced the environment and natural resources. Remarkable is the function of money as intermediary between the other resources. It can be easily exchanged as well as stored. In its nature other resources can be described by monetary values.

4. The Process of Arts and Cultural Education

Whatever the definition of arts and cultural education might be, it can always be seen as an exchange process of knowledge on a micro perspective level. This assumption is based on the sociological theory of communication.

By the simplest model a sender transmits encoded information to a receiver which has to decode the information. There must be a common use of symbols and codes²⁰. Of course this model is very simple and was enhanced to a deep sociological discussion which findings are not presented in detail²¹. We will note that the process of decoding by recipients can be in an active or a passive way. Active recipients can also contribute to the communication process actively, response or ask the previous sender by becoming a sender by his own. In this situation the communication process changes from a one-way channel to a two-way channel system, that we call interaction. The encoder or sender in a professional understanding of arts and cultural education has received previous education on the way this process has to be managed and which codes can be best used to transmit information to specific target groups. The sender, normally a teacher or artist needs also a professional qualification in arts, culture or heritage. It can be also distinguished between one-way and two-way communication channels. Medium in a face to face interaction is the speech, but when we use professional text files as a medium hanging next to the paintings in a museum we will neglect the case as part of our definition due to the previous limitation of a diversified audience. An interesting field to discuss is the implementation of new media forms like audio-guides and interactive tools emerged in the internet. They can be easily adapted and diversified for target groups. Jet we are not making an assumption but stimulate the discussion.

Now we want to connect the process of arts and cultural education from a sociological view to an economical perspective. By the analyses of production process business administration has emerged as a modern science. In the middle of the 20th century the business administration model of a dynamic process view evolved²². Instead of analyzing institutional divisions the process of production is in the center of the model. The process can be divided into key- and support processes. The ratio of inputs and outputs is of major interest.

When we will talk about arts education as a process of communication we identify now this as the key factor/ process. Supporting processes can be identified, depending on the perspective of arts education. For example the quality in education of teachers can be seen as a supporting process from a macro-systematic view. On the institutional level information systems on art programs might support the key process and from a micro perspective the provision of building is a supporting factor. We see that the major distinction whether or not something is added to the key process is dependent on the micro- or macro perspective.

²⁰ C.E. Shannon and W. Weaver (1949) developed the communication theory as a linear mathematical model.

²¹ Ansgar Nünninger (ed.) (2005): *Communication Theory*, in: *Grundbegriffe der Kulturtheorie und Kulturwissenschaften* (Hrsg.), Metzler, Stuttgart, p. 92ff.,

²² Erich Gutenberg (1959): *Grundlagen der Betriebswirtschaftslehre*, Springer-Verlag, Berlin/Heidelberg

To prevent confusion we will use the concept of arts and cultural education as a process which can be described as a relation between inputs and outputs from an institutional level.

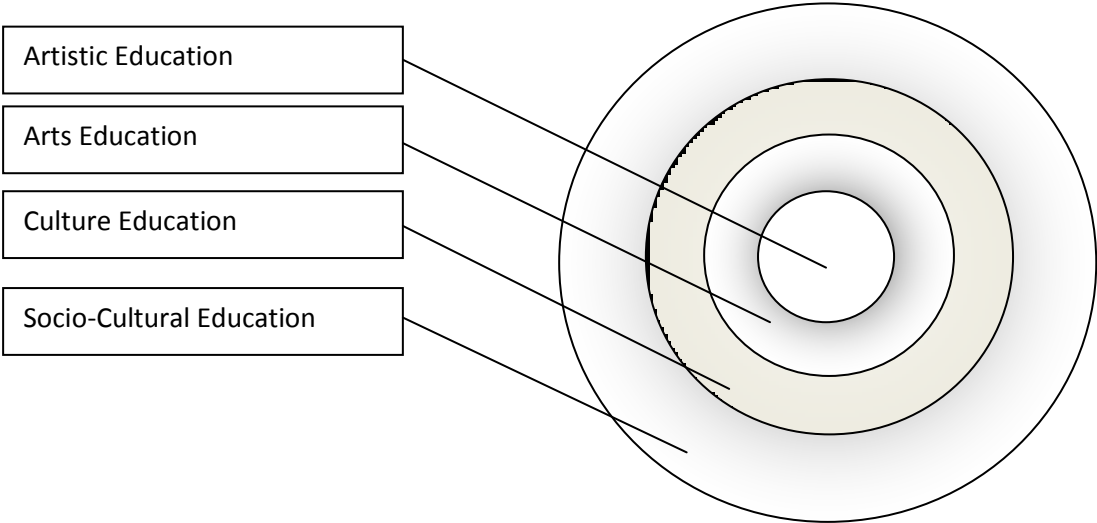
5. Models to Structure the Field of Arts and Cultural Education

a. Concentric Cycle Model

A general model that had been used in former studies explaining the creative industries was the concentric cycle model. Originally it describes creative arts in the center of the cycle followed by core creative industries, like films and photography. The more we left the center other industries can be partly calculated to creative industries. In example far out would be designed clothes for chains which indicate an act of creativity too. Key issue of this concept is the zooming out from a specific definition of the scientific object to a wider definition.

Concerning this concept with arts and cultural education facilitates various forms of analyzing this field. From an institutional view we could have public organization centered in the field of arts education, including schools and museums. The next cycle could be intermediaries, NPOs and NGOs while centered-out we would have the civil society and private contributions. This categorization seems not be very feasible and revealing, by the assumption that most arts and cultural education programs will be identified in the inner cycle without further distinction.

Therefore the concept has to be enlarged. In addition to the distinction between the sectors (public, private, intermediary), the intensity of arts and cultural education programs can be used. In a hypothetical assumption the act of creativity will determine the intensity of arts and cultural education programs. To provide a feasible distinction we define the centered cycle as education in artistic with the highest degree of creative act. The inner cycle could be further subdivided in an institutional way, like education in schools, in arts institutions or other organizations. Leaving the center, education in arts, like reflecting on aesthetic, can be identified. The next cycle could be education in culture, including the history of arts and heritage as well as cultural identification. Distinguished from the narrow culture education the last cycle will be ascribed to education in a wider socio-cultural context, e.g. discussion on youth-culture or migration in their environmental context and so on.



Anyway, first contributions by our partners will have an insight which variable seems to be feasible.

b. Triangle Model

With reference to the first Swiss cultural-economic report²³, arts and cultural education can be identified between the triangle of private, public and intermediary sector.

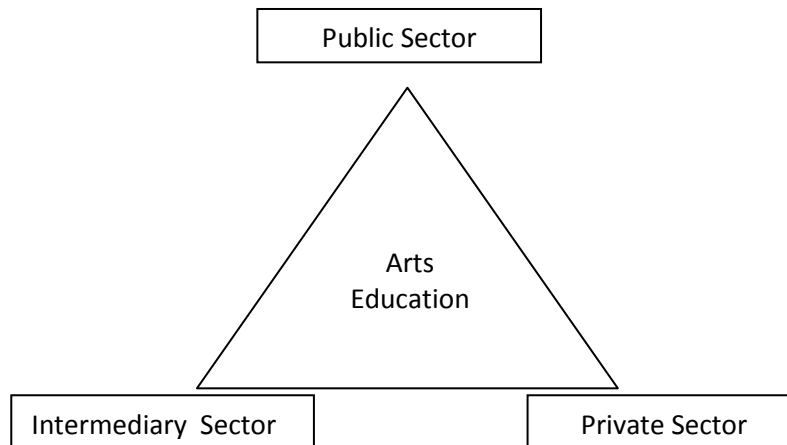


Fig.: 3 Sector Model

Arts and cultural education can be structured as a cross system between the three sectors. Public policy programs initiate education programs and offer public institutions whereas private initiatives and NPOs/ NGOs provide arts and cultural education too. The range of public institutions varies from country to country. In Middle European countries public programs are traditionally provided by public institutions. Although in recent years outsourcing tendencies had been recognized, a stable number of public institutions exist, including museums, schools, and other public entities. England on the other hand has since the Thatcher era a far more sourced-out structure delegating public programs/ services to private or intermediary institutions.

From an institutional perspective we identify public units, as formal organizations having their own executive (board) and receive “mostly” public funds. The term mostly will cover the possibility of sponsorship and donors to arts institutions related to the public sector²⁴. Moreover the identification of funds makes clear that intermediary institutions can be broadly defined as in-between public and private organization on a continuum²⁵.

In terms of arts and cultural education this model makes clear that the provision of programs and funds can be identified as part of all three sectors. Music schools can be seen as intermediary by providing public programs or programs of public interest. Educational programs are also provided by private museums and most school systems belong to the public sector. However research on the provision of arts and cultural education in the triangle will indicate the structure of the field. The funding of arts education between the sectors has a major insight in terms of contribution of the civil society its expected importance.

²³The concept of the triangle was the first time implemented by Switzerland in German speaking countries and continuously used in many reports of the policy field arts and culture, Schlussbericht der Enquete-Kommission, Kultur in Deutschland (2007). In a varied form we used the concept in Schad/ Wimmer (2008)

²⁴ Fe in Austria the state museums are defined as public entities by law

²⁵ Tschmuck, Peter (2008): Die Ausgliederte Muse, Innsbruck

c. Input-Output Model

Assuming that arts and cultural education happen as a process on an institutional level, we can use the input output model. The reduction of the complex situation of arts education will facilitate our research on the input side by disregarding the details of the inner process and the outputs.

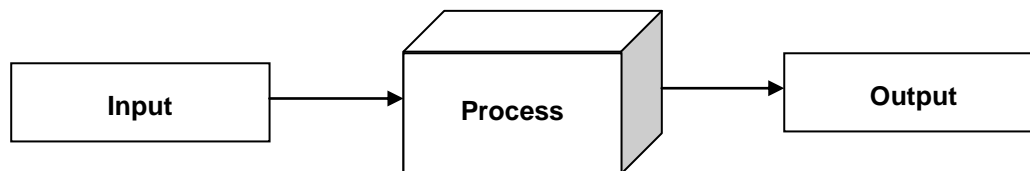


Fig.: The input-output model²⁶

Previously we supported the idea, that practitioners on an institutional level will provide information on resources needed. On this level, near by the process of arts education we will come to a first classification of resources. In addition, in view of inputs provided, we will be in the position to collect data on spent funds and resources. The input-output model on institutional level²⁷ has his boundary to the environment. Implementing the differences of the context of arts education in different socio system is crucial in our approach and is facilitated by the research contribution of our international partners. In view of the institutional level, resources for arts education are identified as directly bound to the process and the institution. Factors like goods, time, employment, can be exhausted by the process. Resources to provide arts education, also seen as a supporting process, include also class rooms or the quality of the teacher's education. On the debate of resources we will come in the next section.

However, the input-output model, with adaptations, is very common by the implementation of the new public management approach (NPM) for civil services and national programs. NPM and its concepts are adoptions of modern management methods for civil services and public corporations, including an evidence-based decision making by politicians²⁸. NPM claims that politicians should be previous interested in the outputs and outcomes of programs and public services, while the provision of funds and grants should be calculated by the outputs or outcomes required. Due to the restriction of public funds and governmental budgets the effectivity of public programs became more and more important. Maybe the need of output/ outcome evaluations and existence of governmental budgets leads to the overprovision of outcome and impact evaluations and absence of structured input-output studies. Whatever the reasons are, according to the NPM approach the comparison between both sides are a centered statement.

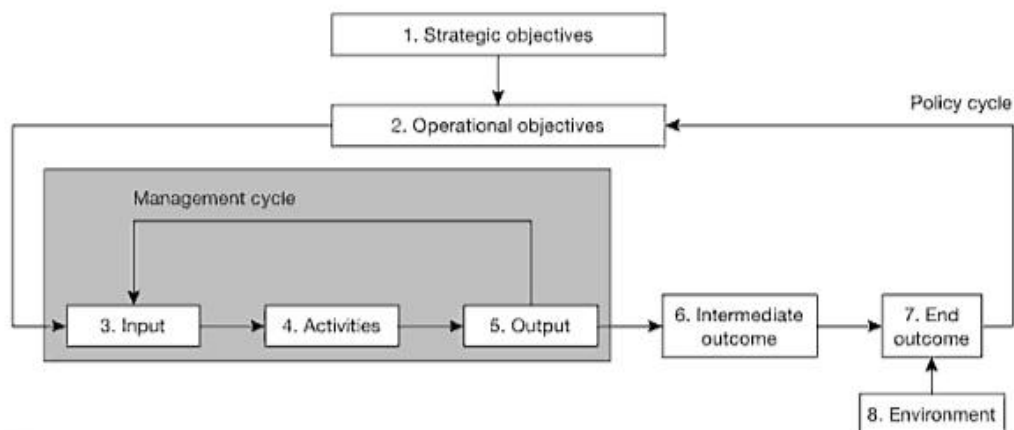
When we analyze the political field of arts and cultural education in tern of NPM, it is worth having a look on the concept of Bouckaert²⁹ to have a simple model connecting the input-output model, as the management cycle, and the policy cycle.

²⁶ Own description

²⁷ According to system theoretical view we will separate arts education from other education fields.

²⁸ Philippe Mastronardi, Kuno Schedler (2004): *New Public Management in Staat und Recht*, Vienna

²⁹ Tony Bovaird, Elke Löffler (2009): *Public Management and Governance 2nd Edition*, NY



The policy and management cycle

Source: Bouckaert et al. (1997)

Focusing on inputs or resources in this model makes clear that this is the boundary point of the policy cycle and the management cycle on the institutional level. As said before, inputs can be evaluated by the definition of resources by the institutions and the provision by governmental bodies.

6. Other Research Projects with Relevance for the Fact Finding Mission

The European Arts Education Fact Finding Mission will be connected to running research projects on arts and cultural education which main objectives are not on resources, but their approach on structuring the field is of utmost importance. The linkage and inclusion of existing frameworks and findings of is an important issue for a sustained development of a resource-based structuring tool. Most important current projects are described in the following section.

a. The International Arts Education Glossary Project³⁰

The project's aim is to develop a classification system and glossary of arts education on an international level to provide and compare information. Research objectives are projects and policies in this domain. Established by the UNESCO and the participant countries Korea, United States, Canada and the UK, first results were presented and discussed at the Second World Conference for Arts Education by the UNESCO in Korea 2010. The project is mainly divided into two sections, a glossary and a classification system.

The classification system is to be constructed by an analyzing framework matrix considering various forms of perspectives, issues and terms in arts education. By a facet approach³¹ the domain will be structured as a matrix of subjects/ terms which are ordered in a hierarchy form. In regards to the current evolution of arts education a glossary is included in the research project for the facilitation of current terms in different nations for the facet and besides.

³⁰ <http://www.unesco.org/culture/en/artseducation/pdf/abstract303unescokaces.pdf>

³¹ S. R. Ranganathan developed the facet analysis to build up a structure in subject domains by identifying properties or characteristics. For arts education facets were found like country, activity genre, objective, arts subjects, resources, funds, etc.

However, by the first presentation of the framework, resources can be identified in three facet-areas. Under the topic of financial support the funding sources of activities are mentioned. Subdivisions of funding sources are internal funds and external funds. Externals are in the range of governmental funds (of all administrative levels), private and public foundations and to private donors as well as charging fees of participants.

By the facet resource types the genre of items used in arts education is collected. The distinction includes art collections, curriculums, study guides etc. Hence, resources are defined in a broad sense and collect data on framing administrative level.

The media type facets provides information on electronic media used in the arts education, however other materials used in the process of arts education are not of interest. The facets of infrastructure of the arts education process or the institution which provide it have been excluded yet.

b. ComACE - Community of Knowledge on Arts and Cultural Education in Europe³²

The ComACE project has emerged of the ACEnet (network of civil servants working in the field of arts and cultural education) with the aim to set up a web-based portal to support the exchange of knowledge on arts and cultural education in European member states. Information is collected by participant states and contributes to two sections, a glossary and compendium. The glossary project is mainly giving information about terminology to provide a basis for common understanding. The compendium projects collects information in the areas of policy on national, regional and local level, formal education from pre-school education to tertiary sector and non-formal education. Once successful implemented it will provide an overview of the various forms in arts and cultural education in Europe and will facilitate a network and information service.

ComACE first phase from 2009 to 2011, coordinated by the Cultuurnetwerk Nederland, has been started with participation of Belgium (Flanders), The Netherlands, France and Austria. During the next phase the project will be extended by various other countries in Europe with the long term aim to set up a European database on arts and cultural education politics. Anyway, a debate on the resource side has not been included yet.

c. Eurydice³³

The Eurydice network, organizationally a subdivision of the EACEA of the European Commission, provides data and studies on formal education of member states. Eurydice compiled a thematic study on arts and cultural education in European schools. The study covers the aims and objectives of arts education, its organisation, initiatives, and recommendations for development and planned reforms. It includes information on pupil assessment and teacher education in the arts. In doing so, the authors and contributors aimed to provide useful information for decision-makers and stakeholders. Interesting aspects for the European Arts Education Fact Finding Mission are comparable quantitative items of the study which might be useful diversifying national context.

³² <http://comace.org/>

³³ http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf

d. The Compendium of the Council of Europe³⁴

The Compendium Initiative has been initiated by the Council of Europe to improve the transparency and comparability of cultural policy relevant facts and figures. Country profiles address over 80 issues of cultural policy are organized in chapters on historical developments, decision-making processes, main objectives, current policy issues, legal frameworks, cultural institutions and partnerships, funding provisions, support to creativity and participation.

The Compendium is structured around transversal themes in order to better highlight and integrate information on those issues addressed in the Compendium profiles that are cross-cutting:

- cultural diversity;
- intercultural dialogue;
- the status of artists;
- international cultural co-operation, mobility and cultural policies; and
- ethics and human rights in cultural (policy) contexts.

These transversal themes have been identified as issues of priority to the Council of Europe, to experts in other international organizations and in the participating Compendium countries, as well as to the research community. All issues are reported on in different parts of the Compendium profiles and are addressed in comparative and/or monitoring tables produced over the past years.

The main objectives of this section are to:

- facilitate transversal approaches to cultural policy thinking, analysis and monitoring;
- enable integrated access to specific "information clusters" from one point within the Compendium system;
- visually demonstrate cross referencing and links between sub-chapters in the Compendium; and
- better promote existing and new Compendium activities such as monitoring tables and comparative tools.

At the moment negotiations with the COMPENDIUM organizers take place to include also the aspect of arts and cultural education in its various resource dimensions.

e. The Wow-Factor³⁵

As an initiative of the UNESCO, in collaboration with the Australia Council for the Arts and the International Federation of Arts Councils and Culture Agencies (IFACCA), Anne Bamford³⁶ was commissioned on a research of an international compendium that demonstrates the impact of arts-rich programs on the education of children and young people. The Wow-Factor provides a global descriptive overview on the level of policies, programs, projects and institutions. Anyway, the study underlines the differences of arts education programs in several countries, differences in practice and understanding of the field. For our research it has to be remarked that there are no in- deep analyzes of resources included.

³⁴ www.culturalpolicies.net

³⁵ Information are available by IFACCA: www.ifacca.org

³⁶ Anne Bamford, Wimbledon University/Engine Room, London,

7. The Next Steps

The aspects and models presented by now to structure the field of arts and cultural education on a resource-based view indicate propositions and a guideline in our participative research process. Our partners will provide previous proposals on how to structure the domain. When those findings are collected and linked together, we will present them on a conference in September 2010 in the frame of the German Cultural Policy Research Network³⁷ and enable experts to reflect and discuss our first resource-based approach. Further adoptions might be made and again discussed with our research partners up to the end of the year. Expected start of first case studies on cultural institutions to collect data on resources will follow and presented in a final report on our fact finding mission.

The critical phase on implementing our structuring tool after a field test will consider additional participation in different countries. Institutions, networks and political initiatives will be addressed to take part in the process of implementing a data-collecting tool to provide evidence-based policy. These activities will be the objective of the next research process and will hopefully provide insights on enabling-factors for research-based policy consultation.

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³⁷ <http://www.educult.at/index.php/Tagung-der-deutschen-Kult/686/0/?&L=1>