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# Arts Education Monitoring System (AEMS) Final Report



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## 1. Executive Summary

The Arts Education Monitoring System (AEMS) was a European research project (2011 to 2013), funded by the European Commission's Culture Programme, which established a common structure for the comparative analysis and monitoring of arts and cultural education, as delivered by or in the cultural sector.

The AEMS was developed by a group of research organisations from across Europe. It was coordinated by the Austrian institute EDUCULT, with project partners interarts/Spain, Centre for Cultural Research (ZfKf)/Germany, Budapest Observatory (BO)/Hungary, Creativity Culture and Education (CCE) and BOP Consulting/England collaborating in the project.

### Summary of findings

There is little agreement across Europe on exactly what arts and cultural education is. Any international comparison highlights the different connotations of the term, reflecting different approaches and political aims of public interventions. In Spain and Hungary political documents refer to the professional education of artists, while Germany and Austria use a broader definition reaching out to other policy fields like economic development, social inclusion and the obligatory/formal education system.

It is also a highly political field, which over the course of the project underwent significant change. During the two years of investigation, political changes and the financial crisis affected the economies of the partners' countries and their government's priorities. In England, the change of administration resulted in a move from the rhetoric of "creative education" towards "cultural education". Spending cuts by private funders (e.g. in Spain) and governments (e.g. UK, Germany and Hungary) significantly changed how the arts and cultural education activities of the cultural sector were delivered and their aims.

Across Europe the national context of arts and cultural education is characterised by the involvement of a complex range of institutions, reflecting the historical origins of the sector. For Austria and Germany, museums play the main role in the provision of activities by the cultural sector, while in Hungary the local network of cultural centres is most important.

The AEMS has provided a structure to help understand this complexity. Based on a field test of the empirical tools and the expertise of the project partners, a number of factors were identified as key issues for the monitoring of the sector: employment contracts, gender, individual networks and cross-national mobility.

Based on this structure, our analysis shows the sector is passionate and educated, yet under resourced and precarious. We ask a lot of our cultural education workforce. Freelance contracts dominate, although cultural institutions rate the importance of their education activities highly. In general, the pay and level of social security of educators is described as low, with scant opportunities for professional development. The majority of people affected by this situation are female, and highly qualified. The personal networks are an important factor in getting new jobs and projects, creating an exclusive job market (which brings concerns around access and representation). Finally, the individual economic situation and the lack of funding opportunities lead to little mobility of the arts and cultural education workforce across Europe – limiting knowledge exchange.

More robust evidence is needed to monitor the development of arts and cultural education across Europe, or the sector will remain precarious and subject to the political fads and sweeping changes of emphasis that have characterised the period of this study.

### **About the research**

The AEMS project was in two phases. Phase one investigated the political framework, actors and programs that exist for the education activities offered by cultural institutions in the project partners' countries. Phase two developed an approach to measure the sector via an in-depth analysis of human resources. Given the lack of available data, this phase was accompanied by the development and field-testing of empirical tools (questionnaires, interviews, round tables) on the individual and institutional level.

Recent discussions on the value and remuneration of arts and culture offers highlight the importance of monitoring the socio-economic conditions in the sector. The development of quantitative and qualitative data for human resources was seen as more feasible than retrieving and comparing financial data accounting for education activities of cultural institutions. Human resources have been identified as key dimension for the provision of high quality education activities (EDUCULT 2011; Wimmer/Schad/Nagel 2012).

Combining a policy analysis with an empirical tool is one method to facilitate monitoring the development of arts and cultural education in Europe. To support both quality and sustainability and to inform policy development, the project partners recommend the implementing of the AEMS method in other countries and potentially across Europe.

## 2. Introduction

Arts education is a major issue for the cultural sector. It is referred to across many activities, including when discussing creativity in schools, enrichment programmes for immigrants and elderly people, or public service by cultural institutions. No longer limited to niches in the education, youth and the culture sector, cultural education is developing into a broader, cross-sectorial topic receiving serious consideration in the development of cultural and educational (as well as youth and social) policy across Europe and internationally.

European policymakers have recognised arts education in a number of ways. Platforms like the Community of knowledge on Arts and Cultural Education in Europe (ComACE)<sup>1</sup> and “Open Method of Coordination (OMC) - Working Group on Synergies between Culture and Education” (Lauret/Marie 2010) aimed to centralise knowledge and foster exchange of information and practice in the field of arts education. An additional focus on audience development, which may include activities in the field of arts or cultural education, is highlighted by current discussions on the new Culture Programme of the European Commission 2014-2020 (“Creative Europe”). These developments have demonstrated the growing impact and importance of arts education at the national and international level. The general trend is towards increasing provision, but there is scarce evidence that this emphasis is resulting in increased resources.

To help remedy this lack of evidence, EDUCULT and the project collaborators<sup>1</sup> carried out a pilot research project on resources in arts education, the “Arts Education Fact Finding Mission” in 2010, supported by an operating grant through the EU Culture Programme. The project compared the resource dimensions in Austria, Germany, Spain, the Netherlands and the UK and developed models to structure further analysis.

In the pilot project, the dimension of human resources emerged as a key indicator, providing evidence both on quantitative dimensions and the qualitative development of the sector. The findings of the pilot project led to the thesis that the attention to and provision of human resources do not correspond adequately with the political focus on the topic (EDUCULT 2010).

This project, the Arts Education Monitoring System (AEMS), was initiated to build on this work and was again financed through the European Commissions’ Culture Programme (cultural policy analysis strand), involving partners from the UK (BOP Consulting, Culture, Creativity and Education CCE), Germany (Zentrum für Kulturforschung), Hungary (Budapest Observatory) and Spain (Interarts). To make the comparison feasible and reduce complexity, the research focus was on the dimension of human resources and the provision of arts education within cultural institutions. The aim of the AEMS project was to monitor the current conditions in the domain of arts education and to develop an instrument to measure the development of the sector and make international comparisons (EDUCULT 2012).

### **Defining the domain of arts education**

Arts and cultural education takes place in a variety of settings, including arts education in formal and non-formal educational institutions and educational programmes in cultural institutions. The majority of policy interventions still address classical cultural institutions like opera, theatre,

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<sup>1</sup> Cultuurnetwerk Netherlands, Interarts/Spain, Bop Consulting/UK, Zentrum für Kulturforschung/Germany

museums and libraries as out of school learning environments. Therefore, the AEMS project has been particularly concerned with the latter – educational programmes in cultural institutions.

International comparisons of arts education need to carefully consider the socio-political context in each country, which defines the target groups and social outcomes to which arts education might contribute. These aims may include the professional development of future artists or the empowerment of young people to be culturally competent and creative for social, political and economic reasons. For each, different definitions of arts education are applied, and so it is a multidimensional term that includes artistic, creative and cultural education and varies significantly in each country. For example, the policy documents analysed show the usage of a term corresponding to artistic education in Spain, whereas in the UK creative education implies a broader definition for the sector. This indicates that different purposes that can be served when arts and education meet (i.e. arts education as school subjects, education of other subjects through the arts, vocational education in the arts with a view to professionalization, arts education as a way to support the development of social and personal competences).

At the same time, the analysis of aims and implied outcomes of policies at the interface of education and culture that are formulated in party election manifestos indicates a common ground for the support of arts education, at least in Germany and Austria. Anne Bamford's conclusion about “[...] *the gulf between the ‘lip service’ given to arts education and the provision provided [...]*” still remains relevant (Bamford 2006).

### **Structuring the domain of arts education**

Arts education provision is traditionally financed by the public sector within the education system. Notably, the importance of private and intermediary actors have also emerged in recent years providing arts education programmes in cultural and educational institutions. International examples for intermediaries are foundations like Stiftung Mercator in North-Rhine Westphalia or private cultural institutions as providers, such as the CaixaBank with its museums in Spain.

When monitoring arts education one has to decide whether to include or exclude private and intermediary actors on the institutional level, taking into consideration the idea that private funding of education programmes within public cultural institutions, especially in times of financial crisis, potentially plays a vital role for arts education provision.

Another structuring problem of monitoring is choosing the level of observation. To observe developments linked to the persons in charge and the audience (specifically children, young people) monitoring should be implemented on a micro level. If the focus is on public funding on a governmental level and the analysis of political interventions/policies, research should be carried out on a macro level. At the interface of micro and macro observations one could focus on the meso-level of (semi) public institutions like individual schools, museums and theatres, providing data on both the micro- and the macro-level. Even though different monitoring systems might focus on diverse aggregations, the reality of arts education includes and interlinks all levels of observation.

Decisions on the level of monitoring are influenced by the quantitative data available or developable, and the quantitative variables which are of interest. Financial information, like funding structures, is theoretically applicable on every level, observations on political priority-setting correspond to the governmental and macro level, while research on human resources – arts educators – takes place on a micro level.

The AEMS project started at the institutional (meso) level. At a later stage, the project was enriched by the inclusion of policy analysis on macro perspective and a survey instrument on the micro level which provided evidence on the working conditions of employees in the professional field of arts education in cultural institutions.

If the monitoring does not compare financial consequences with the structures and the longitudinal policy frame in which the actions are embedded, understanding of developments such as funding of new programmes or winding-up of important initiatives is limited. Therefore, within the AEMS project a policy analysis approach was applied which took into account the constitutional framework and federal structures (polity), the involved actors and arenas of negotiations (politics) as well as the concrete programmes, aims and outputs (policies).

Stage of Analysis	Research Topic	Method
Macro level	Policy frame	Policy analysis
Meso level	Institutions	Mapping of institutions Survey for institutions
Micro level	Individuals	Survey for educators

Table 1: Structure of AEMS research programme

The political context becomes crucial for monitoring arts education when political shifts impact the development of the sector, as can be observed after the change of government in the UK in 2010, which resulted in, for example, the closure of the Creative Partnerships programme.

**Defining resources for arts education**

When talking about resources relevant for monitoring arts education we find ourselves in an economic discussion concerning tangible and intangible input and output factors in a process aiming to achieve a certain output, service or product, or a specific outcome that impacts society. Classical economists like Adam Smith (Smith 1776) or David Ricardo (Ricardo 1817) made distinctions between land, labour and capital on a macro perspective. Approaches that emerged in the twentieth century focussed on the process of production (Gutenberg 1959) or on the components of products (Barney 1991) on a micro level. At the institutional level, major contributions on the correlation between inputs invested and outputs/outcomes achieved emerged from the field of performance measurement (Talbot 2010).

Shifts of the level of observation from micro to macro analysis correlate to different definitions of resources. Future data collection and monitoring systems have to consider standardised resource categories among all stages of aggregation. To explore and identify relevant resource dimensions in arts education, the European Fact Finding Mission (EDUCULT 2010) included qualitative interviews with arts educators and leading staff of cultural institutions to define categories. This resulted in a categorization of resources for monitoring arts education covering infrastructure, knowledge, financial, organisational and human resources.

## **Infrastructure as resource dimension**

In terms of arts education, Europe is characterised by historically developed cultural and education institutions as major resource dimensions. Music and art school systems, libraries, museums and cultural centres are prominent in the cultural landscape. The traditionally developed institutions also affect the financial resources of the public sector, since funding structures tend to support them automatically. This may be why detailed information on spending on arts education was not of interest until recently.

Infrastructure on the institutional level also includes, for example, the rooms provided for education programmes or the audio-visual equipment which are important resources of creative learning processes, within this research project we opted to focus only on infrastructure on macro level, such as national museums offering educational programmes, because of the resources and time available. Other issues are nevertheless relevant and would enable us to provide a more complete picture, but we did not have the capacity to address them.

## **Financial resources**

Most cultural institutions have major problems providing detailed analysis of arts education in their budgets. Only the largest institutions, like federal museums in Austria, have yet implemented a sufficient controlling instrument to calculate direct and indirect costs of arts education activities. Moreover inter-institutional comparisons indicate that there are no guidelines on how to account and what to take into account. This question becomes crucial in interviews with smaller cultural initiatives or institutions, where often one person is responsible for the education programmes along with marketing and/or any other management activities. As long as no international accounting guidelines are developed for calculation purposes we will only be able to monitor arts education expenses by intensive case studies. In this respect, the AEMS project has aimed to contribute to the design and implementation of a monitoring tool which should facilitate the existence of data in this field.

## **Organisational resources**

The organisational frame within, and the network around, the cultural organisation has a major impact on the practical provision of arts education and its quality. The big players in the cultural sector have mostly established education departments, but the strategic positioning of these departments emerges as a key resource consideration. Whether or not these departments are empowered to make decisions on questions of personnel, budget, concepts and self-management have an influence on the independence necessary to develop new creative education programmes. However, small and medium sized institutions often do not have the capacities to establish an education department. In such organisations, education activities are mostly embedded in marketing department, or, if they are considered to be of strategic relevance, as part of the operating management.

Networks of arts education encourage knowledge transfer and help further development of arts education programmes. In recent times another function emerged within these networks, namely to lobby or to strengthen a political alliance fostering arts education. It is particularly worth noting that most interest groups for arts education derive either from the sector of pedagogy, or from single artistic disciplines and therefore have potential for interdisciplinary exchange.

## **Human resources**

Practitioners and workers in the field of arts education (the arts education workforce) are one of the most important aspects of the resource dimension. Only the professional interaction of arts mediators or educators are a prerequisite for high-quality access to education in arts and culture for defined target groups, whether young people or others. The individuals involved in this field and their environment are of major interest to the AEMS project.

The monitoring of costs for personnel is significantly easier than for other resource dimensions. Even the smallest institutions can estimate the number of individuals employed for educational activities, and it is hoped that a focus on human resources will allow an estimate of the total size of the sector and the analysis of increases and decreases in correspondence with policy or structural change.

There are several challenges when assessing human resources. Depending on the national context, different employment contracts are in place. Within most institutions only executive education positions are full-time, whereas freelancers are often in charge of carrying out the programmes. Therefore in most accounting systems costs of human resources for arts education are partly accounted in the books as personnel (regularly employed staff) and partly as material costs (freelancers). Another problem relates to the different working times and seasonal fluctuation. Full time equivalents (FTE) should be calculated for each institution to compare expenses with workload. Even though internal recording is needed, collection of HR data is less cost intensive than financial reporting.

### **Lack of evidence and the AEMS project**

Several indices suggest that the human resource dimension of arts education within cultural institutions is characterised by precarious working conditions, but concrete evidence to present to policymakers is missing.

So far, cultural statistics have not adequately captured arts education as a cross-sector field. Additionally, official accounts in the cultural sector only record publicly funded institutions and do not recognize the new civil society actors like foundations and associations, which are likely to play a vital role in the future. Also, matched funding arrangements between private and public organizations should be recorded for future purposes (UNESCO 2009, Hofecker 2003).

Aiming to provide evidence on the human resource dimension for arts education, the AEMS project consortium developed an instrument comprising a policy analysis approach and two surveys, one for educators and one for cultural institutions. In 2012 the instrument was field-tested in the AEMS partner countries Austria, England, Germany, Hungary and Spain.

After refinements following the field-test phase, the instrument will be released and disseminated (e.g. through the AEMS-associated partner IFACCA) in 2013, with the intention to implement the AEMS internationally.

Along with quantitative data on income and FTE, the survey captures the variety of activities the educators' job profiles might involve. The contractual employment conditions (freelance, permanent, full-time or part-time, serving one institution or several) is surveyed, as well as the strategic importance of the education activities within the institutions. Among other topics covered, the questionnaire also investigates the qualifications and professional developments achieved.

Findings of our field-tests and round tables within the AEMS project indicate that arts educators in cultural institutions generally receive low salaries, even though they are highly qualified (with a high degree of tertiary education). Another significant aspect is the high share of female workers in the sector.

Looking at the organisational structure, usually few positions are available in the management of education departments. This situation offers a career perspective for only a few people. As a consequence of low pay and limited career perspectives, the sector is characterized by high personnel turnover, accompanied by loss of knowledge and experience, and high investment in on-the-job training of newcomers. These factors make a further professionalization of the field difficult. Therefore qualifications and advanced training are also monitored as qualitative aspects of the sector.

The final project report of AEMS presented here links the policy analysis in the participating countries with the empirical findings of the field tests, enabling first comparisons and providing recommendations on the level of the cultural sector and cultural policy-making.

### 3. Project Description

The aim of the AEMS policy analysis is to set up a European structure that will make national data on the resources in cultural education comparable across Europe. By facilitating the provision of quantitative data and qualitative descriptions of the structures in different European countries the AEMS will support evidence for policy making processes in Europe. Based on the finding of the previous project, the research has a special focus on the dimension of human resources (EDUCULT 2010).

#### Working definitions

In the following explanations, we refer to the broad definition of ‘arts, cultural and/or creative education’ as ‘cultural education’. The policy grouping partners take into account that definitions of the field of interest are highly complex, and largely dependent on national and linguistic contexts. However, as this is a European cooperation project, we strive towards the development of a common understanding of the field based on the resources involved, respecting the national differences. We have thus jointly developed a pragmatic working definition: *“Cultural education is a professional process within an institution with the aim of enabling a specific target group or person to learn in and about the arts and culture.”*

Secondly, we take an institutional perspective with a focus on cultural institutions and non-formal arts education programmes (including cooperation of the cultural sector with schools) to research the resource structure in the domain.

Our structure distinguishes between several dimensions of resources. Besides financial resources, the dimensions of infrastructure, informal resources and most important human resources are analysed. These different dimensions of resources are regarded in close interdependency.

#### Project Activities

The AEMS project consisted of two phases. First, a basic structure to approach resources in the domain of cultural education was developed alongside a study in which the participating countries investigated the current status of evidence concerning inputs provided for the sector. Second, for the investigation of human resources, due to a lack of existing data which would allow comparisons, two surveys were constructed and field-tested, aiming to enable data collection for follow-up research.

#### Phase One – Explorative research and policy analysis

The explorative research on evidence in the domain of cultural education was discussed at the start-up meeting in Barcelona/Spain on 30 June 2011. Due to methodological problems expected in the national context of the resource-based investigation, the grouping decided to start with a thorough analysis of the political and socio-cultural context. A policy analysis approach facilitated research into the dimensions of policy, polity and politics on the national level. The common agreement on the project approach was incorporated in a green paper for dissemination and presentation available for download at the projects’ webpage.<sup>2</sup> In addition to the policy analysis a basic framework in relation to human resources in the sector (in the respective social political contexts) was described.

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<sup>2</sup> <http://www.educult.at/en/forschung/aems/>

Within the first work package the existing data on resources for arts education were collected and reviewed in Austria, Germany, Hungary, Spain and the UK and included in the AEMS frame. The analysis made visible the available information on resources while the policy context provided a qualitative understanding of the structure of arts education with a focus on cultural institutions in the national context. The specific dynamics of the Hungarian political context demanded a tandem meeting between EDUCULT and the Budapest Observatory in Budapest/Hungary on 25 August 2011.

The findings of phase one were incorporated in national reports and discussed at the interim meeting held in Budapest/Hungary on 12 and 13 March 2012. The reports are available in the annex and were disseminated through the project partners' channels. The interim discussions formed the basics of the comparative analysis structured alongside the topics policy, institutions, human resources and cultural statistics. Each dimension was analysed in tandem with the project partners, involving their specific expertise. A special investigation on the newly developed European framework for cultural statistics highlights the opportunities and constraints when developing comparative statistics emerging from national micro censuses and other sources.

One of the major challenges during this phase was the dynamic of the policy context. E.g. in England the political change has led to a comprehensive restructuring of the sector with the effects of funding cuts and the closure of both delivery organisations and programmes. Also the environment of cultural education in Hungary is highly influenced by the cultural policies of the current Fidesz government. The global financial crisis affects the sector mainly through funding cuts, for example, as visible in the Spanish context.

Based on the partners' national reports (to be found in the **Fehler! Verweisquelle konnte nicht gefunden werden.**) a comparative analysis was conducted including the policy analysis (chapter 0) and a mapping of cultural institutions (chapter 0).

## **Phase Two – Development of empirical instrument**

In regards of evidence for resources in cultural education, with a special focus on human resources, at the project interim meeting all partners reported that only scarce and fragmented research (studies, reports and statistics) is available. Based on the findings of the first phase, the partners developed a new empirical instrument from spring to winter 2012, consisting of two surveys addressed to cultural institutions and cultural educators. Both surveys were translated into the project partners' national languages namely English, German, Hungarian, Spanish and Catalan. First findings of the field-test emphasise some trends which were assumed by the partners before. The general experiences with the survey are reflected in chapter 0.

Additionally qualitative interviews with representatives of cultural institutions and cultural educators were carried out.<sup>3</sup> The qualitative research brought up further insights, helped activating the participants and raised awareness on the project and its aims.

The final partner meeting was held in Vienna/Austria on 14 February 2013 presenting the results of the field test and discussing the findings of the comparative analysis. On 15 February the comparative results of all stages of the AEMS project were presented and discussed at the conference "Cultural Education in Europe – Development of a new Profession", organised by EDUCULT in cooperation with the Austrian Ministry for Education, Culture and the Arts.

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<sup>3</sup> For Austria, two round tables with educators took place.

More than 60 practitioners, experts and government representatives attended the conference. Besides presentations and open discussions the exchange between project partners and participants in the frame of a world cafe highlighted the need to foster exchange among researchers and practitioners from different national backgrounds on the working conditions in the field. A detailed programme overview of the conference is presented in the **Fehler! Verweisquelle konnte nicht gefunden werden..**

All findings of the project are incorporated in this final report.

The project findings and results were incorporated in the final reports and the White Paper which will be disseminated among national, European and international networks and organisations for further discussions and negotiations. Details (numbers and tables) of the field test are not presented as the data generated through field testing is not robust and might lead to insufficient interpretation.

However, the dissemination will help to sustain the project and facilitate the application of its main products (the empirical instruments and the structuring tool based on a policy analysis). The well-established Compendium Project on “Cultural Policies and Trends in Europe”<sup>4</sup>, led by the associated partner ERICarts, will have a major role in this respect as the project will be highlighted at the anniversary meeting in Vienna at the end of 2013 . Moreover the project results will be disseminated among the associated partner networks of CultureActionEurope<sup>5</sup> and IFACCA<sup>6</sup>.

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<sup>4</sup> [www.culturalpolicies.net](http://www.culturalpolicies.net)

<sup>5</sup> <http://www.cultureactioneurope.org/>

<sup>6</sup> <http://www.ifacca.org/>

## 4. Project Partners

### **EDUCULT (Coordinator) - Austria**

EDUCULT is a European research institute based in Vienna/Austria with expertise in the description, analysis, evaluation and impact assessment of national and European cultural policy and arts education. The EDUCULT research team consists of different experts in the field of policy research, cultural policy, economics, pedagogy and sociology. Thus scientific triangulation and interdisciplinary reflection are at the centre of EDUCULTs' research activities. Dialogue is essential to empower practitioners and learn from practice – therefore EDUCULT includes discussion-based methods and involve relevant stakeholders into its work whenever applicable. EDUCULT works for different clients from the public and NGO-sector.<sup>7</sup> EDUCULT acts as project coordinator in the AEMS project.

### **Creativity, Culture and Education (Co-organiser) – England**

Creativity, Culture and Education (CCE) is a UK-based not-for-profit organisation established to develop young peoples' creativity and support their access to the arts and culture. Its mission is to advance for the public benefit the education of children and young people in order to enable them to participate in society as mature and responsible individuals. CCE also works with partners across Europe and beyond to transfer knowledge, share learning and best practice and support the design, development and evaluation of programmes which promote the value of creative learning and cultural opportunity. CCEs' current partners include governments, arts and cultural groups, non-governmental organisations, trusts and foundations and companies in the private sector. Research publications include exploratory studies based on particular themes in arts education including impact assessments and evaluation. CCEs' approach to research and evaluation featured in the international comparative research CASE (Culture and Sport Evidence) Programme.<sup>8</sup>

### **Budapest Observatory (Co-organiser) - Hungary**

The Budapest Observatory was created in April, 1999 under the umbrella of the Foundation for the East-Central European Cultural Observatory [Közép-európai Kulturális Obszervatórium Alapítvány]. Its mission is to be of help for those, who want to know more about the ways cultural life - cultural activities and products - are being financed in East-Central European countries. As a resource organisation the Budapest Observatory facilitates research, collects and provides information, establishes contacts in areas that include socio-cultural activities of communities and cultural festivals. In the last few years they published two significant surveys on EU support to Culture (project title: Culture 2000 with Eastern Eyes) and festivals (Festival-World).<sup>9</sup>

### **Interarts (Co-organiser) - Spain**

The statutes of the Interarts [Foundation for International Cultural Cooperation], indicate that the main purpose of the organisation is the study and promotion of local and regional cultural policies and international cultural cooperation. To this end, Interarts carries out a range of activities including the promotion of international cooperation between cultural, artistic and heritage projects and the contribution to the definition and respect for cultural rights at global level, especially in access to cultural assets and the exercise of creative liberty for everyone. Since its inception in 1995,

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<sup>7</sup> <http://www.educult.at>

<sup>8</sup> <http://www.creativitycultureeducation.org/research-impact/>

<sup>9</sup> <http://www.budobs.org>

Interarts has worked in the area of cultural policy research, with a particular focus on local and regional cultural policies, comparative research on cultural policy in the European context and the interaction between policies in the field of culture and other public policies connected to human development (economic development, employment, social affairs, education, youth, citizenship, etc.).

#### **Centre for Cultural Research (Co-organiser) - Germany**

The Centre for Cultural Research [Zentrum für Kulturforschung – ZfKf] conducts interdisciplinary research (both empirical and theoretical), provides documentation and acts as a consultant in various fields of cultural policy, arts management and the media. The major activities of the ZfKf during the last 40 years were empirical surveys of arts professions, including legal and social aspects; studies and advisory tasks regarding cultural infrastructure and development of the arts and cultural industries at (inter)national and regional levels; international comparative studies of arts and media policies and funding; evaluation of education/training programmes; conceptual support for foundations, artists' associations, research bodies; surveys on the participation of the public in cultural life; applied anthropological research and cross-cultural studies.

#### **BOP Consulting (Co-organiser) – United Kingdom**

BOP Consulting specialises in culture and the creative industries. The company built up its expertise in the UK and now works across the world. Their work focuses on how culture enriches people's lives; and how culture and the creative industries make economies competitive. BOP's clients are governments, private businesses, cultural organisations and their funders for whom they help develop strategies and plan for the future. BOP also works with clients to understand and communicate the value of what they do.

## 5. Politics and Governance of Arts Education

On the basis of the preliminary analyses conducted by project partners in Austria, Germany, Hungary, Spain and the UK<sup>10</sup> and a template for the collection and presentation of data corresponding to the politics and governance of arts education, this chapter was initially drafted in June 2012 and has been revised thereafter, following discussions with other project partners.

### 5.1. Polity

This chapter addresses the institutional and constitutional frame of the state and the civil services, and how they have an impact on the development of arts education policies in the countries under study.

#### 5.1.1. Constitutional framework

Most of the countries under study respond to a federal model, wherein local and regional authorities hold most responsibilities for culture and education, if to a varying degree. In Germany, Article 30 of the Basic Law [Grundgesetz] (i.e. the Federal Constitution) guarantees the so-called ‘cultural sovereignty’ of the regional states [Kulturhoheit der Länder], which is especially relevant for the context of arts education. As a result, both regional and local authorities play major roles in policy design and delivery, whereas the involvement of the federal government mainly consists of funding innovative pilot projects, programme evaluations and fundamental research. However, the report also indicates that an indirect influence on arts education may be exerted by federal institutions through the adoption of legislation in other policy fields, such as youth welfare or copyright protection.

Although also federal in nature, the Austrian model presents a number of differences, with federal authorities playing apparently a more decisive role than that encountered in Germany. The federal government is mainly responsible for cultural institutions on the federal level, whereas matters which are not explicitly declared as federal are in the responsibility of the provinces. Most legislative competences are shared between the federal state and the provinces, whereas local authorities are mainly in charge of the management of cultural venues and initiatives.

Similarly, Spain’s 1978 Constitution established a quasi-federal model, even though the State retained ‘exclusive competences’ in a number of fields (e.g. national cultural institutions, the protection of national heritage, general guidelines on educational policy, etc.) and responsibilities are shared in some areas. Regional governments take the lead in the field of education, whereas local authorities have acquired a major role in the field of culture.

The constitutions, statutes or basic laws of most states [Länder], provinces and self-governing communities in Germany, Austria and Spain stress their fundamental role in cultural and educational development.

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<sup>10</sup> National reports used for the present comparative analysis include the following: EDUCULT, ‘Arts Education Monitoring System. Report Phase One: Austria’ (2012); Susanne Keuchel and Dominic Larue (Center for Cultural Research), ‘Arts Education Monitoring System: Arts Education in Cultural Institutions. National Report Germany’ (2012); Budapest Observatory, ‘Arts Education in Hungary: National Report’ (2012); Interarts, ‘Arts Education Monitoring System (AEMS). National report: Spain’ (2012); and BOP Consulting / CCE, ‘Arts Education Fact Finding Mission: UK’ (2012).

On the other hand, the UK's report presents a rather different context, for at least two reasons. On the one hand, the distribution of responsibilities differs in the four UK nations of England, Scotland, Wales and Northern Ireland, the latter three holding specific responsibilities for cultural education which do not exist in England – thus, an 'asymmetric' model exists. On the other, in England, which is the main focus of the analysis, major responsibilities are found in two central government departments, the Department for Culture, Media and Sport (DCMS) and the Department for Education (DfE). Whereas regional authorities do not exist in England, local government does play an important role in the provision of extra-curricular arts education, and the funding of culture and leisure services as well as youth and care services, if to a varying degree.

Finally, the report for Hungary points to increasing steps towards the centralisation of educational policies, in the context of ongoing constitutional reforms. Thus the role of regions and counties is decreasing as primary and secondary schools will be maintained by central government, "*in order to provide equal learning opportunities for everyone.*" In 2011, the same principle led to the introduction of changes in the Decree on Arts Education, following which public basic arts schools are maintained by the state, thus replacing the role carried out by local authorities in the past. The move has raised some doubts, among others, as to the procedures for appointing school directors. On the other hand, the new Constitution Law argues that arts education at all levels (i.e. primary and secondary school, higher education and non-formal education) are part of 'cultivation', or 'culture and education in broad sense' [*művelődés*], which is a right in itself. Thus a broad notion of *művelődés*, which includes not only formal education but also non-formal education 'cultivation of the public' [*közművelődés*] as a right is adopted.

### 5.1.2. Public funding

Some of the national reports provide figures concerning the distribution of public expenditure in culture and / or education among tiers of government which reinforce conclusions derived from the aforementioned distribution of responsibilities. Lack of data is also mentioned in some cases as a factor which hinders further transparency in this field, even though efforts to improve the transparency of data are underway in countries like the UK. On the other hand, it is also worth noting that different definitions in the scope of policy fields in individual countries ('culture' vs 'education' vs 'cultural education', etc.) render a direct comparison not feasible.

In Germany, in 2007 the federal level was the source of 13% of public cultural spending, whereas regional states and local authorities accounted for 43% and 44% respectively. These figures are similar to those found in Spain: in 2008, the central governments' share of public expenditure in the field of culture amounted to 15.1%, whereas regional and local authorities were the source of 29.9% and 54.9% of public cultural funding respectively. In the case of public expenditure in the field of education, national, regional and local authorities in Spain accounted for 11.9%, 83.2% and 4.9% respectively. In Austria, data from the Austrian Cultural Statistic Framework (LIKUS) for 2008/09 pointed to a more balanced distribution: the federal level was responsible for 31.67% of the total public expenditure in culture, whereas provinces and local authorities accounted for 38.45% and 29.89% of total public spending respectively.

Some of the national reports indicate that changes in the distribution of the relative weight of different tiers of government may take place under certain circumstances, including as a result of the

current financial crisis. The report for Spain warns that a *“slight re-balancing of the respective roles, with central government increasing its share in overall public funding”* in the next few years could be expected, although divergent positions and models may be adopted by different self-governing communities. In Germany, cultures’ status as a ‘voluntary task’ in municipal budgets means that in times of tight public budgets most of the cultural infrastructure may be put at risk, since it is highly dependent on the budget of local authorities.

## 5.2. Politics and Governance

As described above, the policy analysis includes the dimension of politics including actors of the public policy field. The emergence of new intermediary actors (NGOs, foundations) in the field of cultural education expanded the policy analysis frame by raising new issues connected to the dimension of governance.

### 5.2.1. Politics

This section focuses on the interactions between collective actors (political parties, lobbying groups, etc.) on issues which require negotiation, insofar as they affect cultural and educational policies and processes.

#### Relevance

Evidence presented in the national reports seems to indicate that in the countries under study some differences can be found as to the degree of consensus and debate among major political parties in the field of cultural education.

The report for Austria presents detailed information on the main positions held by the major political parties in the field of cultural policy, based on their election manifestos and other strategic papers. Even though some important differences can be found in how the major parties position themselves in official documents, the report also argues that there is *“a weak impact of the party programmes on the politics of the day.”* In addition to the election manifestos and actual policies of major parties (Social Democrats and Peoples’ Party) and those of the Green Party, the report devotes some attention to the discourse and behaviour of right-wing parties, the cultural focus of which tends to lie on foreigners and migration.

In Germany, a broad consensus on the value of arts education is said to exist among major political parties (*“the legitimation of arts education is based on its assumed social functionalities”*), despite the fact that different ‘patterns of argumentation’ can be found – some parties stress the economic impact that creativity can bring, as the main rationale to support arts education, whereas others focus on the potential of arts education to contribute to social and cultural integration in the context of a multicultural society.

A certain degree of consensus is also found in the UK, although of a different nature – the current financial climate and its impact on public spending mean that *“[all] political parties would have continued with the spending cuts [in cultural education], which are emphasised to the public as a reality.”* Even though the major political parties have shown different attitudes in the past (and, indeed, the Labour Party is seen as instrumental in giving emphasis to creative education between

1997 and 2010), in the current context most parties appear to share views on this issue. It is worth noting that the report points that in the UK 'politics' and 'policy' are closely engrained together, which places the analysis in this field slightly aside that of other countries.

The value of arts education is in general widely accepted by political actors in Hungary, yet rarely finds a place in election manifestos and other political documents. Public debates focus mostly on broader issues in educational policy, including curriculum laws, and the management and maintenance of schools and arts education schools. Thus recent changes in legislation (e.g. the Government Decree on National Basic Curricula and the Ministerial Decree on Arts Education Requirements and the Pedagogical Programme of Basic Arts Education Institutions) have brought about political debates, mostly related to changes in the distribution of competences among different tiers of government and procedures for the appointment of school directors.

Finally, the report of Spain argues that even though education policy may be one of the areas in which clearer dividing lines among the major parties have been set (as per the place of religion and citizenship values in school curricula, the balance between private and public schools in funding policies, etc.), this seldom affects the field of arts education, which does not play a role in party politics.

## **Values**

Details of the values which underpin political parties' stances in the field of cultural education are only presented in some cases. In Austria, the Social Democratic Party (SPÖ) "*is fostering the arts and culture in a holistic approach aiming to ensure participation of everyone in the cultural life*", whereas the Peoples' Party (ÖVP) has declared that "*the arts and culture are an important factor within the education system, aiming to sustain the 'cultural nation' Austria*". Both parties intend however to enhance peoples' participation in cultural life. On the other hand, the Green Party asserts that culture is the result of the negotiation of values in a multi-faceted society and cultural policies should ensure equality for everyone as regards the production and reception of culture, including in the educational field. The Freedom Party (FPÖ) "*defines culture as an important factor of the homeland*" and asserts that Austria's' leading culture [*Leitkultur*], based on the German-speaking society and European-Christian values, should be fostered.

On the other hand, as already noted, in Germany some parties focus on the economic impact of arts education, through the enhancement of creativity, whereas others place emphasis on its ability to foster social and cultural integration in the context of a multicultural society. In both cases, arts education is therefore valued because of its instrumental effects in society.

In the UK, the current coalition government made up of the Conservative Party and the Liberal Democrats, has emphasised "*educational attainment (rather than a broad range of skills and experiences)*" – this has involved the promotion of "*non-instrumental forms of cultural learning*" or "*a return to art for arts' sake*", something which stands in marked contrast to the policies of previous governments as well as to the aforementioned values in Germany nowadays.

## **Other factors**

The analysis of the politics of cultural education in some of the countries under study indicates that a number of historical and economic factors, as well as lobbying groups, can have an influence in shaping political parties' views. In Austria, political statements made by conservative parties can be

linked to the classical cultural institutions of the former monarchy, which are linked to the emergence of a middle-class in the early 20<sup>th</sup> century, and thus somehow demarcate dividing lines in society. In the UK, some alternative political views against the closure of programmes and the reduction in public funding are currently being represented by civil society organisations and organised groups – something which points to the importance of governance processes in cultural education, as addressed hereafter.

### 5.2.2. Governance

This section aims to identify the actors which influence arts education policies and to map their roles and internal relations. In addition to public authorities and bodies, private and non-profit agents are described as well.

#### General description

The governance of arts education is often complex. The figures and maps of agents and relations presented in the individual national reports show that the governance of arts education is often a complex field, in which not only public authorities at different levels, but also private and non-profit agents intervene and interact, in a spider web of different roles, relationships and intensities. This seems to be a common feature of all countries under study.

This complexity is found across all the study areas, with the exception of Hungary which has a clearer structure. The notion of ‘complexity’ is indeed used to characterise the governance of arts education in Germany – something which derives from both federalism and the cross-sectional nature of arts education, which involves several policy departments (education, culture, families, youth, etc.) at all governmental levels as well as foundations and associations. Likewise, evidence presented in the UK’s national report makes it clear that a wide range of actors are active in the sector, including government departments at national and local level, national development agencies such as Arts Council England, the newly-established ‘Bridge organisations’, the National Lottery, trusts, foundations and charities, among others. On the other hand, the analysis of actors in Hungary appears to show a more simple distribution of roles, partly helped by the fact that both the State Secretariat for Education and the State Secretariat for Culture are part of the same Ministry of Human Resources. At local level, affairs in the field of arts education are the responsibility of the vice mayor in charge of education.

One of the factors that appear to distinguish Member States is the respective weight of public and private actors. The Austrian report argues that the *“governance of arts and cultural education is characterised by a strong tendency of public influence, whereas, compared to other countries, private interventions play a minor role.”* On the contrary, in Spain’s cultural sector, private and non-profit organisations represent relevant agents in cultural provision and cultural participation, whilst *“a recognisable lack of all-embracing policy discourses and notions at state level”*, i.e. derived from the public sectors’ discourse, is in evidence.

The analysis presented generally focuses on the specific field of arts and cultural education, although some reports indicate that differences in governance models may exist between cultural and educational policies, partly derived from different burden-sharing models among tiers of government.

## Trends

Some of the reports identify recent developments which are changing the nature of arts education provision. In Germany, the importance of private foundations and corporations for the support of arts and arts education (e.g. Stiftung Mercator, Robert Bosch Stiftung) is stressed, with funding of special programmes and initiatives becoming increasingly prevalent in recent years. On the other hand, in Spain the current economic context is having a negative effect on grassroots associations and private foundations linked to savings banks (e.g. la Caixa, CajaMadrid/Bankia, Catalunya Caixa), which had traditionally been instrumental in the delivery of and support for cultural education programmes. The public funding available for cultural associations is reduced, whereas the intense restructuring of the financial sector will most certainly involve a reduction in the social programmes, including those in education and culture, which had traditionally characterised savings banks' foundations.

In Hungary, further to changes in the distribution of responsibilities derived from constitutional amendments, it is worth noting that the analysis refers to an increasing emphasis on arts education within cultural organisations, as proven by the fact that museums, theatres, libraries and houses of culture have increasingly incorporated tasks of arts education into their agendas.

In the UK, major changes are underway as a result of both the new Coalition government formed in 2010 and the Henley review of cultural education (February 2012). Among others, this involves the introduction of 10 'Bridge Organisations' which will aim to *"improve the delivery of arts opportunities for children and young people, acting as a bridge between the arts and education sectors"*, replacing previous programmes such as Creative Partnerships, which had been run by Creativity, Culture and Education (CCE), and in the context of the termination of some organisations, such as the Museums, Libraries and Archives Council (MLA). On the other hand, a new joint Ministerial Board in the field of cultural education is also being planned.

## Mapping of agents

As indicated above, each of the countries analysed presents a complex map of actors in this field. Whereas a detailed, comparative analysis is not feasible, some elements are worth noting, as follows:

At federal or national level, responsibilities for cultural education, where they exist, are either concentrated on a single ministry (Austria's Ministry of Education, Arts and Culture; Spain's recently re-established the Ministry of Education, Culture and Sports, where responsibilities for education and culture have been brought together; and the Hungarian Ministry of Human Resources) or divided among different departments (in Germany, both the Departments of Education and Youth have units for arts education, whereas the Federal Commissioner for Culture and the Media provides a budget for 'cultural mediation', among others; in the UK, the DCMS and DfE both intervene in the planning and provision of cultural education in England).

A number of 'specialised public bodies operating at arms-length' or in similar circumstances at federal or national level exist in some of the countries under study, although this form does not exist in others. Relevant examples include KulturKontakt Austria, Germany's Federal Culture Foundation [*Kulturstiftung des Bundes*], Arts Council England and the UK's National Lottery, the latter providing funding only.

Different maps exist at local and regional level and are difficult to summarise. The report for Germany presents examples taken from the regional state of Baden-Württemberg and the city of

Essen and points that, in the case of local authorities, *“a multitude of different models of organization [exists] since we deal with a diverse set of actors ranging from counties and small towns to metropolises like Berlin.”* Similarly, the analysis of Austria indicates that research should be carried out for each province separately and provides the examples of the city of Vienna and the province of Vorarlberg – in the latter, public cultural institutions (two museums and one theatre) are governed through a holding company, and a service organisation has been set up to support and inform schools on the current arts education programmes of cultural institutions. In the case of Spain, some evidence is based on the existing infrastructure of Catalonia. In the UK, local authorities also play a role in terms of funding, strategy and delivery of cultural education policies. In Hungary, both local and regional or county authorities have traditionally played an important role, which is however decreasing as a result of constitutional changes. On the other hand, the role of houses of culture in this country, as non-formal arts learning venues, is highlighted in particular because of their ability to provide flexibility and to respond to special arts learning needs, as well as favouring access to amateur arts programmes for children and adults.

As previously noted, private foundations and corporate sponsorship (especially from banks, insurance companies) play an important, if varied, role in all the countries under study. In Austria, examples include the Bank Austria Forum and the Generali Foundation, as well as private museums such as the Essl Museum – indeed, the report argues that the museum field is one in which a common ground between the arts education programmes of public and private bodies exists, although in broader terms foundations *“play a minor role for arts and cultural education”* in that country. Similar actors exist in Germany (Stiftung Mercator, Robert Bosch Foundation, PwC-Stiftung, etc.) and Spain (la Caixa Foundation, etc.). In the UK, relevant private trusts and foundations include the Sainsbury’s Centre and the Paul Hamlyn Foundation.

Other non-profit organisations involved in the funding and delivery of cultural education programmes include cultural associations in Spain, NGOs, business organisations and churches in Hungary and charities in the UK – among the latter, examples include *engage*, Youth Music and the National Youth Theatre.

Citizens, parents and families of course play an important role (and often neglected role) in the funding of arts education in most countries. The report for Germany indicates that attendance fees amount to almost half of the budget of public music schools, something which places children from poorer families at a disadvantage. Similarly, the analysis of developments in Spain indicates that families provide partial funding in non-formal arts education, vocational arts training and educational programmes provided by arts institutions, among others.

Finally, a number of professional organisations and interest groups exist, which can influence policy-making and should be noted in terms of governance too. Examples include the Austrian Union of Cultural Mediators in Museums, which carries out advocacy activities, studies and public discussions on a range of topics, as well as similar organisations operating at provincial level and the labour union of local authority professionals in the culture sector. The report for Austria stresses that these groups are particularly active in the field of museums and seldom foster cross-sectoral cooperation. In the UK, recent cuts in public spending in the arts have given rise to a number of local campaigns and new national initiatives such as the Cultural Learning Alliance: *“[...] a collective voice working to ensure that all children and young people have meaningful access to culture in this difficult economic climate.”*

### 5.3. Policy

This chapter focuses on the specific contents, aims and tasks of problem-solving in the field of arts education, as well as the tools (governmental papers, programmes and incentives), outputs and outcomes existing in this field.

#### Definitions

The diverse definitions involved in the field of arts education, visible both within countries (e.g. arts education in schools and in non-formal education, educational programmes provided by cultural institutions, etc.) and among countries ('arts education', 'cultural education', 'creative education', 'cultural mediation', etc., each implying certain nuances), demand that particular attention be paid to defining the scope of the field before any comparative analysis takes place. In some countries, official definitions have been given, but this is not valid everywhere.

In Austria, the term 'cultural education' [*Kulturelle Bildung*] is used to encompass arts education in schools, cultural education within other school subjects (e.g. the teaching of poetry in German learning or dance in physical education), the use of aesthetic means of expression in new ways within general education, the impact of cultural heritage in every subject, cooperation between schools and cultural institutions and 'cultural mediation' [*Kulturvermittlung*]. The latter concept, which involves the provision of education programmes by cultural institutions, is a term increasingly in use.

In Spain, an official definition of 'arts education' [*enseñanzas artísticas*] is provided by the Organic Law on Education of 2006, which indicates that "*arts education aims to provide students with high-quality artistic tuition and to guarantee that future professionals in the fields of music, dance, drama, the plastic arts and design are adequately trained*", thus encompassing both school education and professional training. Whilst heritage-related education is included, the prevailing discourse does not refer to 'media education' or to 'creative education' and is generally separate from educational programmes provided by cultural organisations.

A definition within the legislative field is also found in Hungary: Act CXC/2011 on Public Education (which came into force in September 2012, thus replacing the previous law of 1993) provides the framework for arts education schools. The law describes the five main fields of arts to be taught as music, dance, fine arts, arts and crafts, and theatre and puppet theatre.

The UK's report explains that, even though no common definition for arts education exists, "*[there] has been a slow progression in policy literature from arts education, towards creative education and now towards cultural education.*" The report also maps the implications of each definition and the periods in which they have been prevalent: the traditional term 'art education' giving way to 'arts education', which was commonly used until the late 1990s before 'creative education' was promoted by 1999s' influential *All Our Futures* report – this contributed to bringing 'creativity' as a skill into the curriculum. 'Cultural education' and 'cultural learning' have been used most recently by politicians, "*especially by the new government which looks to indicate a return to 'less instrumentalist' uses of the arts.*"

## Visibility

The visibility of arts education policies in the countries under study appears to range widely, although a more complex analysis would be needed to provide complete evidence in this respect. On the basis of the availability of specific legislation, official policy papers and specific positions in campaign manifestos, it could be argued that in the UK and Austria in particular, arts education policies have obtained a certain degree of visibility. On the other hand, the same may not be said of Germany or Spain – this might partly be the result of the constitutional framework, which devolves responsibilities in this matter to the regional and local level and therefore reduces its overall visibility in the media, as well as of a more consensual approach to the field of arts education. Hungary may represent a slightly different case, as educational policy documents are also rare even though competences lie with central government; however, initiatives are visible mainly at legislative level. In any case, arguments in this area cannot be conclusive on the basis of the evidence available.

## Priorities

In some of the countries under study, recent years have witnessed some changes in the principles, values and policy priorities in the field of arts education, as already noted. This is particularly the case in the UK, where a major review of cultural education and new governmental initiatives in this area have taken place, involving the disappearance of some major organisations and the emergence of others. Further to a reduction in funding and a focus on educational attainment, which should include cultural education ('for arts' sake', rather than an instrument towards the achievement of other objectives), new programmes place particular emphasis on music education.

In Austria, the governmental emphasis within the last years has been placed on cultural mediation [*Kulturvermittlung*], including the education programmes of cultural institutions and the promotion of cooperation between cultural institutions and schools.

On the other hand, in Germany, due to the distribution of competences "*it is impossible to identify a cohesive national arts education policy*". However references to arts education can be found in some policy documents such as the National Plan for Integration [*Nationaler Integrationsplan*] (2007), which sees arts education as a key factor for integration and social participation.

This may be valid in Spain as well. On the other hand, the report for this country argues that since cultural and artistic education has seldom been addressed as a policy priority at national level, "*[where] developments in this field exist, it is most often at the initiative of specific cultural or educational institutions as well as the local and regional authorities that support them.*" The present context is also seriously affected by a reduction in public funding and the changing role of some private actors.

## Programmes

A number of major programmes have been launched in recent years in the countries under study and are described in the national reports. In Austria, several initiatives aimed at enhancing cooperation between schools and cultural organisations are mentioned, most of which managed by KulturKontakt Austria, including Culture Connected, Dialog Events (artists in schools to foster education in contemporary art), Art meets Neue Mittelschule, p[ART] (partnerships between schools and cultural institutions) and Power |school |theatre (artist-led theatre projects in schools, aimed at the prevention of violence). The promotion of free entrance to federal museums, and those of the city of

Vienna, for all people up to the age of 19 is also cited as an initiative aimed at fostering cultural education.

The report for Spain indicates that no major policy initiatives have been implemented to foster the design of educational programmes in cultural organisations in recent years. However, a number of individual initiatives exist, mostly the result of the leadership within cultural organisations (e.g. L'Auditori Educa in Barcelona, Thyssen-Bornemisza Museums' Educathyssen in Madrid and Caixaforums' educational programmes in several large and mid-sized cities). Some partnerships between schools and artist communities have also been launched as pilot projects under the sponsorship of local authorities, such as A Bao A Qu's *In residence* project in a number of secondary schools in cooperation with the city of Barcelona.

In the UK, following the demise of a generation of major programmes including Creative Partnerships (a programme bringing creative professionals into schools, 2002-2011) and Find Your Talent (which encouraged children and young people to engage with cultural activities), a new set of initiatives is being planned. Proposals recently unveiled by the government include BFI Film Academy, Heritage Schools (providing access to local history and cultural heritage), and a cultural education "passport" for children aged 5-19.

Some initiatives are also found in Germany, where the report indicates that a range of special programmes and initiatives have become increasingly popular – they are sometimes the result of cooperation between governmental agencies and private institutions and most often take place at local or regional level. Examples include Hamburg's *'Rahmenkonzept' Kinder- und Jugendkulturarbeit*, which brings together the departments of education, youth affairs and culture, North-Rhine Westphalia's *Kultur und Schule*, the project *Jedem Kind ein Instrument*, which results from the cooperation between NRW's regional government and the Kulturstiftung des Bundes, and *Musische Bildung für alle*, initiated in 2010 by the State of Brandenburg and administered by the State Association of Music Schools, which supports cooperation between schools, kindergartens and music schools.

## 6. Cultural Institutions

This chapter addresses the question of which cultural institutions are involved in providing arts education in the respective national contexts. Thereby, two main aspects determine a comparative analysis. Firstly, certain national differences exist regarding the definition of cultural institutions and the evaluation of their relevance for arts education. For example, in Spain cultural institutions in the performing arts include circuses while in Hungary cultural festivals were listed as such. It shall be concluded, though, that the appearance of certain national specialities does not necessarily mean uniqueness. Secondly, as the purpose of the AEMS project implies by trying to bring attention to the importance of the sector, the lack of available data on educational activities of cultural institutions is evident. It is rather rare to find statistics; however, in most cases information is present at least for certain regions or cultural sectors. A highly exceptional comprehensive study on arts educational offers in classical cultural institutions, yet, exists for the German context. Due to these differences, the following description must be interpreted with caution.

AEMS country	Museums and heritage institutions	Libraries	Music (Orchestras, Operas)	Dance	Theatre	Houses of culture	Festivals
Austria	***	**	**	*	**	*	*
Germany	***	***	**	*	**	***	*
Hungary	***	***	**	**	**	***	**
Spain	***	**	**	*	**	**	~
United Kingdom	***	***	***	***	***	**	**

\*\*\* very relevant, \*\* relevant, \* minor relevant, ~ not relevant

**Table 2: Cultural institutions and their relevance for arts education provision in the AEMS countries**

As the comparative analysis of the national results (Table 2) shows, strong trans-national commonalities exist regarding the role of cultural institutions for arts education provision. For instance, in all countries museums are of major importance for the delivery of arts education. This is in line with the definition provided by the International Council of Museums according to which museums are dedicated to the purposes of “*education, study and enjoyment*”.<sup>11</sup> In Austria the importance of education within the work of museums is reflected by the fact that on federal level museums are obliged to present and mediate their collections to the broader public. Further than that, in Austria, Germany and Hungary also libraries seem to function as important providers of arts education and in each of the participating countries also institutions from the performing arts sector are somehow involved in the provision of arts education offerings.

The existing data reveal certain commonalities regarding the target groups of educational activities in cultural institutions. For instance, Austrian and Spanish museum and performing arts statistics as well as a German infrastructure survey on arts education in classical cultural institutions both mentioned children and youngsters as the main target groups of educational offerings.

<sup>11</sup> Website of the International Council of Museums. <http://icom.museum/the-vision/museum-definition/> last seen 27. February 2013.

Besides these shared characteristics comparative analysis also brought to light differences among the national case studies. For example the situation in the UK displays a stronger educational emphasis in heritage institutions and theatres while in Hungary the 'houses of culture' play a crucial role in arts education provision. Further examples of national specificities in the arts education sector can be found in the German example of institutions completely dedicated to arts education for the young generation such as theatres for children and youth or museums with offerings exclusively targeted towards children.

### **6.1. Arts education in civil organisations**

Apart from classical cultural institutions another branch of significant actors appear on the field of arts education - civil organizations. Findings show two major patterns in the AEMS countries. In Hungary, Germany and Spain (Catalonia) one of the most relevant civil actors seem to be music and performing arts groups. For example in Hungary it can be seen that such organisations have a strong network within their groups as well as with schools enhancing arts educational activities. In Germany these activities are provided by a great number of independent groups.

Meanwhile another relevant group of organisations were identified: specialised educational institutions. Outside the formal educational institutional system, specialised schools (such as music, drama or youth art schools) are available in Hungary, Germany and Austria. These educational institutions support the formal educational system; however exist separately under specialised legal and financial structure. In each of the listed countries music schools are highlighted as their educational activities are present as a strong national feature which appears in the great number of schools, teachers and students involved.

As it is stressed in the report of the UK, most of the findings in the AEMS countries focus on children and young people, since most of the data is available from such a perspective. Therefore the educational activities of adult educational institutions and programmes should be highlighted. The Austrian and German system of adult education centres [*Volkshochschulen*] is widely known, supported by strong statistics, while also in Hungary there are such adult educational centres [*népfőiskola*] providing arts education. A special feature in Hungary is that qualification of adult educators is provided by the andragogy course which is the current higher educational form for cultural mediation and cultural management enhancing adult educational programmes to be connected to culture and arts.

### **6.2. Co-operation between arts educational institutions and schools**

Even through co-operation between arts educational institutions and schools may seem evidential the AEMS countries show high specificities in this field. While Spain is still in its pilot phase only experimenting with such collaborations, in Hungary cultural institutions evolve in co-operation activities owing to the framings of the EU Structural Funds. In Austria the terminology itself, as well as the governmental emphasis focuses on such co-operations, while in the German report one can also find evidential statistics on the importance of such mutual aid in arts educational activities. In the UK there are several successful long term co-operation projects, among which Creative Partnerships is exceptional.

### 6.3. Special programmes

In addition to the different providers of arts education that have been discussed so far, special programmes devoted to the topic are becoming increasingly important in some of the European countries that participated in AEMS. Differences can be noticed in terms of actors' involved and content related issues. For instance, in Germany special programs and initiatives have gained relevance in recent years with cooperation between governmental agencies and private institutions creating new synergies. The focus of most of these special programmes is on fostering cooperation between the educational and cultural sectors. In Hungary, the government funds special programmes such as arts talent programmes and there are also a lot of private bodies and NGOs' providing arts lessons, arts camps, trainings and seminars. In Spain no major policy initiatives have been implemented in recent years. Rather than the effect of policy priorities, it seems that often it is the leadership within individual organizations may be conducive to the design and implementation of innovative programmes in the field of cultural education.

## 7. Cultural Statistics

Only limited available data amongst European countries on cultural education exists. Quantitative research/secondary data analysis was only feasible by the project partner Centre for Cultural Research and enriched the case of Germany in our project. Based on the lack of prior research in Austria, England, Hungary and Spain, the existing statistical frameworks and their current state development were analysed concerning education functions of cultural institutions.

Current models on statistical frameworks are located on the international level (UNESCO-FCS), the European level (Eurostat) and the national level (like the Austrian LIKUS systematic described in the following section). A recently implemented working group on the further development of cultural statistics is the European Statistical System Network on Culture (ESSnet Culture) is described at the end of this chapter.

The UNESCO Framework on Cultural Statistics (FCS) proposes a classification of culture as domains<sup>12</sup> on the basis of a culture-cycle model<sup>13</sup>. Culture domains are defined by “[...] *cultural activities, goods and services that are generated by industrial and non-industrial processes.*” To expand the usability of this traditional institutional approach, three transversal domains<sup>14</sup> are introduced. Cultural education is considered to fall within the ‘education and training’ transversal domain, meaning that it is a function of all related domains.

The FSC framework recommends the use of the International Standard Classification of Education ‘ISCED97’ (UNESCO-UIS 2006d) for data collection in the ‘education and training’ transversal domain. Since this classification defines non-formal education activities as degree or certificate-awarding programmes comparable to formal-education, project-based activities undertaken by cultural institutions (which are by far the majority of education activities in the cultural sector) do not fall in this classification.

The European Cultural Statistics framework follows a functional<sup>15</sup> and a domain<sup>16</sup> specific approach, which is similar, but not identical to, the UNESCO-FSC approach. Helpful pointers for cultural education can be found in other culture related studies. Some data relating to artistic education are available in tertiary education systems<sup>17</sup>, such as the numbers of students taking art-related studies or surveys on cultural expenditures and cultural participation that incorporate cultural education activities as subthemes. However, the resources spent on cultural education, particularly on the dimension on human resources within cultural institutions, cannot be identified by the framework.

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<sup>12</sup> Domains are: Cultural and Natural Heritage; Performance and Celebration; Visual Arts and Crafts; Books and Press; Audio-visual and Interactive Media; Design and Creative Services (UNESCO - FCS 2009)

<sup>13</sup> The culture-cycle model describes the process of production and consumption of cultural artefacts including the phases of Creation, Production, Dissemination, Exhibition and Consumption (UNESCO - FSC 2009)

<sup>14</sup> Transversal domains in the FSC cover more than one phase of the culture-cycle model and can be part of every culture domain. The three transversal domains are: education and training; archiving and preserving; equipment and supporting material

<sup>15</sup> The six functions of the European framework for cultural statistics are: conservation, creation, production, dissemination, trade & sale and education & training <http://epp.eurostat.ec.europa.eu/portal/page/portal/culture/introduction>

<sup>16</sup> The eight domains of the European framework for cultural statistics are: artistic and monumental heritage, archives, libraries, books and press, visual arts, architecture, performing arts and audiovisual/multimedia

<sup>17</sup> Eurostat, UOE data collection, Tertiary students by field of education related to culture, 2004/2005

Also on the national levels, especially the Austrian LIKUS systematic (state initiative for cultural statistics [Länderinitiative Kulturstatistik]) which covers 12 domains of art sectors<sup>18</sup> and three cross-functional sectors<sup>19</sup> indicate also a minor focus on education activities by the cultural sector. Similarly to the UNESCO-FSC approach only formal education activities are explored. Besides tertiary artistic education also the system of music schools contributes to data available. However, although the LIKUS has a narrow focus on institutions involved in cultural education, only information on courses and participation were published.

The latest initiative on a further development of cultural statistics is the European working group 'ESSnet on culture'. Again the new systematic, which should be introduced among all European countries taking into account national differences, is based on cultural domains (10) and functions (6). Compared to the previous European approach the domains of 'art crafts' and 'advertising' were added. The functions (activities) are seen as to be in the centre of the new approach, with a strong focus on the creation aspect. Based on a cultural life-cycle model the functions include 'creation', 'production', 'dissemination', 'preservation' and additionally 'education' and 'management'.

'Education' is meant to be education and training activities in formal and non-formal settings without further discussion or methodological refinements. However, it is hoped that by the national implementation of the new statistical framework adequate discussions will emerge on what counts as education activities in the cultural sector.

Additionally, the ESSnet (ESSnet Culture 2012) proposes further dimensions for cultural statistics which are based on the domain and functions, including 'participation', 'consumption', 'financing' and, most important for the AEMS project with its focus on human resources, 'employment'. If the new systematic will be properly implemented, the AEMS project objective to generate evidences for resources in the domain of cultural education would be met.

However, although future perspectives on the new European statistical frameworks relate to the AEMS project objectives, limitations still exist as the basic of all statistics is the sector classification of NACE 2 and its national equivalents, which defines the sectors by an economic approach. This classification defines sectors with up to 4 sub-headers. In the case of museums, all activities are clustered in the NACE 2 category R91.0.2 'museums activities'. Only in the case of museum the ad-hoc analysis would further introduce a sub-header relating to the commonly accepted museums' functions (collection, preservation, presentation and education). On a micro level of observation this would refer to the need of a common systematic on accounting standards concerning the cultural activities in institutions. It is generally accepted that this is on the other hand not the objective of statistical frameworks and individual instruments have to be developed with its limitations of range and scope.

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<sup>18</sup> Museums and exhibitions, heritage buildings, folk and rural culture, archives, libraries, theatre and music, festivals, cinema and film, radio and television, visual arts, books and press

<sup>19</sup> Education and training, adult education, financing culture, employment, participation

## 8. Human resources

### Official statistics and data on the workforce in the sector

Concerning the numbers and structures available to describe the workforce in the sector, specific data is scarce among all countries analysed. This is mainly due to a lack of formal accreditation that could be fed in official statistics. Official labour statistics cover either artistic professions (e.g. in Germany, Austria) and/or school-based arts education (e.g. in Spain). For Hungary, also official statistics on the number of employees as teachers in culture and education and culture and amateur arts are available, but from the statistics it cannot be clearly detected which kind of tasks (animation/teaching/organisation) are actually covered by these people. Other data deriving from surveys and research apart from official statistics is scarce and scattered across the arts sectors, hence not useful as a reliable source of information. The exception is Germany, where ZfKf conducted an infrastructure survey in 2010 in so-called 'classical cultural institutions' (Keuchel/Weil 2010). The survey resulted in a total number of 52,518 people working in arts and cultural education in such institutions (not only regular employees, but also freelancers and interns). Given the political interest, the sector in Germany is described by ZfKf as *"an increasingly important job market for artists and cultural professionals"*.

### Training and qualification of mediators/professionals

As has been mentioned, the qualifications necessary for entering the cultural education workforce are in general not subject to formal accreditation. In Austria and most likely also in other countries, the lack of clear professional standards is related to the fragmentation of the sector into different institutional settings and across forms of artistic and cultural expression. At least in England, this fact is subject to debate also brought up in the Henley Review of Cultural Education published in 2012: "The absence of any quality assured standard means that many teachers are reluctant to entrust their students to external providers and feel the need to control or steer sessions, which can be time and effort consuming" (Henley 2012).

Despite the lack of standardised qualifications, Germany and England report a wide range of opportunities for initial and further training. For Germany, a survey in 2011 (Blumenreich 2010) identified more than 300 degrees available in the field of 'cultural mediation and inter-culture'. They range from humanities, cultural administration, and cultural journalism to intercultural studies and involve universities (73%), art academies (13%) and universities of applied sciences (13%) as well as a limited number of private institutions (9%). This finding goes alongside the description for England, where the sector of continuous professional development (CPD) in arts and cultural education is described as lacking coherency and structure. For Spain, the field of training and qualification for as cultural educator/mediator is described as 'under development' with a surge in the number of Masters' programmes and other professional development initiatives. The offers are mainly based in urban areas and better established in the museum sector than in others. A sector-specific development can also be observed in Austria, with offers for training in museum education being more established than programmes e.g. in the performing arts sector. Hungary reports a change of labels in the university and college degrees for mediators (from 'cultivating the people' before 1998, to 'cultural and adult education manager' in the mid 1990s and 'cultural organiser' after 2000, to presently 'cultural mediator') indicating the *"turbulent judgement by politicians and scientists about the sector."*

## **Employment contracts and environment**

Again, we find the most reliable information in this respect from the German context. The infrastructure survey by ZfKf describes the employment situation as “*dominated by freelance contracts*”, especially in museums and theatres. Furthermore, the sector in Germany is relying heavily on self-employment and honorary (voluntary) work, especially in socio-cultural centres. For all other countries, there are indices that freelance work and voluntary work are also an important characteristic of the sector, but data to provide evidence are lacking. An initial analysis on the average pay/salary situation in the cultural education sector again has to rely on statistics available for artists and/or educators in general. Despite strong indices in all countries that the workforce is highly qualified, the salary provided in the arts and cultural sector is significantly lower than in professions with similar qualification requirements. In Germany, Austria and England, professional associations and interest groups address this issue e.g. through ‘Fair Pay’ campaigns (in Austria) or salary guidelines (e.g. by the Museums’ Association in England). Interesting in this respect are Spains’ data on the contribution of arts education to the GDP. According to estimations of the Satellite Accounts for Culture carried out for 2009, arts education contributed by €2.1billion to the Spanish GDP, which represents an increase of almost 9% when compared to 2000 (Ministerio de Cultura 2011).

## 9. Development of empirical instrument

The cooperation partners jointly developed a research tool (an empirical instrument) to provide clear data on the working conditions of educators in the cultural sector which is available for future research. Based on the policy analysis and the explorative investigation on human resources, the policy grouping agreed to combine both qualitative and quantitative questions as well as to target both individuals and institutions. In addition, EDUCULT and the Budapest Observatory carried out interviews. Two round tables with arts and cultural mediators in Linz and Vienna provided further insights on the relevant questions and the current development of the sector in Austria. The decision to also include qualitative settings was made by the two partners due to the specific socio-cultural situation and the capacities of the project partners to succeed in inviting discussants. All partners agreed on a research guideline based on the key questions and had the freedom to apply specific qualitative instruments suitable for the national context and matching the capacities of the partners.

### Survey for educators and cultural institutions

Two surveys tools were designed and addressed to cultural institutions and educators working in cultural institutions. The survey was translated into the participating countries' languages (English, Spanish, Catalan, German and Hungarian) to facilitate participation and to take into account differences in wording and definition. The survey was made available online using software provided by Survey Monkey.<sup>20</sup> Following the refinements made after the field-test phase of the survey, described in chapter 9.1 , a final version of the survey tool is included in the annex and access able online:

AEMS Survey for Educators in Cultural Institutions: [https://de.surveymonkey.com/s/AEMS\\_educators](https://de.surveymonkey.com/s/AEMS_educators)

AEMS Survey for Cultural Institutions: [https://de.surveymonkey.com/s/AEMS\\_institutions](https://de.surveymonkey.com/s/AEMS_institutions)

### Key dimensions of the AEMS surveys

To facilitate comparisons between individuals and institutions, the following dimensions were included in both surveys:

- Profile
- Workforce, working conditions and careers
- Expenditures and incomes
- Qualifications and institutional learning
- The role of education in the institution
- European exchange

### Profile

To take into account the fragmentation of cultural education as a sector, the respondents' profiles are reflected by several questions. Cultural institutions were asked to classify themselves (e.g. as museums, orchestras etc.). Educators were asked about the number of institutions they work for. The number and variety of institutions which educators are working for is potentially a good

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<sup>20</sup> <https://www.surveymonkey.com/>

indicator to describe the working conditions. As most questions relate to the specific situation in one institution, the respondent was asked to choose his/her major institution and respond accordingly.

Previous research pointed at the difference between urban and rural regions. Therefore we asked institutions and educators where they (their major workplace) are situated (urban, suburban or rural region).

Also of interest is the type of activities the respondent is involved in. For institutions it is relevant to know which person is in charge of completing the survey, whereas for educators the range of activities makes visible if and how their tasks in education are combined with other activities (e.g. general management, marketing, etc.).

### **Workforce, working conditions and careers**

For institutions the size of the workforce is measured by the number of heads and the ratio of full time equivalents for different employment contracts. Institutions were also asked to provide data about the total staff employed and the ratio of educators. Demographic data (gender, age structure of the education employees) complete this section.

Individual educators were asked in this section about their employment contracts and the kind of education activities they are concerned with (management, conceptualisation and carrying out of programmes). Besides demographic data, they were asked career-related questions on the number of institutions they had worked for within the last five years and on how they had found out about their current position.

### **Expenditures and incomes**

Linked to financial resources for cultural education, the institutions were asked to indicate the percentage of education expenditures compared to the total expenditures of the institution. In addition, the total amount of the education budget was requested. They were also asked to estimate the percentage of staff costs for education.

Individual educators were asked about the annual income generated through their position. As tasks may differ and vary on an individual basis, the respondents might not be able to provide a clear-cut break down between education and non-education activities. A feasible question to educators was whether or not they could earn living through their position in arts and cultural education. To measure the working conditions of educators, respondents were asked to indicate their level of satisfaction on a 4-point Likert-scale about salary, employment contract, daily and annual working time, team, respect to education in the institution and respect to education in cultural institution in general.

### **Qualifications and institutional learning**

Following the assumption that qualifications are linked to quality, the formal qualifications were included in both surveys (student, certificate to tertiary education qualification). As not only the level of qualification is of interest, we also asked about the subject (arts/cultural education subjects or related subjects like arts, art history, etc).

Institutional learning is also crucial for the quality of education activities in the cultural sector, so we also asked whether institutions provide, or educators receive in-house training on a regular basis.

## **The role of education in the institution**

Connecting the survey to the policy analysis and aiming to identify the political interest and importance of education in the cultural sector, the respondents were asked to indicate the agreement to statements linked to the role of education in the institution on a 4-point Likert-scale. The statement included all levels of institution governance (remit, board and director, steering authority and the recognition of education in mission statements).

In addition to the institutional level respondents were also asked to highlight the importance of specific target groups for education activities (different levels of schools, age groups and minorities).

## **European exchange**

The last dimension related to the dimension of European exchange in the field of cultural education. We requested information about applications for European funding, the informal exchange among institutions on European level as well as cross-border co-operations and the mobility of cultural educators in Europe.

### **9.1. Field test of instrument**

To ensure that the questions raised are understood correctly, the partners conducted preliminary interviews with representatives of institutions and educators. The instrument was then disseminated among the partners' networks of cultural institutions, cultural managers, educators and other networking organisations in the cultural sector. The approach and strategy varied among the project partners and resulted in different numbers of responses received. In total the field test was based on 95 valid responses of cultural educators and 75 responses of cultural institutions. Additionally two interviews were conducted in Austria and seven in Hungary. In Austria also two round tables (two hours each) were organised in Linz and Vienna with a total of 25 educators. The discussion reflected the dimensions of the survey by qualitative, semi-standardised guidelines. The results of interviews and round tables are incorporated in the country mappings.

The results of the pre-test have led to a refinement of the survey tools. The questions on hard facts within the sector, in particular full-time-equivalents of staff and financial data are hard to receive but confirm our initial assumptions on the complexity (and at times lack of transparency) in cultural education-related accounting. The online survey for institutions was often interrupted at these questions presumably as the information was not easily available for the person in charge of filling out the questionnaire or as the question was regarded as too delicate. For future use we refined the structure of the survey. The complex questions will be explained more in detail and the likely need of exchange of information between different departments highlighted in the introduction.

During the field test, the strategy of dissemination and thereof the validity of responses emerged as a major problem in all countries. In most cases both questionnaires were addressed to cultural institutions. Our initial hope that the survey for educators would be disseminated top-down within the institution was not confirmed. Mostly long-term employed people who are involved in the sector for several years were reached. Also in trying to disseminate the questionnaires through networks of institutions and professionals (e.g. the Austrian Association of Museums or the Austrian Associations of cultural mediators), mostly well-established professionals were reached. This works against our initial observation that often students and younger people are involved in education work for cultural institutions.

As long as the sector cannot be defined by official (standardised) occupation titles, which is one of the major reasons of the lack of information, a dissemination of surveys to individuals demands additional efforts to address the right people at the right place. Therefore a combination of qualitative and quantitative instruments seems necessary to describe the field of cultural education and its working conditions.

To summarise: despite constraints in the dissemination, the sample of the field test brought up findings in the national and European context that qualify the tools as a valid basis for further refinement and adaptation to different (national, sectorial) contexts.

### 9.2. Results of the pre-test

This chapter summarises some specific questions of the survey although we want to stress the fact that the results of the pre-test cannot be interpreted as reliable data but nevertheless show some trends that should be investigated further. The following text subsumes some results of the pilot test for Austria, England, Hungary and Spain. A secondary analysis of previous surveys by the ZfKf in Germany was also incorporated.

#### Working contracts

The sample of people (educators) responding to the survey does not seem to reflect the average image of the field as one dominated by younger professionals. However, although those educators with a longstanding experience were reached, just above 40% of educators are in a full-time contract whereas 37% are freelancers, 15% part-time and 8% volunteers. The more representative survey in Germany respectively reports about 50% freelancers and 25% employees whereas the remaining quarter consists of volunteers and trainees (Statistisches Bundesamt 2012).

In comparisons to other sectors, like science, healthcare or formal education, which are also characterised by mainly publicly funded institutions, this raises the questions why and how the high share of freelancers and other forms of flexible employment contracts emerged in the field of culture and cultural education. As discussed at the projects final meeting, one hypothesis is that the sector is a trendsetter for the average employment situation in the future.

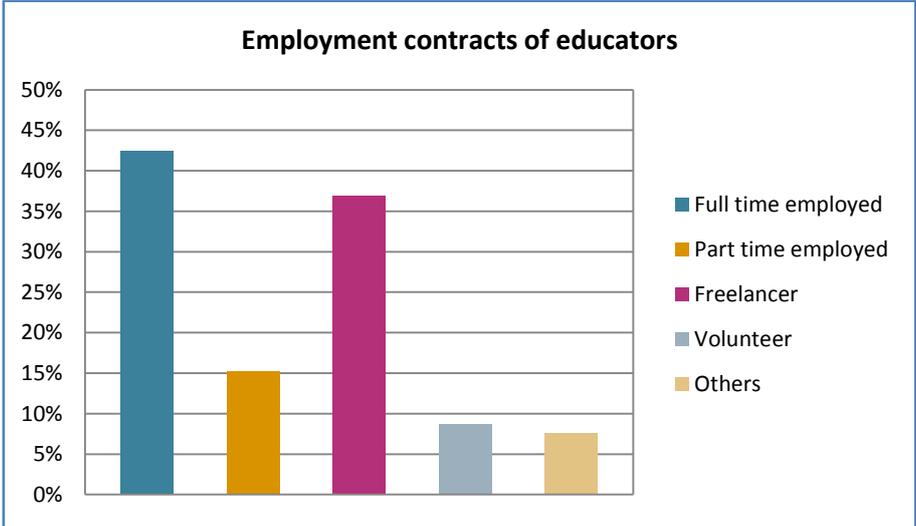


Figure 1: Employment contracts for educators in cultural institutions. Source: AEMS field test – survey educators (n=92).

## Satisfaction with employment contracts

The responses on the question of satisfaction with the employment contracts show a mixed picture. At an aggregated level this leads to no specific assumptions, but on the national level a correlation between the employment contracts and the satisfaction can be assumed. The reasons however need further investigation, as no clear tendency is visible: In Hungary the majority of educational employees in cultural institutions responding have regular employment contracts but are just as unsatisfied with the situation as in Austria with a majority of part time or freelance contracts among the respondents.

Then project partners stress that the selected dissemination strategy created a bias towards professionals who are better established and networked. However, the question on the level of employees' satisfaction emerges as an important indicator for monitoring the development in cultural education on the institutional and aggregated level.

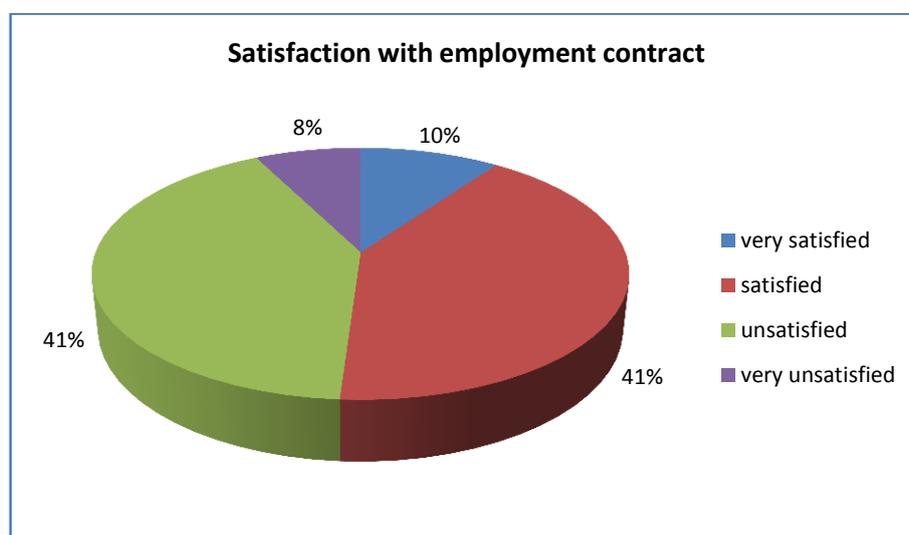


Figure 2: Level of satisfaction with employment contracts.  
Source: AEMS field test, survey educators (n=83).

## Making a living with arts education

The question of the possibility to make a living by working in arts education proved to be highly relevant. Again, although mainly well-established professionals were reached by the pilot test, only 54% earn enough to maintain themselves through arts education. This point was also discussed at the round tables in Austria. Additional incomes of the household, in particular of partners with regular and well-paid jobs, were described by some participants as essential in order to 'afford' working in arts education. Data from the performing art sector in Germany shows that the average income of educators with 8.895 € (Keuchel 2010) annually is much below the average general income of 14.688 € (Statistisches Bundesamt 2012) which indicates the precarious situation of people working in this field.



Figure 3: Earning of Living.  
Source: AEMS field test – survey educators (n=78)

### Gender break-down

Unstable employment contracts and low incomes in the sector are combined with the fact that women (68% of the pilot test respondents) are in charge of education activities within cultural institutions. A common perception is that women are overrepresented in the culture sector, but in terms of gender diversity, combined with fair payment, the social dimension needs to be discussed and researched more in depth.

Moreover also a gender gap between professional artists and educators in the cultural sector can be observed. A survey on the situation of German performing arts professionals by the ZfKf indicates that 72% of educators working in the performing sector are female. In contrast, the share of females in artistic professionals generally in Germany is only 40%. (Statistisches Bundesamt 2011; Keuchel 2010)

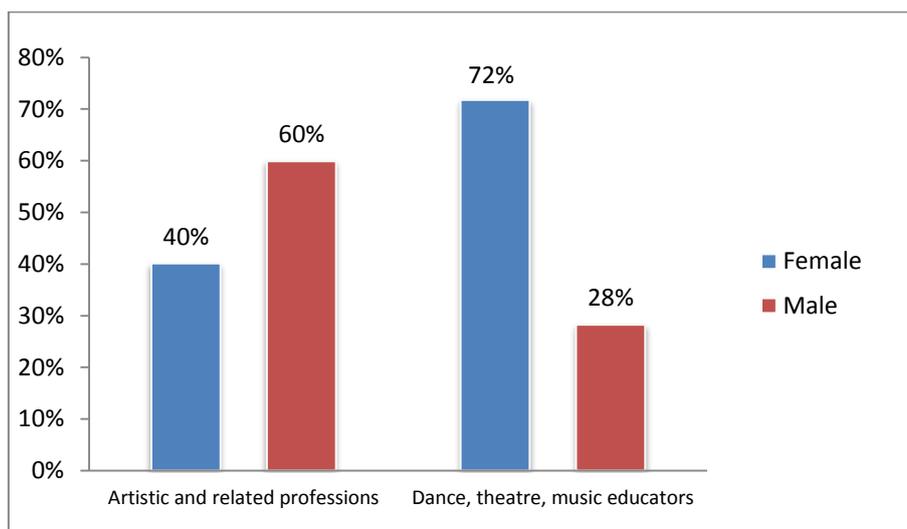


Figure 4: Gender distribution cultural sector and the cultural educators in performing arts.  
Source: ZfKf 2009; Statistisches Bundesamt 2011

Despite the assumption that working conditions are poor, the importance of education within cultural institutions is rated highly. Over 80% of educators agree or slightly agree that the director of

the institution prioritises arts education. This contradiction between the political and institutional proclamations and the realities of the staff employed to carry out this presumably important tasks raise further questions to be explored in follow-up research.

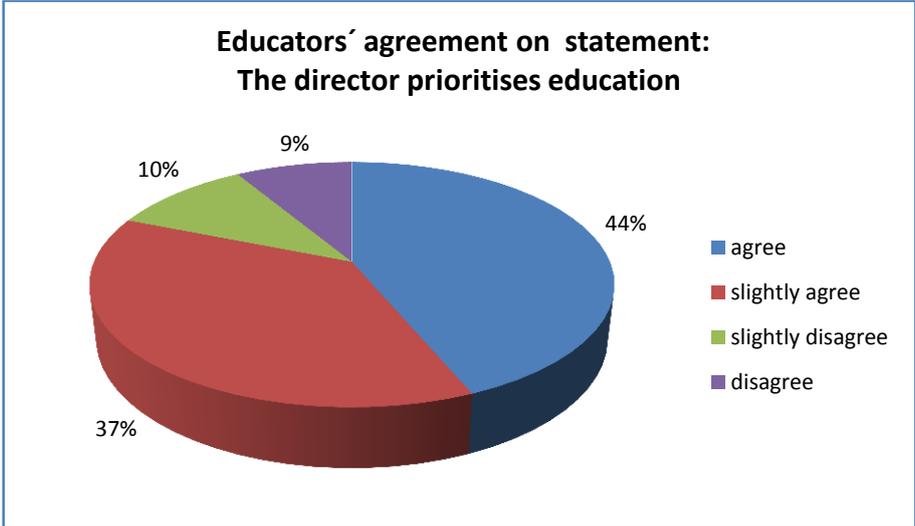


Figure 5: Priorities of director.  
Source: AEMS field test - survey educators (n=93)

**Network**

When asking about how educators heard about their current job, most field test respondents indicated that their personal network was the key factor. Therefore, the network among colleagues can be seen as an important of building up careers in the field. This is favourable for the ones that accessed the networks; however it poses questions on the exclusive nature of the sector and transparency of the job market.

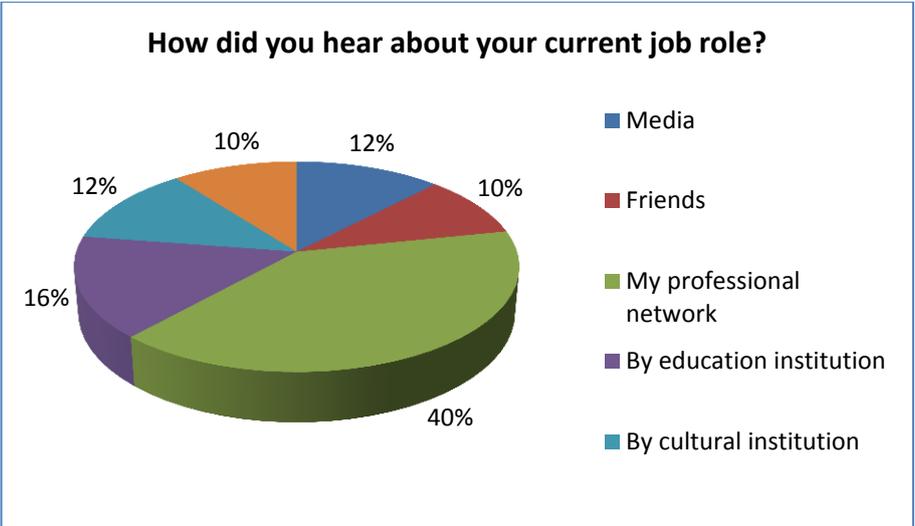


Figure 6: Information source about current job.  
Source: AEMS field test - survey educators. (n=115, multi response)

## European exchange

Whether institutions or educators, most of the respondents have never worked abroad nor have applied for funding for European co-operations projects. With regards of the new Culture Programme, it can be said that there is at least potential to boost future collaborations and exchange of knowledge among educators and cultural institutions within Europe. There is some exchange already, mostly by conferences and symposiums, hosted by foundations or European wide umbrella organisations or universities/higher training institutions. The participants in interviews and round tables in Austria at least pointed at the fact that these occasions for exchange are hard to access especially for freelancers because of the travel cost.

Moreover arts and cultural educators should be recognised within the debate on the mobility of artists (e.g. through the new term 'mobility of cultural workers').

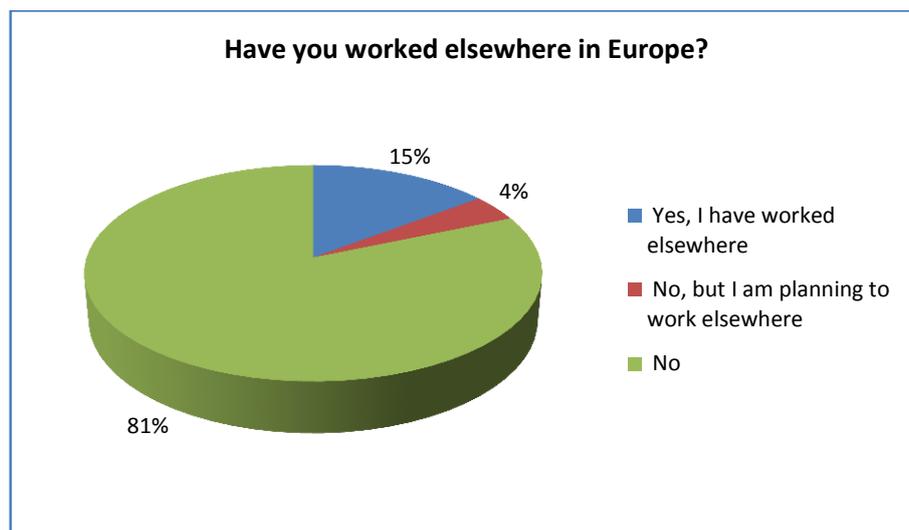


Figure 7: Mobility of educators.  
Source: AEMS field test - survey educators. (n=84)

## 10. Conclusions

Arts education is an open field and hard to define. The institutions in the field are highly diverse in their scope, methods, traditions and target groups. As the project shows, this diversity is played out within the different countries and follows specific political conjunctures and trends (i.e. in England, where arts education was removed from school curricula in the 1970s and replaced by the promise of out-of school education provision by cultural institutions).

With the exception of higher arts education and training for young artistic talents, the field is characterised all over Europe by its place on the fringes of mainstream education and culture. The history of arts education is a history of having to legitimize the right to exist. This, of course, must not ignore the fact that totalitarian regimes have also used arts education for propaganda reasons. We should also take into account that in the former communist countries, there had been a broad infrastructure for arts and cultural education that for most parts did not survive the transformation of the political systems.

Arts education has also been historically tied to specific groups and ideas of culture. Arts education has been for a long time supported by the middle classes who wanted to be represented by the cultural institutions. Arts (and cultural) education was thus the necessary prerequisite to build up cultural capital. The cultivated citizen as the user of the cultural offers defined the mandatory social norms for those who lacked the prerequisites to actively participate in culture.

Arts education can be part of the barriers excluding all groups from equal access to cultural life. Social environments are pluralising and cultural offers diversifying. Cultural institutions can no longer rely on these traditional audiences but instead have to make an effort to maintain them or develop new audiences.

This shift towards engaging new audiences is driven a range of reasons from an ethical commitment to the development of new ways of engagement. First, we have seen a political interest in legitimizing the maintenance of public cultural offers as accessible for “all” – and not only for the privileged few. Second, there has also been an increasing need for cultural organisations to show that they were using public funding efficiently by demonstrating their increasing appeal to, and hence increasing size of, their audiences. In times of budget austerity, these measures are ever more important to their efforts to protect their positions of the public financial privilege. Finally, cultural institutions have tried their best to become more attractive to potential users by applying new marketing techniques, improving the quality of information available and by introducing innovative forms of communication within the institutions themselves.

As a consequence of these strategies, a new profession has developed: “cultural mediators” or “cultural educators”. These professionals and their working conditions are at the centre of our project.

The findings of the project, together with our specific expertise and insights into the national contexts in which we operate, show that despite the professed importance of these mediators to the cultural institutions, the pay and working conditions are surprisingly poor. Professionals working in the field of arts education have to deal with insecurity and precariousness. Pay is low and employment usually consists of a series of freelance or temporary contracts. There are of course occasional stable and permanently employed positions available, but most of these professionals seem to work in unstable conditions.

This poses a range of questions on how exceptional, how typical and how comparable the sector is when reflected against a general transition of labour towards more flexible, temporary, individualized, needs-oriented and thus more unstable working conditions.

In the context of this White Paper, we can refer to a range of discussions and related documents arguing for the need for this new profession in connecting education, arts and culture. We will not repeat all the findings and recommendations in these documents but instead focus on the availability of data and evidence.

The most important documents are:

- ▶ Road Map for Arts Education – results of the first UNESCO World Conference on Arts Education in Lisbon (2006)
- ▶ Seoul Agenda: Goals for the Development on Arts Education – results of the second UNESCO World Conference on Arts Education in Seoul (2010)
- ▶ Report of the Working Group on Developing Synergies with Education, especially Arts Education – European Agenda for Culture (2010)
- ▶ Report on Policies and Good Practices in the Public Arts and in Cultural Institutions to Promote Better Access to and Wider Participation in Culture – Working Group within the Open Coordination Method of the EU Council of Ministers (2012)

Whereas these documents cover a range of approaches in formal and informal education settings, the AEMS project specifically focused on cultural institutions and their role as providers of education. The fragility of the sector is reflected in the scarcity of available data, as a consequence of which transnational comparisons are limited in their use. We currently lack the basis for developing robust benchmarking criteria.

The next sections refer to specific stakeholders and their potential role and contribution in advancing the evidence for the sector as a necessary basis for the development of quality and sustainability.

### **Policymakers: national level**

As we lack a systematic plan for cultural development (and thus objective data), the form and scale of arts education is subject to political trends and whims. It would be preferable if we developed multi-annual, data-based programmes that allow the sector to implement its new tasks in a solid and sustainable way.

In comparing European approaches, we find protectionist as well as market-driven approaches to the implementation of arts education. These frameworks create different preconditions for the cooperation of different players (administration & policy, economy and civil society).

The present financial crisis appears to be resulting in the partial retreat of public cultural policy authorities from arts education provision. This results in a decrease in funding, and also limits the extent to which they are prepared to show leadership. At the same time, there are new interest groups emerging from civil society, such as private foundations and businesses who want to influence the development of arts education. In these circumstances the sector – its institutions and professionals – need to assert themselves, reminding policymakers of what they bring to our societies as well as their own interests and aims. To do this it is essential that the sector collects sound data and creates effective frameworks for its analysis.

## Recommendations to policy-makers and decision makers

- ▶ Explore and harness the knowledge and expertise of the institutions in cultural education to develop and advocate for more effective policies and delivery structures
- ▶ Stimulate exchange between research and practice to ensure the relevance of data
- ▶ Encourage national and European/international discourse on data collection, analysis and evidence-based strategy development
- ▶ Enter into dialogue with new players (e.g. foundations) and where possible encourage synergies and negotiate a common approach
- ▶ Offer incentives to increase institutional capacity-building and development (e.g. following the example of peer consultancy in Germany<sup>21</sup>)
- ▶ Develop criteria to measure the impact of public funding that are not based on quantitative analysis but also take qualitative effects into account. To do this, the sector should tie itself more closely with the established research infrastructure already found in the education sector
- ▶ Intensify public discourse on arts education. The development of robust and sound data (e.g. on the effects of arts education) can support public awareness-raising and generating public support
- ▶ Develop and review criteria for funding decisions on the basis of sensitiveness for the dimension of working conditions in the sector

## Cultural institutions

Although there are significant differences amongst institutions and between the countries analysed, arts education professionals are frequently working on the fringes of their institutions. Arts education projects and initiatives are often required to fund themselves, generating their own income from public or private sources. This funding is usually project based and can be insufficient to meet the real costs. As a result, cultural educators make do with a series of poorly paid temporary contracts. This gives the impression that arts education is a useful development tool rather than an integral part of the institution with a substantial role to play in strategic development. It also means that the knowledge and competences of these professionals are not effectively used in designing the programmes they are then required to deliver.

Some cultural institutions across Europe have initiated major programmes in the field of education and seen this as a key component in their broader mission and development strategies. This cannot be realized without a professionalization of their staff and the working conditions. This follows the logic of cultural management: educators are confronted with the audiences, thus representing the institution. Favourable working conditions (permanent contracts, proper insurance, participation in strategic decisions and support in their career planning and professional development) will lead to quality development in the delivery, thus make the institution more attractive to audiences and funders and strengthen its position on an increasingly competitive market.

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<sup>21</sup> To optimize the education work of cultural institutions, the Federal Commissioner for Culture and the Media has initiated a pilot phase of an on-site consultancy in 2011. In the pilot phase, eleven cultural institutions are supported in optimizing their education work by consulting teams (consisting of 2 experts in a specific field of cultural education). <http://www.educult.at/en/forschung/evaluierung-der-vor-ort-beratungsteams/>

## Recommendations to cultural institutions

- ▶ Integrate cultural educators into the planning and strategic development of cultural institutions
- ▶ Invest a proportion of their core budget in education so that the work becomes sustainable
- ▶ Offer contracts to their education staff with the same level of protection, pay and benefits as those enjoyed by other professionals working in the same institutions and which recognise the high level of skills and qualifications required
- ▶ Implement quality management schemes for recognising the importance of working conditions for the staff to ensure qualitative outputs of the institutions
- ▶ Create new incentives for the advancement of working conditions (e.g. fair-pay certificates, evaluation of working conditions for grant awards)
- ▶ Maintain a principle of transparency in how it funds cultural education as visible proof of its commitment towards it

## Cultural educators

Clearly the majority of cultural educators are strongly motivated and derive considerable enjoyment from their work. However, as in other artistic and cultural professions, low pay and unstable conditions undermine the potential for individual self-development.

As a result, the employment conditions of cultural educators frequently result in self-exploitation, at times followed by frustration, burn-out and depression. This makes it very difficult to find time and space to share information and experiences along national, institutional and thematic boundaries.

The evidence collected through the AEMS field tests confirms this – despite the fact that those who answered the survey were, by definition, the better-established ones. Half of the respondents are not satisfied with their contracts and only 54% say that they can earn their living through arts education.

Meanwhile the conferences, meetings and networks that are established in an attempt to create a ‘community of practice’ are often limited to the presentation of ‘good practice’. There are few opportunities to share and understand data and even fewer to consider the development of strategies which could reinforce the role of arts education in decision-making. This results in practitioners having insufficient understanding of the system and professional context with which they operate. As a consequence, they are not able to represent themselves and their work effectively.

The majority of the respondents to the AEMS survey were female. The impression that women far outnumber men in this sector is reinforced by other evidence. For instance, the AEMS project partner, ZfKf, conducted a large scale survey to establish the situation of German performing arts professionals (4.047 respondents) (Keuchel 2011). This suggested that 72% of professionals in performing arts education (dance, theatre, music) are women. In comparison, women in the cultural sector in Germany make up 40% of the workforce (Statistisches Bundesamt 2011).

The standing of cultural educators as professionals is also highly dependent on public perception. Evidence on the “use and effects” of arts education is vital to generate understanding among professionals working in other sectors (formal education, social and health care, ...) as a first step towards cooperation.

## Recommendations for Cultural Educators

- ▶ Reinforce the professionalism of cultural educators by defining the necessary qualifications
- ▶ Improve the content of discussions within networks, conferences and meetings so that cultural educators develop the necessary understanding of the context in which they operate
- ▶ Improve the network and establish interest groups for cultural educators across art sectors for strengthening political power
- ▶ Establish clear positions on the specific needs of cultural educators in different institutional settings
- ▶ Improve the subject-specific opportunities for training and professional development. This addresses higher arts education institutions and their curricula (often reflecting the marginal status of arts education in institutions). As they are also (artistic) research institutions, they also have a role to play in improving the data on arts education
- ▶ Commission qualitative research to assess why women so far outnumber men in cultural education (examine e.g. gender policies, career structures, diversity management)

## European level

The basic principles of future European cultural policy are sustainability and participation; both principles are dependent on effective arts education.

The prerequisite for effective arts education is a clear discussion about the aims of arts education and how these aims can be achieved. For this we need a sound research base – and data – both at the national and on the European level. As it does not exist at the moment, it is hard to assess development and improvement.

Existing data collection systems for national and European cultural statistics have not proved useful for an analysis of the field of arts education as clear definitions and standards for the profession are either lacking or subsumed in larger categories.

As the European Commission has proclaimed a focus on “audience development” and thus a shift from artistic production towards reception of arts and culture in the next programme “Creative Europe”, more and profound data is needed on the (potential) users in order to argue why particular policy measures are needed. As the professional field of arts education is a central force in audience development, data from this sector can be used to inform the provision and improve the quality of offers.

Arts education is already part of the European discourse e.g. in the OMC-process. We argue for a continuation of this discourse on the European level, with a special effort to include also the professionals in the sector and empower a European dialogue also on the level of practice. This is necessary, as the AEMS results give hints that only few practitioners (15% of the survey respondents) have worked elsewhere in Europe. Compared to the effort to foster the mobility of artists, this highlights that there is much potential to encourage also the mobility of cultural educators.

## Recommendations for European level

- ▶ Integrate resources for comparative research and data collection in the European funding programmes for culture
- ▶ Recognise arts education as important element in European cultural policy issues in the context of 'intercultural dialogue', 'cultural diplomacy' or 'access to culture'
- ▶ Continue and strengthen the exchange of experts and researchers (e.g. through the European Expert Network on Culture (EENC), the ACEnet of administrators, or the discourse enabled through the Open Method of Coordination (OMC) )
- ▶ Create opportunities for exchange, mobility and debate among cultural educators in Europe
- ▶ Reflect the existing differences and inequalities of infrastructures for arts education within Europe and foster knowledge exchange and capacity building

## Next steps

The results of the AEMS show that we need to work towards a sustainable monitoring on the European level to enhance data collection and analysis as a basis for quality development.

AEMS has developed an initial framework for the collection of evidence in this field, which should be further tested and could be inspire subsequent efforts, by Eurostat, the Compendium on Cultural Policies and Trends and other data collection and comparison systems. This could enable a systematic integration of indicators on arts education provision.

The policy group members are willing to consult in this process through their expertise and thus to support a strategic planning on the EU-level to develop agreed transnational benchmarks.

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# Arts Education Monitoring System (AEMS) ANNEX

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**ANNEX 1 - 2**  
**Surveys for Institutions and Educators**

# AEMS for cultural institutions

## Welcome to the survey on human resources in arts and cultural education!

The Arts Education Monitoring Study aims to understand the work force and working conditions in arts education sectors across Europe. The information obtained through this study should contribute to a fostering a reflection among different public authorities in Europe about the importance of arts education.

The study is led by EDUCULT, a specialist research agency based in Vienna. It's a cross-European project, with partners in Spain, Germany, Hungary, and the UK. The study has been funded by the European Commission's Culture Programme.

The survey will take just 15 minutes to complete.

All of the information you provide will be treated in the strictest confidence.

Duration of the project is May 2011 to April 2013.

However, the project partners would appreciate if the survey would be used for further implementations.

For future data collections and analysis and if you have any questions on this survey,

please email Peter Szokol on [peter.szokol@educult.at](mailto:peter.szokol@educult.at).

## Your profile

Please provide some information on your institution.

### 1. What sort of cultural institution is it?

- |  |  |
|--|--|
| <input type="checkbox"/> Museum or gallery         | <input type="checkbox"/> Library                         |
| <input type="checkbox"/> Music Hall or Opera House | <input type="checkbox"/> Heritage institution            |
| <input type="checkbox"/> Cinema                    | <input type="checkbox"/> Local cultural/community centre |
| <input type="checkbox"/> Theatre                   |  |
| <input type="checkbox"/> Other (please specify)    |  |

### 2. Where is your institution situated?

- Urban region
- Suburban region
- Rural region

### 3. What is the ZIP code of your institution?

# AEMS for cultural institutions

## 4. What is your current job?

- General manager or director of the institution
- Head of education department
- Staff at education department
- Other (please specify)

## 5. Which of the following areas are you personally in charge of? (Please, tick all applicable boxes)

- General management
- Education
- Marketing and PR
- Fundraising
- Financial management
- Event management
- Customer service
- Other (please specify)

## People working in your institution

### 6. How many heads work in your institution? (total number of people)

Full time employed	<input type="text"/>
Part time employed	<input type="text"/>
Freelancers	<input type="text"/>
Interns	<input type="text"/>
Volunteers	<input type="text"/>
Others	<input type="text"/>

## AEMS for cultural institutions

### 7. What are the full time equivalents (FTE) of the total staff working for your institution?

[If you have part time staff, they should be added in ratio to full time staff:

**E.g. full time employee = 40 hours; part time A = 20 hours, part time B = 30 hours**

**-> FTE of part time staff = 0.5 (A with 20h) + 0.75 (B with 30h) = 1.25 FTE]**

Full time employed	<input type="text"/>
Part time employed	<input type="text"/>
Freelancers	<input type="text"/>
Interns	<input type="text"/>
Volunteers	<input type="text"/>
Others	<input type="text"/>

## People working in education

### 8. How many heads are working in education at your institution?

Full time employed	<input type="text"/>
Part time employed	<input type="text"/>
Freelancers	<input type="text"/>
Interns	<input type="text"/>
Volunteers	<input type="text"/>
Others	<input type="text"/>

### 9. What are the full time equivalents of people working in education?

Full time employed	<input type="text"/>
Part time employed	<input type="text"/>
Freelancers	<input type="text"/>
Interns	<input type="text"/>
Volunteers	<input type="text"/>
Others	<input type="text"/>

### 10. What is the gender break down of the people working in education? Please provide estimate percentages.

Female	<input type="text"/>
Male	<input type="text"/>

## AEMS for cultural institutions

**11. What is the age break down of your education team? Please provide estimate percentages.**

Under 26

26 - 35

36 - 50

51 and older

**12. On average, how many years do your full-time employees in education stay at your institution?**

## Expenditures on education

All of the information you provide will be treated in the strictest confidence.

**13. What is the current percentage of expenditures on education compared to the total expenditures of your organisation? Please take expenditures for freelancers, materials, room rent, advertisement, etc... into account.**

Expenditure on education

**14. What is the annual total budget for education in numbers? Please state also the currency.**

Total budget for education

Currency

**15. What is the share of staff costs (including freelancers) in the education budget in percentages?**

Staff cost in education budget

## Qualifications and organisational learning

# AEMS for cultural institutions

## 16. How many of the education staff (incl. freelancers, interns etc.) have the following qualifications?

An academic postgraduate qualification in Arts or Cultural Education (incl. Music, Dance, Theatre education etc.)	<input type="text"/>
An academic undergraduate qualification in Arts or Cultural Education (incl. Music, Dance, Theatre education etc.)	<input type="text"/>
An academic postgraduate qualification in a related subject e.g. MA in Art, History, Music, Pedagogy	<input type="text"/>
An academic undergraduate qualification in a related subject e.g. BA in Art, History, Music, Pedagogy	<input type="text"/>
A certificate in Arts or Cultural Education	<input type="text"/>
Ongoing studies in Arts or Cultural Education	<input type="text"/>
Ongoing studies in a related subject	<input type="text"/>

## 17. Does your institution provide in-house training for education staff?

- Yes, at least once in 3 months
- Yes, at least once in 6 months
- Yes, at least once a year
- No, we do not provide in-house training
- Other (please specify)

## The role of education within your institution

### 18. Do you agree with the following statements?

	agree	slightly agree	slightly disagree	disagree
Education is central to my institution's remit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Director / Chief Executive of my institution prioritises education	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
All members of the institution appreciate education activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The board or public authority steering my institution rate education highly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Our institution is known for high quality education activity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Education is written into our overall strategy and mission statements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## AEMS for cultural institutions

### 19. How many activities does your education department offer for the following target groups?

	Many activities	Some activities	No special activities
Very young children and kindergarten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Primary schools and young children	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lower secondary schools and young people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Upper secondary schools, vocational schools and young people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Special education needs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Families	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Migrants	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Adults	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pensioners	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Others	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## European exchange

### 20. Has your institution applied for EU funding in the past 5 years to support education programmes?

- Yes, and at least once successfully.
- Yes, but never succeeded.
- No

If yes, please specify the funding programme.

### 21. Does your education department collaborate with other institutions on the European level?

- Yes
- No

If Yes, please specify the partners.

## Thank you for taking part in the AEMS survey!

If you want to be updated on the project an please leave your email adress below.

Further information can be found on the project webpage: <http://www.educult.at/en/forschung/aems/>

## AEMS for cultural institutions

Or contact: [peter.szokol@educult.at](mailto:peter.szokol@educult.at)

**22. Your email address (optional):**

**23. Do you have any comments, feedback and recommendations on the project and/or this questionnaire?**

## Welcome to the survey on human resources in arts and cultural education!

The Arts Education Monitoring Study aims to understand the work force and working conditions in arts education sectors across Europe. The information obtained through this study should contribute to a fostering a reflection among different public authorities in Europe about the importance of arts education.

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The survey will take just 15 minutes to complete.

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please email Peter Szokol on [peter.szokol@educult.at](mailto:peter.szokol@educult.at).

## Your profile

Please provide some information on your institution.

### 1. Are you working for one or more cultural institutions?

- One
- Two
- Up to five
- More than five

### 2. What sort of cultural institution(s) are you working for?

- |   |  |
|---|--|
| <input type="checkbox"/> Museums or galleries   | <input type="checkbox"/> Libraries                       |
| <input type="checkbox"/> Music Halls or Operas  | <input type="checkbox"/> Heritage institutions           |
| <input type="checkbox"/> Cinemas                | <input type="checkbox"/> Local cultural/community centre |
| <input type="checkbox"/> Theatres               |  |
| <input type="checkbox"/> Other (please specify) |  |

### 3. Where is the majority of the institutions you are working for situated?

- Urban region
- Suburban region
- Rural region

### 4. Please enter the ZIP code of the major institution you are working for.

## AEMS for educators

### 5. Which tasks do you cover within your occupation(s)? (Please, tick all applicable boxes)

- General management
- Education
- Marketing and PR
- Fundraising
- Financial management
- Event management
- Customer service
- Other (please specify)

### 6. Is your occupation mainly concerned with education?

- Yes
- No

## Working Conditions for Educators

For the following questions please take ONLY your occupation as educator within cultural institutions into account.

### 7. What is the current contractual status of your education occupation(s)? (Please, tick all applicable boxes)

- Full time employed
- Part time employed
- Freelancer
- Internship
- Volunteer
- Others

### 8. As educator, what are the main activities your are involved in?

- Managing of department/ programs
- Conceptualisation of programs (creative work)
- Carry out programs (interacting with visitors)

Other (please specify)

## Your education career

**9. How many years have you been working for education within cultural institutions?**

**10. How many different occupations have you had for education within the last five years? (e.g. freelancer, internship, part time employed)**

**11. For how many different institutions have you worked for the last five years?**

**12. How did you hear about your current occupation?**

Media (Newsletter, Newspaper, etc.)

Friends

My professional network

By educational institution

By cultural institution

Other (please specify)

### Some details

All of the information you provide will be treated in the strictest confidence.

**13. What is your gender?**

Female

Male

**14. What is your age?**

**15. What is your current annual salary/income derived from the cultural sector?**

Annual gross salary in Euro

**16. Do you earn your living by your occupation for education within cultural institutions?**

Yes

Not always

No

## 17. How satisfied are you with your current working conditions for education?

	very satisfied	satisfied	unsatisfied	very unsatisfied
Salary and income	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Employment contract	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Daily working time	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Annual working time	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your team of education	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Respect to education within the institution	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recognition of education in cultural institutions in general	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Qualifications and organisational learning

### 18. Which of the following qualification do you have?

- Academic postgraduate qualification in Arts or Cultural Education (incl. Music, Dance, Theatre education etc.)
- Academic undergraduate qualification in Arts or Cultural Education (incl. Music, Dance, Theatre education etc.)
- Academic postgraduate qualification in a related subject (e.g. MA in Art, History, Music)
- Academic undergraduate qualification in a related subject (e.g. BA in Art, History, Music)
- Certificate in Arts or Cultural Education
- Ongoing studies in Arts or Cultural Education
- Ongoing studies in a related subject

### 19. Are you provided with in-house training through your main institution?

- Yes, at least once in 3 months
- Yes, at least once in 6 months
- Yes, at least once a year
- No, we are not provide with in-house training
- Other (please specify)

## The role of education within your institution

For the following questions please talk about your main cultural institution you are working for at the moment.

## AEMS for educators

### 20. Do you agree to the following statements?

	agree	slightly agree	slightly disagree	disagree
Education is central to my institution's remit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Director / Chief Executive of my institution prioritises education	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
All members of the institution appreciate education activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The board or public authority steering my institution rate education highly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Our institution is known for high quality education activity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Education is written into our overall strategy and mission statements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## European exchange

### 21. Have you worked elsewhere in Europe in the past 5 years as educator in a cultural institution?

- Yes, I have worked elsewhere.
- No, but I am planning to work elsewhere.
- No.

If yes, did you receive support from a funding programme? (please specify)

### 22. Have you or your institution applied for European funding in the past 5 years to support your work as educator?

- Yes, and at least once successfully.
- Yes, but never succeeded.
- No

If Yes, please specify the program(s) you have applied.

## Thank you for taking part in the AEMS survey!

If you want to be updated on the project please leave your email adress below.

Further information can be found on the project webpage: <http://www.educult.at/en/forschung/aems/>

Or contact: [peter.szokol@educult.at](mailto:peter.szokol@educult.at)

## AEMS for educators

**23. Your email address (optional):**

**24. Do you have any comments, feedback and recommendations on the project and/or this questionnaire?**

## ANNEX 3

# Report Phase One of Austria (p. 22)



# Arts Education Monitoring System Report Phase One - EDUCULT

**First Draft, 20.03.2012**

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## 1. Introduction

This report contains a mapping of arts and cultural education in Austria and was compiled for the first phase of the European cultural policy analysis grouping “Arts Education Monitoring System”. The report provides an explorative mapping of the domain arts and cultural education in Austria including a policy analysis and taking an institutional approach. This qualitative investigation will contribute to a comparative analysis among the project partners of Austria, England, Germany, Hungary and Spain and aims to become the framework for the second phase of the grouping whereas the key resource dimension of human resources will be investigated in depth and thus it prepares a basis of monitoring the current development of the sector.

## 2. Definition of Arts and Cultural Education in Austria

Despite other countries, arts and cultural education, commonly translated as “Kulturelle Bildung” in German speaking countries, has a weak definition in Austria. In the frame of the ComACE project a summary was provided which describes [Kulturelle Bildung] as a collective term in Austria which includes (ComACE: 2012):

- education in the traditional arts at schools: music education [Musikerziehung], visual arts education [Bildnerische Erziehung], technical crafts [Technisches Werken], textile arts [Textiles Werken];
- cultural education as part of other subjects, for example poetry in German or dance in physical education;
- the use of aesthetic means of expression in new ways within general education ('towards a new culture of teaching and learning');
- the impact of cultural heritage on every subject;
- providing education programmes by cultural institutions [Kulturvermittlung];
- stimulating cooperation between schools and cultural institutions.

Although arts and cultural education is an integral part of formal and non-formal education settings, governmental emphasis within the last years is mostly concerned with cultural mediation [Kulturvermittlung] including education programs of cultural institutions and cooperation between cultural institutions and schools. The term [Kulturvermittlung] is translated as mediation of culture, which, by definition, includes all art forms. More precise terminologies are arts mediation [Kunstvermittlung], music mediation [Musikvermittlung], film mediation [Filmvermittlung], etc. However, at least since the formation of the interest group for cultural mediators in museums and heritage sites [Verband der KulturvermittlerInnen] the term cultural mediation is used increasingly descriptive of education activities within museums, galleries and heritage sites.

### **3. Policy Analysis of Arts and Cultural Education in Austria**

Political systems can be described by means of: Politics – Polity – Policy (3\*P). The following analysis follows a practical working definition of the three dimensions:

- Politics concerns the interactions between (collective) actors within a society on issues where actors (e.g. parties & organized interests) are strongly contested.
- Polity is the available framework of the formal and informal “rules of the game”- also called institutions that direct the behaviour of the political actors.
- Policy denotes the political decisions made for a society (often called ‘outputs’), which are subsequently implemented in society and also include outcomes.

#### **3.1. Polity**

Polity for this report describes the institutional and constitutional frame of the state, the civil services, including norms and values constraining the actions of people. It is the available framework of the formal and informal “rules of the game”, the institutions that direct the behaviour of the political actors in the domain of arts and cultural education. For the Austrian context the following chapter will focus on the constitutional law and its impact on federalism, as well as on the influence of the public sector administration in the field of culture.

Austria is a federal democratic republic and comprises nine independent federal provinces (Burgenland, Carinthia, Lower Austria, Upper Austria, Salzburg, Styria, Tyrol, Vorarlberg and the capital Vienna) and 2.357 local authorities. The basis of the state structure is the distribution of power among legislative (parliament), judicative (courts) and executive (civil services) authorities.

##### **3.1.1. The constitutional law of Austria**

The constitutional legislation is the basis of the institutional representations of power in Austria. The constitutional law was primarily established in 1920 after World War I. After the period of Nationalism and World War II up to 1945, the constitutional law of the “first republic” was again implemented in the “second republic” of Austria. Since that time it has been slowly further developed. Besides many other specifications, culture and cultural policy is not at all covered by the law. Understanding the context of arts and cultural education in Austria the following points are highlighted.

#### **System of Federalism in Austria**

Since the reestablishment of the constitution for the second republic of Austria, the system of federalism was continuously further developed up to the 1970ies, avoiding a centralisation of power as experienced during the regime of national socialists.

One effect of the constitutions’ regulation concerning cultural policy is that matters which are not explicitly declared as federal are in responsibility of the provinces. Therefore the federal government is only responsible for cultural institutions on the federal level. (B-VG Art. 10 §13 and Art. 15 §1)

However, the federal government takes the chance to intervene on all other federal levels in the frame of private-sector administration [Privatwirtschaftsverwaltung]. As long as any governmental level abandons state jurisdiction and acts on basis of private sector laws (private contracts), constitutional regulations are ineffective. This becomes true in the case of promotion and funding contracts between artists, cultural organisations and the federal ministry. (B-VG Art. 17)

Most legislative competences are shared between the federal state and the provinces. Although the 2.357 municipalities have only minor legislative power, they are in responsibility of several tasks in the frame of their sovereignty of administration [Gemeindeselbstverwaltung]. Related to cultural policies, and therefore also to arts and cultural education matters, they play an important role concerning the management of culture centres, cultural initiatives, music schools and folk culture (Gemeindebund 2012).

The balance between the federal levels of Austria is indicated by public expenditures accounted on the basis of the Austrian Cultural Statistic Framework (LIKUS). In 2008/09, the shares of the total expenditures on culture on the federal level were 31.67%, on the provincial level 38.45% and on the local level 29.89%. (Statistik Austria 2010: 221)

### **Cultural Polity of Federal Level**

In accordance with the constitutional law, the federal art and science collections, the federal museums, the federal theatres are explicitly named as being in responsibility of the federal government. Moreover the federal state should protect historic buildings and monuments and is responsible for cultural affairs. (B-VG Art. 10 §13)

At the times of the establishment of the first republic, it was not clear whether or not the cultural institutions and collections (the opera, museums and theatres) of the former monarchy should be state owed, wind up or privatised. Due to a small group of engaged citizens the cultural institutions of the former monarchy became part of the Austrian republic and are covered by the constitutional law of 1920. Up to the 1990ies the big museums and theatres in Vienna as well as the opera and national library were part of the Austrian federal public administration. As public administration bodies they had no legal capacity [Rechtsfähigkeit] and no ability for contracts [Vertragsfähigkeit].

From the beginning of the 1990ies up to 2004, most cultural institutions on the federal level had been sourced out for budgetary reasons, administration reforms and trends towards new public management. The new legal status of the institutions is either a private or a public entity. The latter is set up by law and regulated by bylaws. Slowly new management tools are implemented including long term strategic performance contracts. By now only statutory (legislative) regulations are published and can be observed. Although having an own entity, the federal state remains the owner in respect to the constitution.

## **Cultural Polity of Provinces**

All provinces of Austria, except Vienna, underline their responsibility for the arts and culture at their provincial constitution. Further distinctions on what should be supported are indicated in the provincial laws for supporting the culture and the arts [Landeskulturförderungsgesetze].

In general, these provincial laws provide for the maintenance and further development of the diversity of regional cultural life and for the cultural participation of the inhabitants. For example the province of Vorarlberg established a new Landeskulturförderungsgesetz in 2009. Hereby it says that apart from the people involved in artistic creation also the people mediating the arts should be supported. This can be seen as indication that arts and cultural education are taken into account on the provincial level (more see 3.3.).

## **Freedom of the Art [Freiheit der Kunst]**

Although culture is not mentioned in the constitutional law it happened because of several cases of censorships and political debates that in 1982, the freedom of the arts has been established in the constitution. It can be found in the charters regulating the basic rights of Austrians. Translated it says that: "The artistic creation, the mediation of arts and its education is free" [Das künstlerische Schaffen, die Vermittlung von Kunst und deren Lehre ist frei] (StGG Article 17a). It is significant that the mediation and education aspects are taken into account at this time.

### **3.1.2. Public administration**

Since the federal cultural institutions were part of the public administration system, cultural policy was often linked to the civil service sector. Therefore it is worth mentioning the public administration sector as context of the policy domain of arts and cultural education in Austria.

Although new public management reforms are emerging slowly, a strong reform of the public sector and its cultural institutions cannot be observed yet. First strategic contracts were established, e.g. for federal museums, but in practice a lack of evidence based policy can be observed in the field of culture. As a result advocacy based policy decisions and lobbying in the field of culture can be seen as systematic trace of the policy context.

However, being aware of the strong public authority system, during the last century up to now, several new-decision making processes emerged to circumvent the chain of decision process within the public administration sector. Some special commissions were announced on specific topics and new entities like associations were founded and competences were distributed to them. All this newly established forms are in close interaction with the politicians.

One example of this peculiarity of the Austrian public sector administration is the major institution for arts and cultural education matters KulturKontakt Austria [KKA] (see 3.2.2.). Among other activities it is

responsible for the distribution of public funds for educational programs in cultural institutions, cooperation between cultural institutions and schools and non-formal cultural education programs in schools. By entity it is an association as arm's length institution of the Federal Ministry of Education, Arts and Culture. However decision-making processes take place in close contact with the Ministry and important civil servants of the Ministry are members of the governing board.

### **3.2. Politics**

This chapter concerns the interactions between (collective) actors (e.g. parties & organized interests) within a society where issues are negotiated. It covers the process of the policy setting, reflecting the interests, discourse, conflicts and co-operations of the actors.

#### **3.2.1. Legislative bodies**

In this section the distribution of power among the most common parties in Austria is described, followed by an analysis of their party programs in respect of cultural policy and arts and cultural education. At the end a brief conclusion will indicate the importance of those programs.

#### **Power of Parties**

Austria has a representative democracy with a strong tradition of a grand coalition between the two strongest parties, the Social Democrats [SPÖ] and the People's Party [ÖVP]. In 1999 the conservatives [ÖVP] formed a minority coalition with the right wing party [FPÖ]. This government was internationally recognized only with reservation and scepticism and member states of European Union introduced diplomatic sanctions against Austria. The FPÖ had grown continuously as an opposition party up to 26.9% in 1999. The following elections in 2002 resulted in a massive decrease for the FPÖ, which had split into two parties, while the Peoples Party had achieved its best results on national level since 1966. In 2006 the social democrats are again in the position of the strongest party up to now. Currently the right wing Freedom Party [FPÖ] has again a massive increase in power which and might become the second strongest party at the next election in 2013. Compared to other countries, in particular Germany, the Greens [Die Grünen] play a minor role on federal level but could become of strategic importance as coalition partner.

On the provincial and local level the Greens however play an increasing role. In the capital Vienna they now form a coalition with the Social Democrats. This new left-wing oriented city government focuses for the first time on migration and minority groups in the context of cultural policy. (Wien 2010: 48)

#### **Programs of Leading Parties: Social Democrat [SPÖ] and People's Party [ÖVP]**

Arts and cultural education are covered by the basic programs of the major parties within the cultural policy aims. While the Social Democrats (29.3% votes in 2008) are fostering the arts and culture in a holistic approach aiming to ensure participation of everyone in the cultural life, the conservative

People Party (26.00%, 2008) declared explicitly in its' cultural policy program, that the arts and culture are important factor within the education system, aiming to sustain the "cultural nation" Austria. The "cultural nation" hereby is formed by its' big cultural institutions and heritage set up during the monarchy. An active role and importance of cultural politics on the other hand cannot be observed. (Österreichische Volkspartei 1995: 25; Sozialdemokratischen Partei Österreich 1998: 24)

However, later on in the conservatives' program it is declared that the cultural elites should be "defined down" [die Elite soll aufgeweicht werden] to guarantee all peoples' participation in cultural life, equivalent to the social democrats.

#### **Programs of the Right Wing Parties: Freedom Party [FPÖ] and the Alliance Future Austria [BZÖ]**

The BZÖ (10.7%, 2008) underlines that education is the basis to ensure accessibility to culture. Moreover culture is an important aspect within the field of education for the party. Although underlining that they are fostering an open understanding of culture, later on in their basic program they declare to promote the "high" and the "folk" culture equally. (Bündnis Zukunft Österreich (BZÖ) 2010: 70)

The FPÖ (17.5%, 2008) defines culture as an important factor of the homeland [Heimatland]. Therefore the leading culture of Austrian [Leitkultur], based on the German speaking society with European-Christian values, should be fostered. In their basic agreement they also indicate that minorities of neighbour countries are an integral part of Austria. (Freiheitliche Partei Österreich (FPÖ) 2011: 11)

#### **Program of The Greens [Die Grünen]**

The Greens (10.4%, 2008) basic position paper indicates that culture is not a fixed term of one society. Culture is a negotiation on values in a multi facet society. Culture includes the aspect of nature in their opinion. In the chapter on the concrete content of cultural politics it is expressed that public interventions have to ensure equality for everyone concerning the production and reception of the arts and culture, including education and mediation. It is also underlined that there should be a continuous debate on the educational content of culture. Current focus described in the basic program is to strengthen education for new job opportunities in the creative sector. (Die Grünen 2001: 45)

#### **Impact of party programs**

Observations of the current cultural policy and statements of representatives of the political parties indicate a weak impact of the party programs on the politics of the day and current discourse. The principles of the Social Democrats are reflected by the daily discourse although culture ia not the policy field with the most attention. At least no contradictions can be observed in contrast to the conservative and right wing parties, also it must be highlighted that most cultural policy statements are linked to the social democratic Ministry of Education, Arts and Culture, Claudia Schmied (see 3.2.2.).

Statements by conservatives indicate a strong preference for an educated middle-class. Moreover, the strong emphasis defining Austria as a “cultural nation” seems to be linked with the classical cultural institutions of the former monarchy, which are on the other hand interlinked to the emergence of a middle-class at the beginning of the 20<sup>th</sup> century. Yet the announced penetration of the cultural elites remains to be a lip service.

A remarkable gap can be observed between the announcements of politicians of the right-wing parties and their party program statements. One example was the conflict of the topographic signs [Ortstafeln] which show the village names on the routes. To respect the rights of minorities, mostly situated in Carinthia and Burgenland, these signs should be in German and the minority language. Although the Freedom Party declared to respect the minority groups at the border regions, they blocked the development of the signs for more than 10 years.

Moreover cultural debates of the right-wing parties are mostly concerned with foreigners and migration. During the elections of Vienna in 2010 it was the first time that the Freedom Party had announced an explicit cultural policy aim, namely to foster the regional availability of music schools in every district of Vienna.

Efforts of the Greens can be observed on the level of the city government of Vienna. Their emphasis as partner of the Social Democrats in Vienna is to foster social inclusion. Whether or not nature and the educational aspect of culture will play an important role for the city government cannot be stated yet (more see 3.3.).

### **3.2.2. Executive authority**

#### **The Ministry of Education, Arts and Culture [Bundesministerium für Unterricht, Kunst und Kultur]**

In Austria the Federal Ministry of Education, Arts and Culture covers arts and cultural education matters both from the educational and the cultural policy side. The ministerial departments Culture Programs for Schools IV/6 [Kulturprogramme für Schulen] and Culture Network IV/7 [Kulturnetzwerk] are mainly concerned with arts and cultural education within the cultural policy, whereas the education department Research and Quality Improvement I/4 [Bildungsforschung, Qualitätsentwicklung] focuses on co-operations between schools and cultural organisations.

#### **The Minister of Education, Arts and Culture – Dr. Claudia Schmied**

The Federal Minister for Education, Arts and Culture, in office since 2007, writes in the preamble of the annual report of KulturKontakt Austria (KKA): “Education and culture are inseparable for me. Arts and culture at our schools facilitate and promote creativity and innovation. Schools should not be limited to conveying cognitive knowledge, but should rather have the task of promoting the development of a complete personality.” (KulturKontakt Austria 2008: 3)

It is also the Ministry’s emphasis to promote and implement policies to foster access for young people

to cultural institutions, arts education programs for museums and co-operations between schools and cultural organisations. The latest was highlighted by the announcement that the minister aims to establish for every school a co-operation with a cultural institution up to the year 2013.

On the ministerial webpage it is also highlighted that arts and cultural education has to be a central focus within the education system for developing creativity, innovation and the mediation of cultural competences. The ministry announced that this emphasis will be accomplished on basis of the study “Vielfalt und Kooperation”, conducted by EDUCULT in 2007.

### **KulturKontakt Austria**

The arm’s length institution of the Federal Ministry of Education, Arts and Culture is mainly responsible for carrying out federal projects. Annual reports of the organisation do not provide concrete data of the financial dimension of the projects and also the Federal Annual Culture Report (bm:ukk 2010) do not systematically provide evidence. Concerning a parliamentary request on the Federal Budget 2010 the section “KulturKontakt Austria (Bildungskooperation)” with an amount of 2.185.982 Euro covers the cost of the project “p[ART]”, “Cultural mediation with schools in federal museums” and “Program K3”. Moreover cultural mediation concepts and impulse projects are covered by this amount too. It is not clear if all arts and cultural education programs of KKA are covered. (Republik Österreich 2010)

Concerning the influence of KulturKontakt Austria, they play an increasing role not only in the provision of funds for projects, but also in the distribution of research in the domain of education and culture. However as indicated in chapter 3.1.2., the specification of the Austrian administration and the close interlink between KulturKontakt Austria and the Ministry of Education, Arts and Culture have to be taken into account.

### **Directors of Cultural Institutions**

Previous interviews (EDUCULT: 2010) indicated that the development and importance of arts and cultural education departments within cultural institutions is determined by the ambition of the directors. Only the statutes of the federal museums [Verordnung der Österreichischen Bundesmuseen und der Österreichischen Nationalbibliothek], the mediation of arts and culture [Vermittlung] is defined as core function of the organisation (Ministry of Education, Arts and Culture 2009 §2). The emergence of education activities among all other cultural institutions are not made on a contractual basis (performance contracts) like in other countries.

Reforms and development of cultural institutions are often related to the announcement of new directors. Besides the distribution of financial resources, decisions on personnel of cultural institutions are the major tools for cultural policy interventions in Austria.

### **3.2.3. Interest groups**

The Austrian Union of Cultural Mediators in Museums [Österreichischer Verband der KulturvermittlerInnen im Museums- und Ausstellungswesen], an association founded in 1991, is the major interest grouping for arts education in cultural institutions of (applied) arts and heritage (mostly museums). Besides advocacy activities the organisation conducts studies and offers round tables and discussions on current topics in the field of arts and cultural education. To foster a qualitative development in the sector, they offer certificates for cultural mediators [KulturvermittlerInnen].

Also on the provincial level some smaller interest groupings can be found like the cultural mediation Styria [Kulturvermittlung Steiermark]. The province of Lower Austria offers an information platform (Kultuvermittlung.net) of the provincially owned institutions [Niederösterreichische Kultur GmbH].

Concerning political power and discourse on the current development of new employment contracts for arts and cultural educators in Austria [Kunst- und KulturvermittlerInnen] the labour union of local authorities in the sector arts, media, sports, including freelancers [Konsequente Interessensvertretung - KiV] is taken action and organises round tables including legal consultation.

At the moment there is a strong movement for collaboration and networking among these interest groups in the field of arts and cultural education as mediation [Kunst- und KulturvermittlerInnen] in museums and heritage sites.

Yet interest groupings of educators or mediators in other art sectors have not emerged. What can be observed is that people working in the domain of arts and cultural education have no tendencies of cross-art-sector collaboration.

### **3.2.4. Private Actors**

Evidence of the increasing importance of private foundation like in other European countries in the field of arts and cultural education cannot be observed. Although many private actors traditionally exist in the cultural sector, foundations are playing a minor role for arts and cultural education.

The sector of private initiatives and associations (grass root organisations) might be an important partner for arts education activities (focusing on cooperation with schools), however, yet evidences are missing.

### **3.3. Policies**

Policy is used to cover the concrete content, the aims and tasks of problem solving, programs and incentives as well as governmental papers that reflect the policy setting within the legislations for public cultural organisations. It covers the output and outcome facing arts and cultural education.

#### **3.3.1. Federal Level**

Generally speaking, the attention for a national arts and cultural education policy is not new. As early as in the 1970s research results made visible that there is a strong imbalance among Austrian citizens with respect to the access to culture, and the Ministry formulated a “Cultural Policy Action Plan” to make all parts of the population acquainted with contemporary art forms. Until then cultural education was very much focused on cultural heritage. With this Action Plan the Ministry intended to broaden the perspective and strengthen contemporary art, especially in schools. Therefore the Austrian Culture Service was set up to enable schools to get into contact with artists and arts institutions.

This cultural policy intention still exists and fosters access to culture, taking into account that there is a social imbalance among learners and from urban areas and students from rural areas. In 2003 the Austrian Culture Service was wind up and the programs were taken over by the organisation KulturKontakt Austria which previously carried out educational cooperation programs (ComAce 2003). This transformation indicates that arts and cultural education measures shift from cultural policy to educational policy.

#### **Federal Coalition Agreement 2008**

The coalition agreement on the federal level between the Social Democrats and the People’s Party underlines the importance of arts and cultural education. New programs and formats of mediation [Vermittlung] for schools and special target groups (elderly, migrants) should be fostered. Hereby arts and cultural education development is based on the principles of audience development. (Bundeskanzleramt 2008: 225)

Also dedicated to arts and cultural education efforts of cultural organisations, the coalition agreement announced the establishment of an inter-ministerial working group for the improvement socio-economic situation of cultural workers [KulturarbeiterInnen] and cultural grass-root organisations. A public debate and a parliamentarian request on the progress of this working group, has not yet let to any result. Moreover an announced study on evidence of the economic situation of people working on cultural initiatives (including educational programs) was rejected. It is doubtful if any efforts will be undertaken up to the next federal elections in 2013.

## Arts Education Programs on Federal Level

Since 2010, aiming to foster participation of children and young people in cultural life, the ministry launched the free entrance for all people up to the age of 19. Up to now 1.8 million children and young people benefited from it. Detailed statistics were not published, whether or not visits were made in the frame of out of school settings. When the federal ministry announced the free entrance for young people at federal museums, also the city of Vienna opens its museums' doors for young audiences without charging fees. (bm:ukk 2012)

Additionally to the free entrance at federal museums, supporting initiatives and programs were launched by the ministry and carried out by the arm's length institution KulturKontakt Austria. Cultural programs for schools and cooperation between schools and cultural institutions are the major focus of the organisation. An exemplary list indicates the content of the programs:

- Culture connected -> to boost co-operations between schools and cultural institutions
- Dialog Events -> meeting artists in schools as an impulse for education in contemporary art
- Art meets Neue Mittelschule (NMS) -> The new school form [Neue Mittelschule] receives further impulses to foster arts and cultural education within their development
- School Culture Budget for Federal Schools -> supports cultural education projects at schools which are in ownership of federal governments, among some new middle-schools most secondary schools belong to the federal level.
- Cultural mediation [Kulturvermittlung] with schools in federal museums -> additional to the free entrance for young people new mediation programs are supported
- p[ART] -> supports partnerships between schools and cultural institutions
- Power|school|theatre -> aiming to prevent violence several theatre projects with professional artists and pupils were carried out.

Further initiatives and programs launched by the Federal Ministry of Education, Arts and Culture are announced at the webpage: <http://www.bmukk.gv.at/kultur/kulturvermittlung/index.xml>

## Formal Education and Teacher Training

In principle, the curriculum of formal arts and cultural education in school is set by the federal government while the provinces [Länder] have to ensure the implementation. Secondary schools are belonging to the federal government, while most primary schools are in responsibility of the provinces. Therefore teachers are either employed by the federal or the provincial authority. As a result there are different systems of teacher trainings concerning arts and cultural education. For all cases continuing professional trainings are mostly based on voluntary basis of the individual teacher.

On the federal level the coordination centre for cultural education in schools was established in 2008. It coordinates and informs on current research and training programs offered by the pedagogy universities. Moreover it fosters collaborations with institutions in Austria and abroad for in-school and out of school cultural education. It also organises conferences and seminars. Advanced training sessions for teachers are offered by the universities, KulturKontakt Austria or by the ministry.

Concerning educational policy setting on federal level, the “Decree for holistic-creative education” was established which formulates important elements of the content of cultural education as a means for the comprehensive development of the personality of young people. This should be taken into account within formal education. (bm:ukk 2009)

### **3.3.2. Provincial Level**

The nine provinces in Austria are governed either by the Social Democrats or the People’s Party, except Carinthia where the right wing party BZÖ is in coalition with the People’s Party [ÖVP]. Concerning cultural policy and arts and cultural education in particular, the provinces seem to be very different. Investigations into the concrete content of the provincial policy have to be carried out for each province separately. Here the capital Austria and the province Vorarlberg are described exemplarily.

#### **Coalition Agreement of Vienna 2010**

The coalition agreement of the government of Vienna 2010 between the Social Democrats and the Green Party, focuses on migrant mainstreaming and access to culture. Arts and cultural education plays in the agreement a vital role: “We understand cultural education and mediation as major cultural mission. We will even more focus on the support of cultural competences – beginning at pre-school level.” (Vienna 2010: 48)

Further proclaimed action in the field of arts and cultural education are the development of co-operations between schools and cultural institutions and projects to enable migrants accessing cultural institutions. (Vienna 2010: 50)

The new focus on migrants and post-migrants as cultural policy aims are a common ground between the Social Democrats and the Greens.

#### **Province of Vorarlberg**

Per square meter and heads, Vorarlberg is the smallest province of Austria. Provincial cultural institutions are governed throughout a holding company (Landeskulturhäuser Vorarlberg), including two museums and the provincial theatre. As announced in the provincial constitution, also educational programs are carried out by the provincial cultural institutions. Moreover cooperation projects with schools are implemented.

Vorarlberg has set up a service organisation [Kulturservice] to support and inform schools on current arts education programs of cultural institutions. The Kulturservice is managed by the provincial school education authority and KulturKontakt Austria.

Currently the province of Vorarlberg commissioned a study on the mediation activities of cultural institutions. The study will provide insights on the definition of arts education activities named mediation [Vermittlung] and will contribute on the target group focus of the programs. (FH Vorarlberg 2012)

### **3.3.3. Local Level**

As said before, local authorities and city governments are in the frame of their sovereignty of administration [Gemeindeselbstverwaltung] in responsibility of local cultural institutions and policy settings. Besides small or local museums, culture centres or theatres, the system of music schools are an important factor on local level. If and to what degree the local authority is responsible for a common arrangement within the provinces.

Arts and cultural education programs in classical cultural institutions are mostly carried out by larger organisations, which among some exceptions, are located in larger cities.

### **3.3.4. Training for Arts and Cultural Educators [Kunst und KulturvermittlerInnen]**

Education programs not targeted at formal arts education emerged in the context cultural management programs in Austria (Ihrenberger 2007: 5). Since 2006 the private organisation Institute for Cultural Concepts based in Vienna, with key competence on cultural management, offers a certification program for arts and cultural educators (Kulturkonzepte 2012). Also the Austrian Union of Cultural Mediators in Museums is offering certification since 2008. As opposite to a program the certificate is based in peer review based on quality criteria. (KulturvermittlerInnen 2012)

In recent years, new professional tertiary education programs emerged at universities serving the demand of education activities of cultural institutions:

- Music Mediation – Master Program, Anton Bruckneruniversität Linz
- Master of Arts Education at the Konservatorium Wien University (music)
- Exhibition and Cultural Communication Management (ECM), Univeristy of Applied Arts Vienna

Also on the provincial level several education programs were set up for practitioners in the domain of arts and cultural education. Only in the provinces Vorarlberg and Tyrol not education programs to become an arts educator can be found. A comprehensive list on current programs is offered on the webpage of KulturKontakt Austria: <http://www.kulturkontakt.or.at/de/kulturvermittlung-mit-schulen/beratung-und-service/aus-und-weiterbildung>

Further policy measures on the provincial level are information services for schools informing about recent programs and initiatives offered by cultural institutions. E.g. the province of Lower Austria and

Styria established cooperation and information services (<http://www.Kulturvermittlung.net>; <http://www.kulturvermittlung.org>).

#### **4. Governance**

Cultural policy in Austria is mostly concerned with public interventions focusing on financial supports and the announcements of new directors. Evident to cultural statistics the largest share on financial resources are reserved for the major classical cultural institutions. Although many grass-root organisations exist in the cultural sector, from brass bands to regional initiatives, arts and cultural education efforts can be observed on majority within public institutions. Therefore governance of arts and cultural education is characterised by strong tendency of public influence, whereas, compared to other countries, private interventions are playing a minor role.

Private players in the sector of cultural institutions are the major banks and insurance companies like the Bank Austria Forum or the Generali Foundation. Also a view patron founded institutions like the Essl Museum exist. Remarkably is the fact that those bigger private institutions are offering the same arts education programs as public institutions. It seems to be a common ground at least for the museums sector.

Private sector contribution to arts and cultural education is of importance if programs are not dedicated to schools. Even school programs are not free of charge, but do cost less. Other non-formal arts education programs, especially professional creative workshops etc. demand respective financial contribution of participants. Moreover, the accessibility of individuals to classical cultural institutions seems to be still dedicated to an educated middle-class.

#### **5. Cultural Institutions for Implementation of Arts and Cultural Education**

The infrastructure for carrying out arts and cultural education programs in Austria are the major cultural institutions on federal and provincial level as well as some private owned museums. Also audiovisual arts (cinemas and film festivals), libraries and organisations in the field of architecture are providing educational activities. Following the results of several interviews carried out by EDUCULT in the frame of the European Arts Education Fact Finding Mission (EDUCULT 2010), in every sector educational programs are provided. Most are targeting on young audiences. However, the broad audiences are reached by the classical institutions like the major federal or provincial museums, concert halls and theatres.

The description of cultural institutions follows a modified classification of the new cultural statistic framework developed by the ESSnet-Culture program (Deroin: 2011). Besides classical cultural institutions also other institutions are referred to that play an important role for arts and cultural education in Austria.

## **5.1. Classical Cultural Institutions**

### **Museums, Galleries and Heritage**

The museum sector offers a variety of educational programs from guided tours to artistic workshops. On the federal level museums are obliged to present and mediate their collections to the public statutory. The latest bylaw act 2009 underlines that mediation (as synonym of arts and cultural education in Austria) is concerned to be the most important issue of the museums' functions. All other tasks like research, presentation and collection, should facilitate mediation activities. Moreover the bylaw refers explicitly to services for children, young people and people with disabilities.

Also museums on provincial level and privately owned museums have a long standing expertise of educational programs although no specified in any laws. Among the museum sector the emphasis and importance of education programs goes alongside with the directors' or boards' ambitions. Yet no research was published giving an overview on the education programs of museums and resources spent. First interviews in 2010, however, indicate that among the federal museums 10 to 25 persons are employed in the education departments with an average of 10 full time equivalents.

Currently the museum sector goes through a rebuilding phase for arts educators. A new framework contract of employment will become a law on 1st January 2013. The effects will be that instead of many part-time employees or freelancers a handful of regular employees will carry out the educational programs. This follows the requirements of the social insurance which had previously proved the employment contracts. Currently departments within the museums have to be restructured.

Heritage sites are also offering cultural education programs. On the federal level the federal heritage office [Bundesdenkmalamt] is responsible for heritage and a variety of arts and cultural education offers can be found at their webpage.

### **Libraries**

The federal National Library is regulated equally to the federal museums. Current efforts on educational programs are remarkable like in the federal museums. The majority of libraries are owned and managed by cities/local authorities in Austria. Currently co-operations with schools are fostered in Vienna. Besides the public library system, houses of literature are also engaged in education activities. Hereby public readings are the core activities. Literary writing workshops are, compared to other countries, not yet offered on a broad basis.

### **Performing Arts (Music, Dance, Theatre)**

Traditionally well-developed is the infrastructure of classical music institution in Austria. The State Opera and several music halls offer arts and cultural education programs for children and young people. Different to museums only a few (in some cases only one) music educator manage the education programs. For the direct implementation of activities additional personnel is often employed.

Besides major institutions on the federal level, also provinces are important, whether they have their own orchestras (e.g. Tonkünstler Niederösterreich) or throughout organising festival. Yet arts education performance of music institutions has not reached a wider public and audience.

Education for dance as performing art is mainly organised privately in Austria. Besides traditional ballet schools which also exist in provinces, professional trainings are carried out by dance companies. The [Tanzquartier] based in Vienna is the major institution carrying out workshops in modern dance. Once a year the largest dance festival of Europe takes place in Vienna, called "Impulstanz". International dancers are joining the training sessions offered and hosted by trainers with high reputation.

In the sector of dance also festivals and institutions of combined arts are of importance like the [Festspielhaus St.Pölten] of the province Lower Austria or the State Opera [Staatsoper] in Vienna.

### **Theatres**

On the federal level the program "Junge Burg" at the federal [Burgtheater] offers special professional trainings for young people after school for three years. If a young person is selected, over one year, theatre plays are studied and performed professionally. Although a side program of the theatre, they use the equipment of the general theatre if necessary. Meanwhile it is a program of high reputation for all German speaking countries. Besides that the Burgtheater has a special program for pupils in summer time and organises a competitions where also schools from the rural regions participate.

The city of Vienna has a strong network of small and middle-sized theatres but tight budgets prevent additional offers.

The theatre for youth [Theater der Jugend] has a long tradition in Vienna, founded in 1932. They are performing special plays for children and young people. In 2009 about 300.000 tickets were sold and it is said that the theatre is the biggest of its kind world-wide.

### **Audio-visual and Multimedia Arts**

Some cinemas have special film mediation programs developed for schools. Also film festivals are offering special programs for schools or other groups of young people. Compared to other countries the arts and cultural education is not that important than in other countries. Due to several successes of the Austrian film on international festivals, further support of the sector was announced, but whether or not this will have an impact on the educational offers is not clear. Concerning the formal education sector, media pedagogy is seen as cross-sector task among all schools subjects (bm:ukk 2010).

Media pedagogy is not yet part of the school curriculum, the sector is not as important as in other European countries. Moreover, interviews in the frame of the European Arts Education Fact Finding Mission indicated that mediation of audio-visual arts has a special context. The property rights of film and the variety of film distributors makes it hard to clarify the legal status for arts education activities with this media/art form.

## **Architecture**

Architecture in Austria is also covered by heritage and museums. In Vienna a Museum of Architecture exists. Although their education department is joint with the marketing, remarkable programs were carried out like a heritage city map for blinds, developed together with blind people.

## **Arts and Crafts**

Arts and crafts are important elements of formal education (Eurydice 2007). Cultural centres and local associations as well as adult education institutions [Volkshochschulen] offer a broad spectrum of arts craft workshops. In the rural regions also in informal settings arts craft education are held and are in close interference with traditional folk culture. However, in the public policy discourse of arts and cultural education, arts and crafts play a minor role.

## **5.2. Other institutions**

### **Music Schools**

Formal arts education out of schools mainly happens in music schools in Austria which have a long-standing tradition and a good provision, also in rural areas. The system of music school as non-formal education institution differs between Austrians 9 provinces. Some provinces are directly responsible and owner of the music schools, some provinces delegated responsibilities to local governments or other organisations belonging indirectly to the province. Some music schools are organisations under public law some under private law. In their budget, private contributions are sometimes covered by local government. This fact leads to a bias of grants provided and private contributions. In the last years, some music schools offer a wider program and cooperate with other art forms like visual art or incorporate a ballet school. As umbrella organisation they are included into the Austrian Conference of Music Schools.

The network of music schools consists of 1.911 locations in 2007. In total 195.000 pupils were served by 7.000 music teachers. Concerning the total population between the age of 5 to 24 years, 102 out of 1.000 receives a musical education service. Most learners within music schools were recorded in the provinces Lower Austria, Vorarlberg, Carinthia and Tyrol. (Statistik Austria 2010: 205)

### **Adult Education [Volkshochschulen]**

As mentioned before the [Volkshochschulen] are offering a variety of artistic workshops and enrichment programs, not only for arts craft but all fields of artistic creation and culture. They do not cooperate with the current initiatives of the ministries as adults are not part of the target groups of any of the programs. Cooperations exist with cultural centres in the frame of community building with a special focus on migrants. The [Volkshochschulen] are an important part of lifelong learning in Austria. Yet a detailed report on arts education activities is missing as the last survey on adult

education activities in Austria in 2007 indicated a share of 4,6% of participants in the cluster including humanistic education, arts, religion and lectures on first language. (Statistik Austria 2009)

## 6. Human resources

As defined by Austrian cultural statistics, arts educators of cultural institutions are not recorded as the two classification systems used (ISCO-88(COM) and ÖNACE 2003) do not recognize them as a specific occupational description. Workforces are defined among art forms in statistical reports, but do not indicate if they are belonging to an education department or not.

In day to day practice there are different job descriptions which go alongside with the variety of definitions of the sector like cultural mediators [KulturvermittlerInnen] or music mediators [MusikvermittlerInnen].

As said before the museum sectors' education departments are in a reconstructing phase. This is due to the Austrian legislation framework of employment contracts. As a typology in between regular employment contracts and freelancers, many arts and cultural educators were employed as so called "free-employees" [Freie Dienstverträge]. In times of high unemployment and flexible demands this typology emerged. In a nutshell, the employer pays less social charges (which are compensated by the employee) than at a regular contract, on the other hand the employee is not legally bound on the working place. As long as the work is carried out correctly and in time, the employee can direct someone else the conduction of the tasks. Typical jobs are graphic designers and other employments emerged in the creative sector.

Within education programs of cultural institutions an intensive audit of the social insurance came to the result, that the educators are personally responsible for the implementation of the programs. It cannot be practice that a mediator in a museum announces an unknown person for carrying out the daily work. Trust and personal qualification (also if not certificated) are from utmost importance for the interactive work with children, people with disabilities or other audiences. (EDUCULT 2010: 59)

Currently there will be a new legislative framework released by the social security bodies [Sozialversicherungsträger]. Not going into details, this new development will reconstruct the museums education sector. Only a few fixed staff employees will be employed. Many mediators will lose their occupation. Instead of working for several museums only one will be the employer. Museums will do hard to accomplish seasonal fluctuation effected by tourism and the school year.

At the moment there is a lot of dynamic in the sector so conclusions are yet lacking. However, the current development seems to be specific to the museums sector.

As said before the performing arts seem to be different concerning the context of the arts. Currently no interest-groups can be observed for music mediators of classical cultural institutions (not music schools). Additionally younger art forms, like multimedia or audio-visual arts, have even more complex structure of qualifications and motivations.

Further progress in the development of the domain of arts and cultural education is indicated by the new emerged tertiary education programs described in chapter 2.

## **7. Evidences**

### **7.1. Statistics**

At a national level, the Austrian LIKUS (provincial initiative for cultural statistics) is an exemplary system for cultural statistics. It covers 12 domains of art sectors and three cross-functional sectors. In 1993 the conference of Cultural Commissioners of provinces agreed to introduce common statistics to enable the comparison of data from all nine federal states. The Institute for Cultural Management of the University of Music and Performing Arts in Vienna was commissioned to undertake the LIKUS project.

The classification follows a sector approach. This classification only records public spending on each sector like museums and archives. As indicated in chapter one, public spending on culture indicated a balanced among all levels of federalism.

Under the sector “education and training” data are available on the number of students and lectures in the tertiary artistic education sector and music schools in Austria. Data on the arts education activities of the approximately 500 brass bands in Austria, an essential part of the intermediary sector, have also been collected. What is missing, however, is a systematic approach to the collection of data on arts and cultural education, which adequately reflects current policy decisions promoting education activities in the cultural sector. A critical analysis by LIKUS revealed a lack of cultural statistics in Austria at a local government level, which was therefore not integrated into the LIKUS system. As a consequence, expenditure estimated using statistical methods can vary from the real expenditure of public bodies within the cultural sector by up to 70%. (Krupp 2008)

Arts and cultural education activities were the first time incorporated in the statistical report for museums in 2010. Hereby a questionnaire survey has been conducted to analyse if museums are offering mediation programs. In the introduction it was explained that mediation programs do not include audio-guides or other materials. In a nutshell about 80% of all 475 museums are offering mediation programs. In average 17.4 visitors are attending one unit of a program and approximately 16.4% of all visitors are participating in education programs. Concerning target groups 1.4 mil people were reached of which 748,000 children and young people (51%) were visiting cultural mediation programs of museums. 63% of small museums are offering education or mediation programs. Interesting point is that only 57% of provincial museums versus 71% of local museums are carrying out mediation programs. (Statistik Austria 2012)

Work is currently being undertaken to identify how best to extend existing frameworks for cultural statistics to cover arts and cultural education better. Most promising works are done by the European ESSnet-Culture. The ESSnet approach follows a sector and function approach. The sectors are equivalent to the classification used in chapter 2 on cultural institutions. Additionally each sector is divided among functions of creation, production, dissemination, trade, preservation, education and

management. The function of education is concerned with formal and informal arts and cultural education settings within the sector. Yet a detailed description on proposed collection of data on education within cultural institutions is missing. However, the ESSnet is still in progress and further development of the approach seems to be promising. (Deroin 2011)

## 7.2. Governmental Budgets

As described in chapter one even position dedicated to the arm length federal institution KulturKontakt Austria on educational co-operation are questioned to be dedicated only for arts and cultural education. Additional information is needed to clarify governmental recording.

Looking on provincial recording an even more complex system of financial positions can be observed. Arts and cultural education spending are recorded within the frame of broader budgetary classifications. Without insider information no estimations on programs can be made.

## 7.3. Studies

Major studies concerned with resources in the domain of arts and cultural education in Austria are:

- Diversity and Cooperation (EDUCULT 2007)
- European Arts Education Fact Finding Mission (EDUCULT 2010)
- Cultural Mediation in the province Vorarlberg [Kulturvermittlung in Vorarlberg] (FH Vorarlberg 2012, to be published)
- Annual Report of Statistics for Music Schools 2002 [Statistisches Jahrbuch der Musikschulen in Österreich 2002] (Hofecker, Arbeitsgemeinschaft Musikschulstatistik)
- Cultural Statistics Austria 2010 [Kulturstatistik Österreich 2010] (Statistik Austria 2012)

There is a respective list of publication by the universities and an investigation of EDUCULT in 2010 shows that the current trend of arts and cultural education is reflected by a rising number of bachelor or master thesis. However, research in the field of (cultural) policy or economics for arts and cultural education has not been done yet.

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ANNEX 4

Report Phase One of Germany (p. 25)



# **ARTS EDUCATION MONITORING SYSTEM**

## **Arts Education in Cultural Institutions**

National Report Germany

Susanne Keuchel/Dominic Larue, Center for Cultural Research

### **Introduction**

#### **1. Policy (Legislation), Politics, and Governance of Arts Education in Germany**

*1.1 The constitutional framework of arts education in Germany*

*1.2. Arts education policy in Germany*

*1.3. Debates on Arts Education in German Politics*

*1.4. Governing arts education in Germany*

#### **2. Arts and Cultural Education in Cultural Institutions (Infrastructure)**

*2.1. Arts Education in Cultural Institutions*

*2.2. Arts education provision by other civil organizations*

*2.3. Cooperations between cultural institutions and schools*

*2.4. Special Programs*

#### **3. Human Resource Education and Training for Arts Educators**

*3.1. Workforce in the arts education sector*

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*4.2. Governmental Budgets*

*4.3. Research on arts and cultural education*

## **Introduction**

The Arts Education Monitoring System seeks to implement a common Europe-wide structure for the collection and comparison of national data on cultural education resources. As a first step, national reports for Austria, Spain, The United Kingdom, Hungary, and Germany map the respective resources for cultural education in each country. In the following, the situation for Germany will be presented.

## **1. Policy (Legislation), Politics, and Governance of Arts Education in Germany**

### *1.1 The constitutional framework of arts education in Germany*

The functioning and outcome of each political system is significantly determined by the structure of its constitution. In Germany, such interconnections between the political system – based on the constitutional framework of the "Grundgesetz" with its characteristically strong federalism – and concrete legislative and executive outcome become quite obvious. Given that article 30 of the German constitution guarantees the so-called cultural sovereignty of the German states ("Kulturhoheit der Länder"), this especially holds true for the context of arts education.

#### *Cultural sovereignty of the German states*

Except for Hamburg, all of the sixteen states of Germany laid down the responsibility for culture and education in their respective constitutions.<sup>1</sup> In each state the departments of education create their own school systems and curricula and the departments of cultural affairs can decide autonomously on which projects and initiatives to fund.

#### *Importance of local authorities in culture and education*

Further than that, when it comes to the fields of education and culture, local authorities hold powerful positions as well, contributing to an even bigger differentiation and complexity in the organization of arts education provision.

#### *Involvement of the federal government rather selective*

While state and local authorities are responsible for structural decisions and the provision of an appropriate infrastructure, the involvement of the federal government mainly consist of

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<sup>1</sup> Gabriele Schulz / Olaf Zimmermann: Kulturelle Bildung und Bildungsreform, in: Deutscher Kulturrat (Hrsg.): Kulturelle Bildung in der Bildungsreformdiskussion. Konzeption Kulturelle Bildung III, Berlin 2005, S.9-154, S.46.

funding innovative pilot projects, program evaluations and fundamental research. Furthermore, federal institutions often influence the legal framework of arts education through legislation in such diverse fields like youth welfare or copyright protection.<sup>2</sup> We will come back to the different roles played by the diverse actors of the federal system in the chapter dealing with the governance of arts education, later on.

## ***1.2. Arts education policy in Germany***

Because of the distributed competencies in cultural federalism, it is impossible to identify a cohesive national arts education policy for Germany. Nevertheless, political statements acknowledging the importance of arts education are commonly found among political actors. For instance, the final statement of the Enquete commission "Culture in Germany" – as one of the most important documents of current cultural policy – includes a long chapter dealing with the situation of arts education in Germany. Among the political suggestions of the commission is the call to force publicly supported cultural institutions to invent CE-programs for children and youth.<sup>3</sup> On the other hand, official policy papers or legislation on the topic are relatively rare.

### *Policy papers dealing with arts education*

One of the few policy papers in which the federal government maps out rules for the support of cultural education is the Kinder- und Jugendplan (Plan for children and youth) of the ministry for family, social welfare and youth from the year 2000.<sup>4</sup> According to this paper arts education shall not only enable children and youths to creatively engage with art, culture and everyday life but also advance their aesthetic abilities and social skills.<sup>5</sup> In addition, arts education plays an important role in the emergent discourse of integration policy. The 2007 national plan for integration ("Nationaler Integrationsplan") includes a whole chapter on the topic of culture calling arts education a key factor of integration and social participation.<sup>6</sup> Thereby, cultural institutions hold special responsibility for the development of ways to address migrant target groups.<sup>7</sup>

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<sup>2</sup> Vgl. *ibid.*

<sup>3</sup> Wolfgang Schneider, S.14-15.

<sup>4</sup> Vgl. Wolfgang Schneider: Kulturpolitik für Kinder. Eine Studie zum Recht auf ästhetische Erfahrung und künstlerischer Praxis in Deutschland, München: kopaed 2010, S.14.

<sup>5</sup> *Ibid.*

<sup>6</sup> Nationaler Integrationsplan, S.128.

<sup>7</sup> *Ibid.*

### *New approaches link funding to arts education*

Despite the widespread neglect of arts education within the statutes of public cultural institutions the attempt to implement a management by objectives approach toward arts education in federally funded cultural institutions was made in 2008.<sup>8</sup> Furthermore, against the backdrop of the ever growing number of newly implemented support programs for arts education this positive discourse actually seems to have practical influence.

### ***1.3. Debates on Arts Education in German Politics***

In German politics exists a broad consensus on the value of arts education. In their programs, all political parties stress the importance of further investment in strengthening cultural mediation and there is no public controversy on the substantial question of whether to support arts education or not. Nevertheless, patterns of argumentation differ between the different actors. While some of them stress the important role of arts education in a society whose most precious economical resource is supposed to be the creativity of its citizens, others see its main potential in being a means for the creation of social and cultural integration within the context of a multicultural society. However, in both cases the legitimation of arts education is based on its assumed social functionalities.

### *Organized Interest*

Besides party politics and public administration, numerous groups of organized interest work in favor of more political support for arts education. Thereby, one of the loudest lobbying voices belongs to the “Deutscher Kulturrat” (German Cultural Council), which is the umbrella organization of more than 200 associations from the cultural sector. The Kulturrat gives statements concerning arts education, regularly. For instance, in 2010 a statement entitled “Kulturelle Bildung ist Allgemeinbildung” (Cultural education is general education), sought to influence the policy setting on arts education.<sup>9</sup> Besides the German Cultural Council, there is another important actor at organization level - the federal union “Kulturelle Kinder- und Jugendbildung e.V. (BKJ)” (Association for Arts Education for Children and Youth). It is the umbrella organization of 54 institutions, professional associations and unions of federal states for arts education. Representation and counseling of its members, interlinking as well as

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<sup>8</sup> Website of the German Government, commissioner for culture and media.  
[http://www.bundesregierung.de/Webs/Breg/DE/Bundesregierung/BeauftragterfuerKulturundMedien/kultur/kulturelleBildung/kulturfueralle/\\_node.html](http://www.bundesregierung.de/Webs/Breg/DE/Bundesregierung/BeauftragterfuerKulturundMedien/kultur/kulturelleBildung/kulturfueralle/_node.html)

<sup>9</sup> <http://www.kulturrat.de/detail.php?detail=1880&rubrik=4> (accessed February 14, 2012)

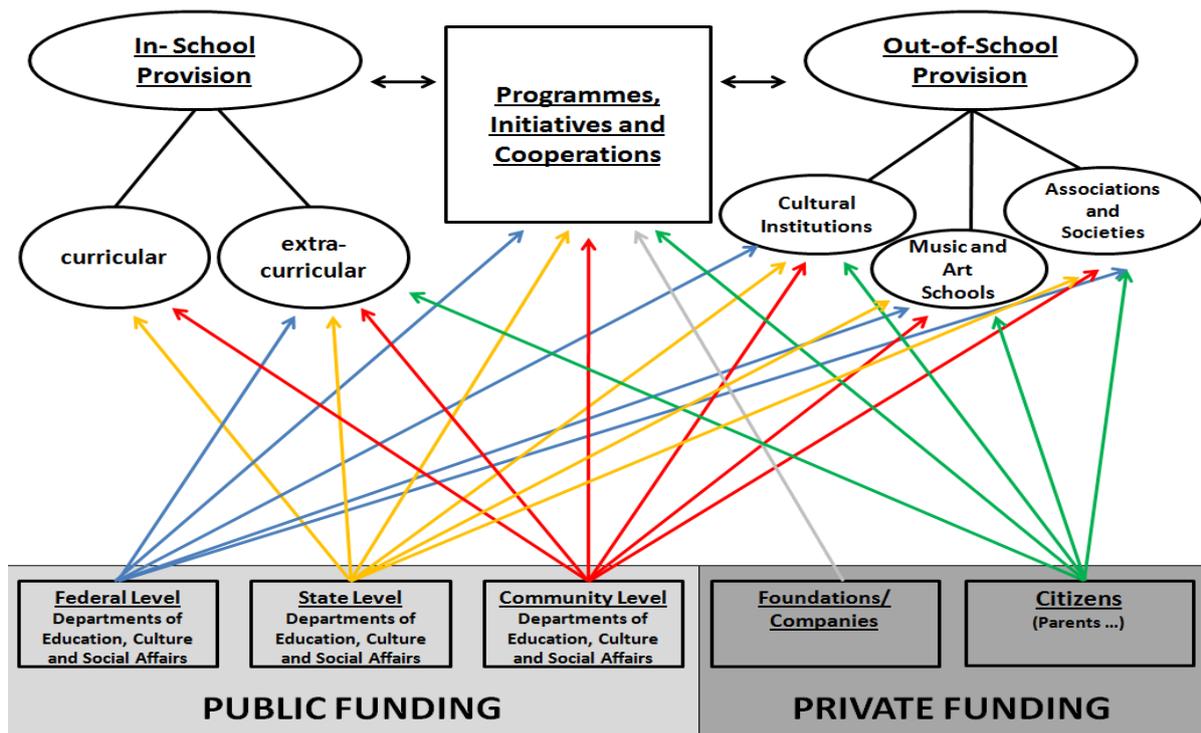
implementation of pilot projects belong to its assignments. It organizes conferences and congresses and endeavors quality assurance in arts educational work by supporting evaluation projects. Besides, the organization publishes the professional journal "Kulturelle Bildung" since 2007.

#### ***1.4. Governing arts education in Germany***

Governance of arts education in Germany is characterized by a wide variety of concepts and responsible actors. Besides the earlier mentioned political federalism, the complexity of this field is mainly caused by the character of arts education as a cross-sectional task; a feature apparent on all federalist levels.

While the departments of education are responsible for in-school provision of arts education like music, art, or drama classes, cultural departments support special education programs like cooperation between cultural institutions and the educational sector. Further than that, the ministries of families, youth and senior citizens (in some states also social affairs) act as the third institutional pillar of arts education. These institutions come into play when educational offers concern special target groups such as youths (e.g. youth orchestras), seniors (e.g. senior theatre groups) or migrants (e.g. intercultural activities). In addition, selective support for special aspects of arts education is provided by ministries such as the department of foreign affairs or the ministry of economics. Besides these institutions of public administration, new private actors like foundations or associations concerned with the governance of arts education have occurred in recent years.

Figure 1: Arts education as a cross-sectional task in German federalism



ZfKf 2010

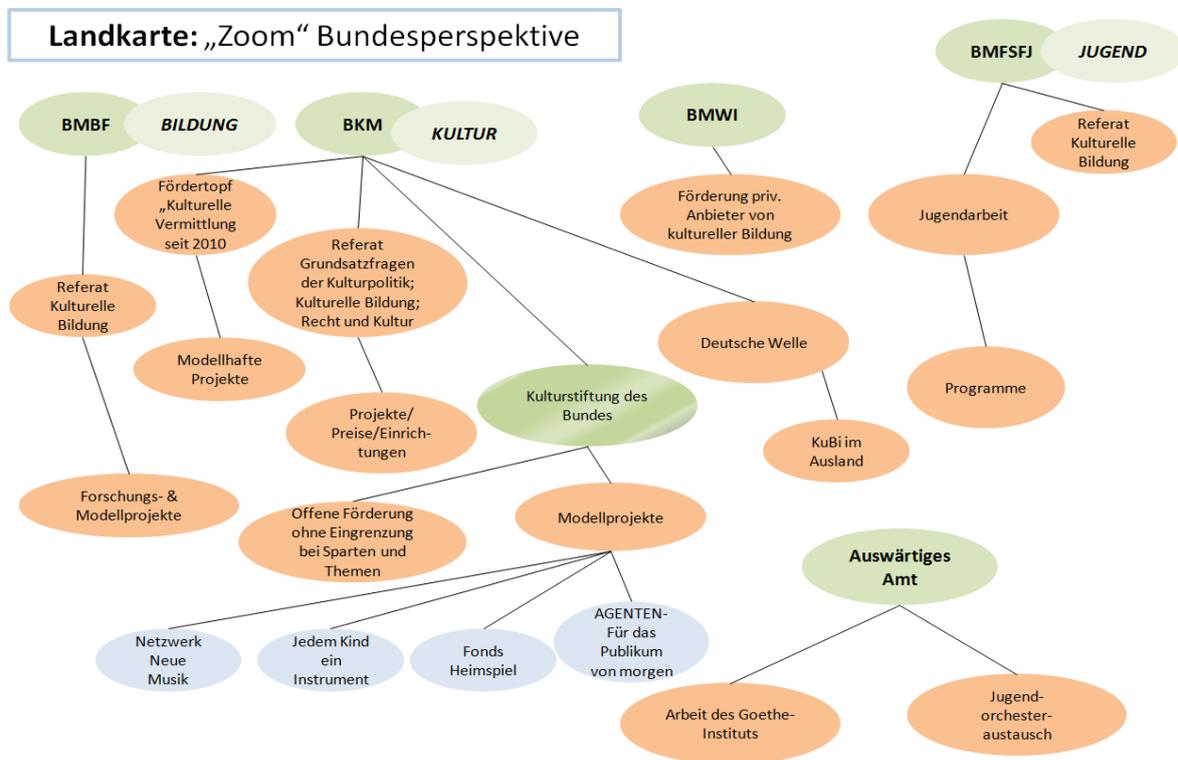
In the following, closer attention will be paid to the relevant actors of arts education governance on federal, regional or local level as well as to emergent actors from the private or intermediary sectors.

*Governance of arts education at federal level*

As pointed out before, the field is mainly dominated by authorities on state and municipal levels. Nevertheless, federal agencies are involved in the creation of resources for arts education provision in numerous ways. Thereby, focal points differ between the different departments. Although the ministries of education (BMBF) and youth (BMFSFJ) both have their own units for arts education, the first primarily funds pilot projects and fundamental research while the latter focuses on supporting arts education as a means of youth work. Yet another different perspective is taken by the Federal Government Commissioner for Culture and the Media (BKM) who has available an extra budget for 'cultural mediation' as well as a unit that supports projects, institutions and prizes for cultural education. Furthermore, the BKM funds the Federal Culture Foundation (Kulturstiftung des Bundes), which fosters initiatives for arts education, for instance special pilot projects like "Jedem Kind ein

Instrument". Moreover, the department of foreign affairs aids the international exchange of youth orchestras and the ministry of economics supports private suppliers of arts education.

Figure 2: Governance of arts education at federal level

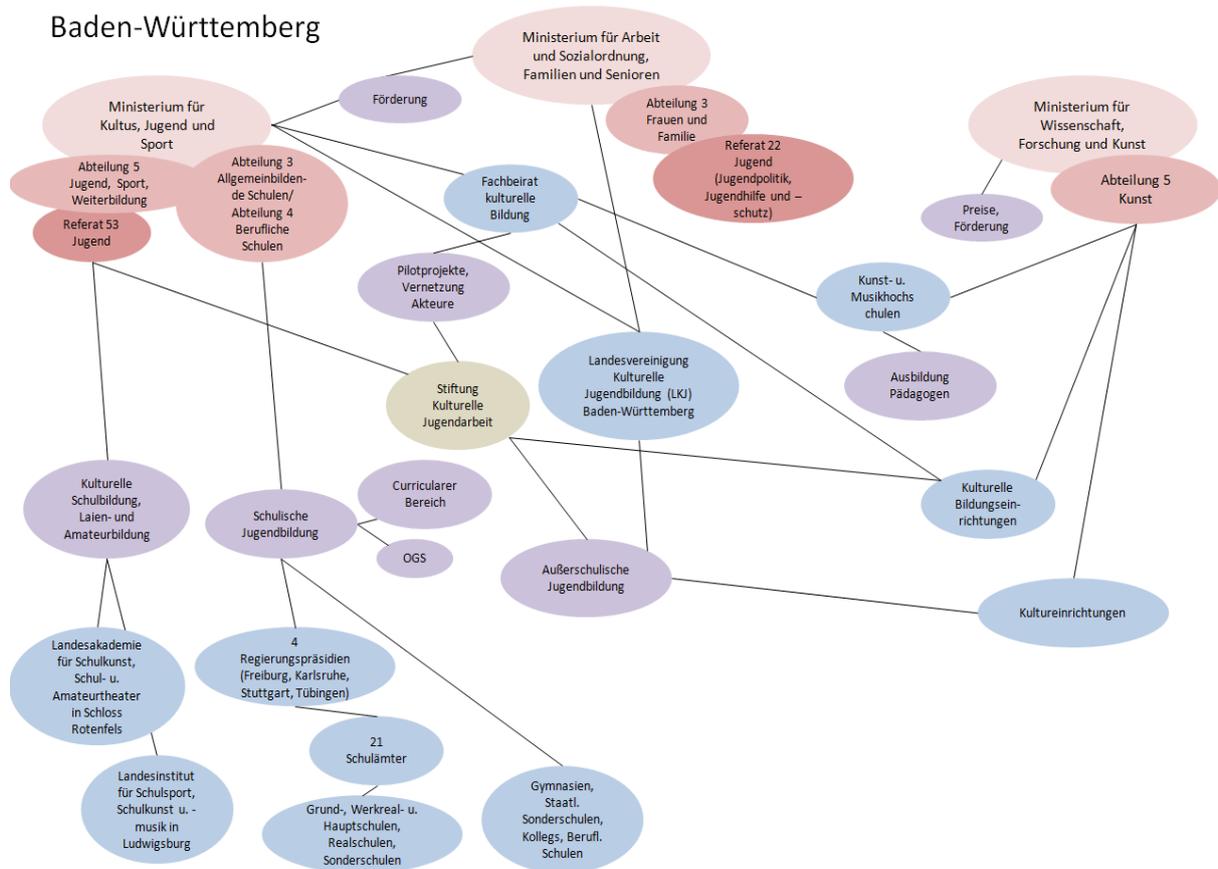


ZfKf 2011

### Governance of arts education at state level

Due to federalist structures, all 16 German states have specific forms of organizing governance. A look at the state of Baden-Württemberg exemplifies a potential structure for arts education provision at state level. The department of culture, youth, and sport is responsible for the in-school provision of arts education, including the creation of school curricula as well as the funding of two state academies for in-school arts education. In addition, the ministry for families is in charge of supporting associations like the state association of cultural youth education (Landesvereinigung kulturelle Jugendbildung) and the ministry for art sponsors cultural institutions as well as institutions of cultural education.

Figure 3: Structures of arts education at state level using the example of Baden-Württemberg

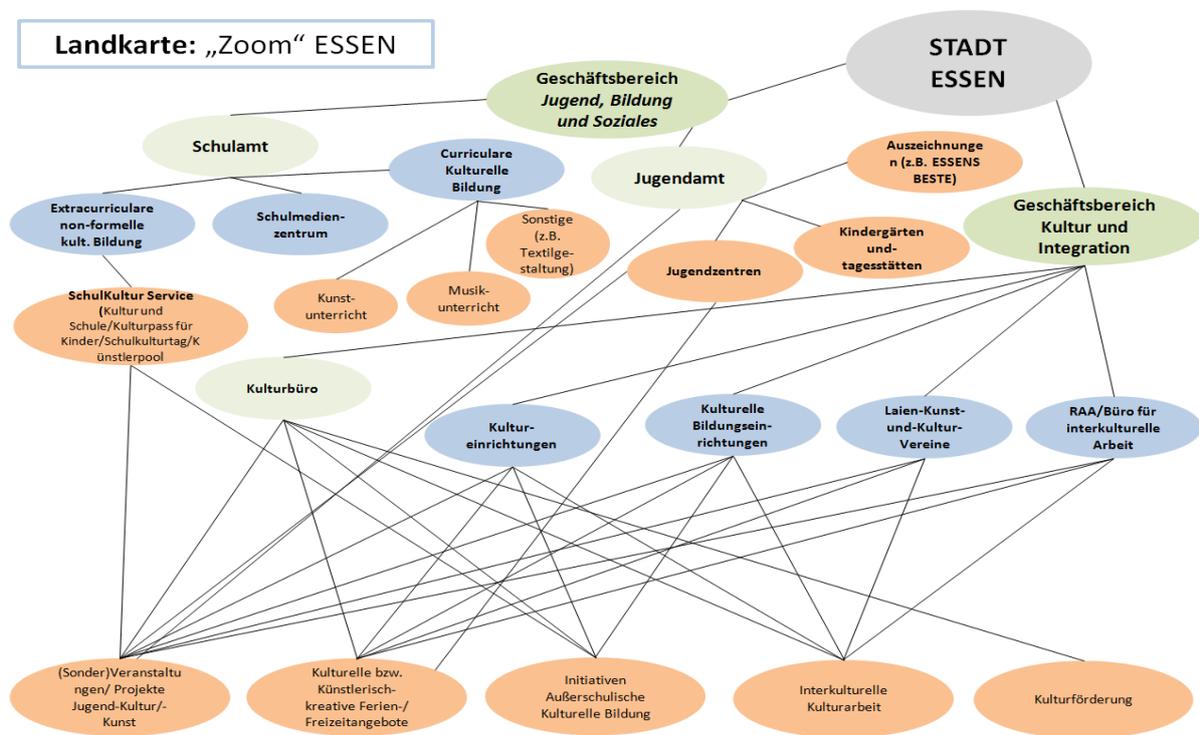


ZfKf 2011

### Structures of arts education at municipal level

The local level in the governance of arts education is characterized by a multitude of different models of organization since we deal with a diverse set of actors ranging from counties and small towns to metropolises like Berlin . Figure number four exemplifies how the different administrative actors of arts education provision work together on city level. Thereby, the city of Essen in North Rhine-Westphalia serves as a fitting example for the complexity of interrelations between the departments of culture, education and youth.

Figure 4: Structures of arts education at municipal level using the example of Essen (North Rhine-Westphalia)



ZfKf 2011

### *Citizens as financiers of arts education*

But it is not only the public authorities who provide the financial resources for arts education. Other important players in financing educational offers are the citizens who are interested in the arts and culture. With their fees and admission they contribute to the maintenance of much of the infrastructure. For example, in case of public music schools, attendance fees pay for nearly half of all expenses.<sup>10</sup> In terms of equal opportunities a critical light can be shed on this practice of parental financing since it disadvantages children from poorer families.<sup>11</sup>

### *Foundations become more important as sponsors of arts education*

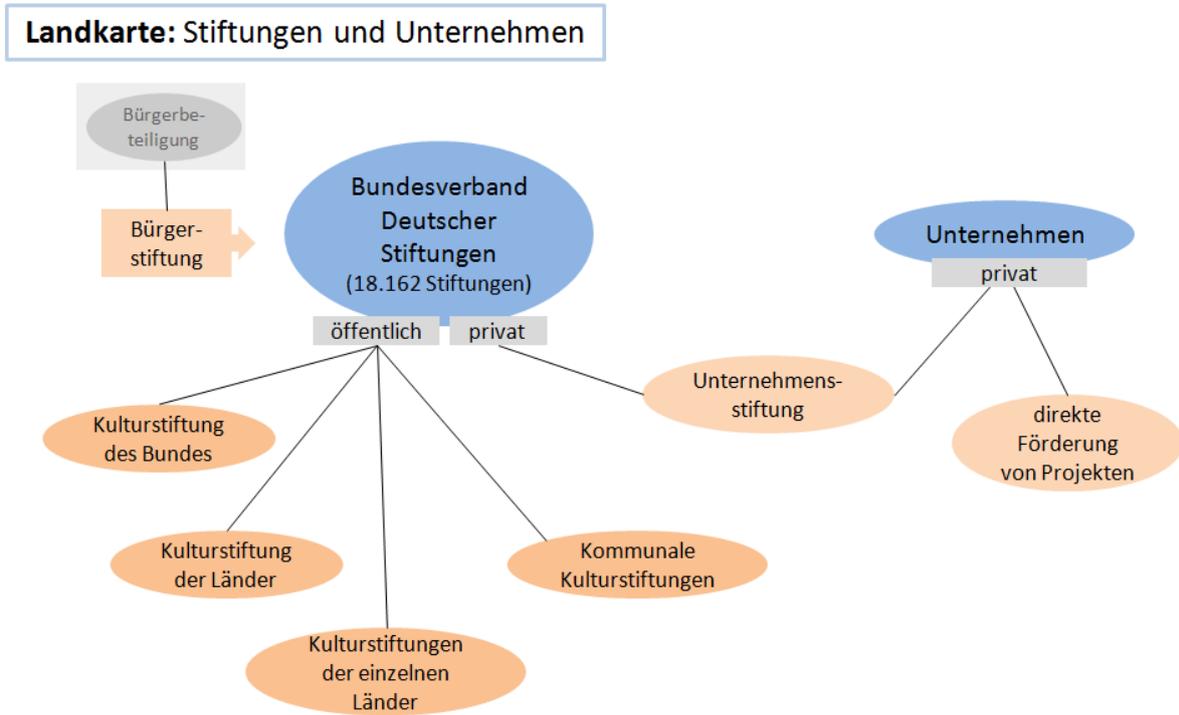
Last but not least, the importance of private foundations and corporations for the support of arts and arts education must be stressed. Especially, this is true with respect to the funding of special programs and initiatives, which have become increasingly popular during the last

<sup>10</sup> Deutsches Musikinformationszentrum (2010): Schüler, Lehrkräfte u. Finanzierung der Musikschulen im VdM, <http://www.miz.org/intern/uploads/statistik2.pdf> (Accessed July 26, 2010).

<sup>11</sup> Keuchel, Susanne/Wiesand, Andreas Johannes (Ed.) (2006): Das 1. Jugend-KulturBarometer. „Zwischen Eminem und Picasso...“. Bonn: ARCult Media.

years. For example, important foundations engaged in the field of arts education are “Stiftung Mercator” (Essen), “Robert Bosch Stiftung” (Stuttgart) and PwC-Stiftung.

Figure 5: Mapping of foundations and corporations as sponsors of art education



ZfKf 2011

## **2. Arts and Cultural Education in Cultural Institutions (Infrastructure)**

After this brief review positioning arts education within the framework of the German political system we will turn to the infrastructure of arts education provision in German cultural institutions and other civil organizations. Thereby, besides classical cultural institutions also music schools, art schools, adult education programs and the independent cultural scene will be mentioned.

### ***2.1. Arts Education in Cultural Institutions***

The infrastructure of the classical cultural scene consists of about 8,500 institutions. Among them are about 6,200 museums, about 2,000 libraries, 127 theatres, 74 institutions offering

theatre, dance and opera and 56 orchestras.<sup>12</sup> The 2010 ZfKf-infrastructure survey on arts education in classical cultural institutions showed that the majority of institutions (87%) are involved in the area of arts education. On average, the cultural institutions offer 2.8 different educational formats besides their regular programs and reach about 4,450 participants of educational offers per year. This amounts to an average portion in the annual whole visitor's of 3% (from 160,850).

In the year 2005 the number of educational offerings in the classical cultural institutions has increased considerably. Primarily, these offers are financed through own budgetary funds (78%), and partially through participant fees (32%) and public (28%) and/or private (21%) third-party funds. On an average, the cultural institutions invest about 4% of their budget in the educational work with children and youngsters. Big institutions with more than 100 employees invest averaged 259,020 €, small institutions with up to five employees 11,730 € per year.

In classical cultural institutions, the target group of children and youngsters takes center stage in most arts educational offerings, the majority of which are cooperations with schools. Thereby, artistic-creative formats like seminars/workshops/courses and artistic-creative projects are more popular than traditional receptive approaches. Compared to the big range of possibilities for school children and youngsters, there are relatively few resources for educational offerings targeted at children of pre- school age and younger. In 2008, only 18% of the educational offers of the classical cultural institutions were directed towards children at pre- school age. Only very few formats were conceived especially for kindergartens and day-care centers (6%) or preschool children with their parents (7%). Libraries are especially active addressing preschool children. About one fourth of their art educational offerings are aimed at this target group. Popular educational formats in the preschool area are artist's visits in kindergartens, special guided tours in institutions and artistic-creative projects.

Here, it should be mentioned that some institutions have committed themselves completely to arts education for the young generation, among them, for instance, 84 theatres for children and youths in the season 2001/2. Fifty of them were in private ownership and 34 in public sponsorship<sup>13</sup>. Moreover, there are museums with offerings exclusively directed towards children. In most cases such child museums are part of larger museums, as, for

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<sup>12</sup> Keuchel, Susanne/Weil, Benjamin (2010): Lernorte oder Kulturtempel. Infrastrukturerhebung: Bildungsangebote in klassischen Kultureinrichtungen, Köln: ARCult Media.

<sup>13</sup> Kirschner, Jürgen (2005): Vielfältige Strukturen, Kinder- und Jugendtheaterzentrum in der Bundesrepublik Deutschland, [www.jugendtheater.net/texte/xyzdt\\_kirschner.pdf](http://www.jugendtheater.net/texte/xyzdt_kirschner.pdf) (Accessed December 22, 2008).

example, the historical museum in Frankfurt am Main, or originate from the dedication of individuals as it is the case at the child academy of Fulda.<sup>14</sup>

Although adults and senior citizens play an important role as an audience in classical cultural institutions, they are hardly in the focus of art educational offerings. Thus, on an average, only 6% of all educational offers in 2008 were targeted at seniors. In contrast to the young target groups, most offerings for seniors did not consist of creative formats such as workshops but preferred receptive approaches like guided tours. 27% of the educational offers directed at senior citizens are explicit senior citizen's offers; for instance guided tours for seniors or senior citizens-theatrical clubs. Further than that, 30% are explicitly meant to foster the exchange between young and old.

## ***2.2. Arts education provision by other civil organizations***

Among the main providers of arts and cultural education in the informal education and institutionalized leisure time sectors are music schools, adult education programs, youth art schools, and cultural-educational institutions.

At the moment, about 919 publicly supported music schools<sup>15</sup> exist in Germany whose financing originates to about 47% from parental fees. In the year 2010, the public funding of the music schools amounted to 428,328,747 €, 394,371,310 € were gathered through participation fees. Beside these publicly supported music schools exists a wide range of private music schools. Youth art schools and cultural-educational institutions provide exhaustive offerings in the field of arts education as well. According to a survey from the year 2008 the Bundesverband bjke assumes that about 400 such institutions exist throughout Germany, of which two thirds were in free sponsorship and another fourth under municipal support.<sup>16</sup>

The music and youth art schools are of particular importance regarding the infrastructure of non-formal arts education for children and youngsters. In 2010, 983,347 students, most of them between 6 and 25 years old, received lessons in public music schools.<sup>17</sup> Besides, the association of private music schools (BDPM) reports about 100,000 students who are taught in its associated schools and the musicians organized in the

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<sup>14</sup> Löffler, Udo (2001): Fitnesscenter der Sinne. Kindermuseen als Bildungsorte auf dem Vormarsch In: Bildung und Innovation. Das Online-Magazin zum Thema Innovation und Qualitätsentwicklung im Bildungswesen.

<sup>15</sup> The number refers to the member schools of the association of German music schools (Verband deutscher Musikschulen, VdM).

<sup>16</sup> Eickhoff, Mechthild (2010): Starke Argumente, in: Infodienst, Nr. 95, April, S.20f.

<sup>17</sup> Deutsches Musikinformationszentrum (2011): Schüler in verschiedenen Fächern in den Musikschulen des VdM, <http://www.miz.org/intern/uploads/statistik2.pdf> (Accessed August 10, 2010).

“Tonkünstlerverband” (DTKV) educated approximately another 180,000 music students.<sup>18</sup> In addition, public music schools play an important role providing arts education for preschool children. For example, in 2010 170,766 pupils in pre-school age were taught in instrumental- and vocal fields or musical early education.<sup>19</sup>

Besides public and private music schools, also amateur music associations promote the musical education of children and youngsters, e.g. child- and youth orchestras. In addition, music and cultural associations are an important place of arts education for adults and senior citizens, too. About 5 million amateur musicians are involved in 172,620 choirs, orchestras and ensembles.<sup>20</sup> In 2006, the estimated expenses in the amateur music sector of federation, federal states and municipalities amounted to about 101 million €.<sup>21</sup> The financing of the music associations is raised mostly through membership fees, donations and revenues from performances and their own events. There is no regular or all-inclusive funding, but rather support for selected projects.<sup>22</sup> For example in 2008 the Bavarian government spent 2.7 million € on supporting amateur music organizations.<sup>23</sup>

Besides the musical sector, attention should be paid to youth art schools and cultural-educational institutions, which contribute strongly to informal arts education provision. For instance, in 2007 640,000 students, mostly between six and 19 years old, were educated by approximately 8,200 art educational employees, partly permanent employed ones and freelancers.<sup>24</sup> The offering consists of courses in all art genres.

Another pillar of informal arts education provision is the nationwide infrastructure of adult education programs. According to current statistics, in 2010 938 adult education programs existed in Germany. This infrastructure is to 39% financed from participation fees and to a large part by municipal allowances.<sup>25</sup> In the year 2010 a total of 403,069 millions € of public subsidies was spent on supporting adult education programs. Moreover, 389,523

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<sup>18</sup> Deutsches Musikinformationszentrum (2010): Orchester, Ensembles, Chöre u. Musizierende im Laienbereich 2009/10, <http://www.miz.org/intern/uploads/statistik39.pdf> (Accessed August 02, 2010).

<sup>19</sup> Berechnet nach: Deutsches Musikinformationszentrum (2010): Schüler, Lehrkräfte und Finanzierung der Musikschulen im VdM, <http://www.miz.org/intern/uploads/statistik2.pdf> (Accessed August 10, 2010).

<sup>20</sup> Deutsches Musikinformationszentrum (2010): Orchester, Ensembles, Chöre u. Musizierende im Laienbereich 2009/10, <http://www.miz.org/intern/uploads/statistik39.pdf> (Accessed: March 8, 2010).

<sup>21</sup> Deutsches Musikinformationszentrum (2010): Musikausgaben im Kulturbereich 2006 in haushaltssystematischer Gliederung nach Bund, Ländern u. Gemeinden, <http://www.miz.org/intern/uploads/statistik18.pdf> (accessed: 02.08.2010)

<sup>22</sup> Examples can be found on the webpage of the association of music youth in the state of Rhineland-Palatinate (Landesmusikjugend Rheinland-Pfalz) <http://www.lmj-rlp.de/zuschuesse.html> (accessed: 22.12.2008).

<sup>23</sup> Haushaltsplan des Bayerischen Staatsministeriums für Wissenschaft, Forschung u. Kunst 2007/08.

<sup>24</sup> Eickhoff, Mechthild (2010): *Starke Argumente*.

<sup>25</sup> Hella Huntemann / Elisabeth Reichart: *Volkshochschulstatistik*, 49. Folge, Arbeitsjahr 2010, Bonn 2011, pp.6. <http://www.die-bonn.de/doks/2011-volkshochschule-statistik-01.pdf> (accessed February 22, 2012)

millions € were generated through participation fees and another 214,824 millions € came in by other income, e.g., financial means for employment promotion after Social Security Code II/III.<sup>26</sup> Adult education programs provide many artistic activities and thus are of special importance regarding arts education for adults. In 2010, 16% of all annual courses were related to the field of culture and design, what corresponds to an absolute number of 93,956 offerings.<sup>27</sup> Thereby, offerings in painting/sketching/typography, dance and musical practice are most commonly found.<sup>28</sup>

In addition, free dance groups, theatre groups and especially socio-cultural centers are important suppliers of arts education, too. Currently, there are at least 677<sup>29</sup> independent dance - and theatre groups and 460 socio-cultural centers in Germany.<sup>30</sup> According to a recent survey of the association of socio-cultural centers, arts education for children and youths is the most frequent aspect within the work of the centers.<sup>31</sup> In 2009, the centers realized 84,123 events that attracted 9,195,230 visitors. Furthermore, 716,820 continuous offers, mostly educational courses and workshops, were visited by 9,073,839 participants.<sup>32</sup> 23% of all visitors/participants are younger than 21 years and 35% between 21 and 40 years old.<sup>33</sup> In 2009 the socio-cultural centers received about 93.4 million € in financial aid (64%) and generated further 53.2 million through their own activities (36%).<sup>34</sup>

### ***2.3. Cooperations between cultural institutions and schools***

Data on cooperations between cultural institutions and schools are only available for classical cultural institutions. As mentioned before, most of the educational offerings in classical cultural institutions targeted at children and youngsters are cooperations with schools. Thereby, collaborations with elementary schools (38%) are most frequent, followed by

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<sup>26</sup> *ibid.* pp.23f.

<sup>27</sup> *ibid.* p. 29.

<sup>28</sup> *ibid.* p.31.

<sup>29</sup> This number results from summing up the members of all state-wide associations that are members of the federal association of independent theatres (Bundesverband freier Theater e.V.). <http://www.freie-theater.de/landesverband.html> (Accessed February 22, 2012).

<sup>30</sup> Bundesverband soziokultureller Zentren e.V. (ed.): *Soziokulturelle Zentren in Zahlen. Statistischer Bericht 2011. Auswertung der statistischen Erhebung der Bundesvereinigung soziokultureller Zentren e.v.*, p.5., [http://www.soziokultur.de/bsz/sites/default/files/file/Zentren\\_in\\_Zahlen.pdf](http://www.soziokultur.de/bsz/sites/default/files/file/Zentren_in_Zahlen.pdf) (Accessed February 22, 2012).

<sup>31</sup> *ibid.*, p.10.

<sup>32</sup> *ibid.*, p.11-12.

<sup>33</sup> *ibid.*, p. 13.

<sup>34</sup> *ibid.*, p.17.

secondary schools [except for “Hauptschule”<sup>35</sup> -compulsory schools] (35%), and compulsory schools (28%). While in 2008 museums conducted the most events for school classes on average (Ø 245 events), measured against the total number of realized educational events libraries were most active in cooperating with schools. 80% of their educational work consisted of school cooperations.<sup>36</sup> Furthermore, a ZfKf survey from 2006 revealed that 54% of all all-day schools with cultural offerings cooperated with music schools. Other important partners were employees of cultural educational institutions (50%), independent artists (34%) and museums (33%).

Since kindergartens, unlike schools, are not considered a part of the educational sector, arts educational offerings are realized usually with non-school art educational actors. There are no dependable figures about the extent of such cooperations but, as mentioned before, only 18% of all educational offerings in classical cultural institutions were targeted at pre-school children and kindergartners.<sup>37</sup> At the moment, nevertheless, efforts are made in several German states to implement further cooperations. For instance, the program "Culture and School" in North Rhine-Westphalia started to include day care centers in the year 2011.

#### ***2.4. Special Programs***

In recent years, special programs and initiatives have become increasingly popular. Cooperation of governmental agencies with private institutions leads to a concentration of efforts to cut through the jungle of federal competencies and creates new synergies. For instance, the “Rahmenkonzept Kinder- und Jugendkulturarbeit“ in Hamburg links the departments of education, youth affairs and culture that joined forces in order to come up with new concepts for arts education. Other well known examples are the state program “Kultur und Schule” in North Rhine-Westphalia or the project „Jedem Kind ein Instrument“ (Kulturstiftung des Bundes, Land NRW, Zukunftsstiftung Bildung).

In eastern Germany, where the once particularly rich infrastructure of cultural institutions suffers badly from decreasing budgets, special programs in favor of arts education are launched, too. For example, the program "Mussische Bildung für alle", initiated by the state of Brandenburg in 2010 and administrated by the state association of music schools, supports the cooperation between schools, kindergartens and music schools.

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<sup>35</sup> There is no counterpart for this type of school in other educational systems than Germany's. It is best translated compulsory school. The attendance of this type of school at least is mandatory for each German citizen.

<sup>36</sup> Keuchel / Weil, p.103.

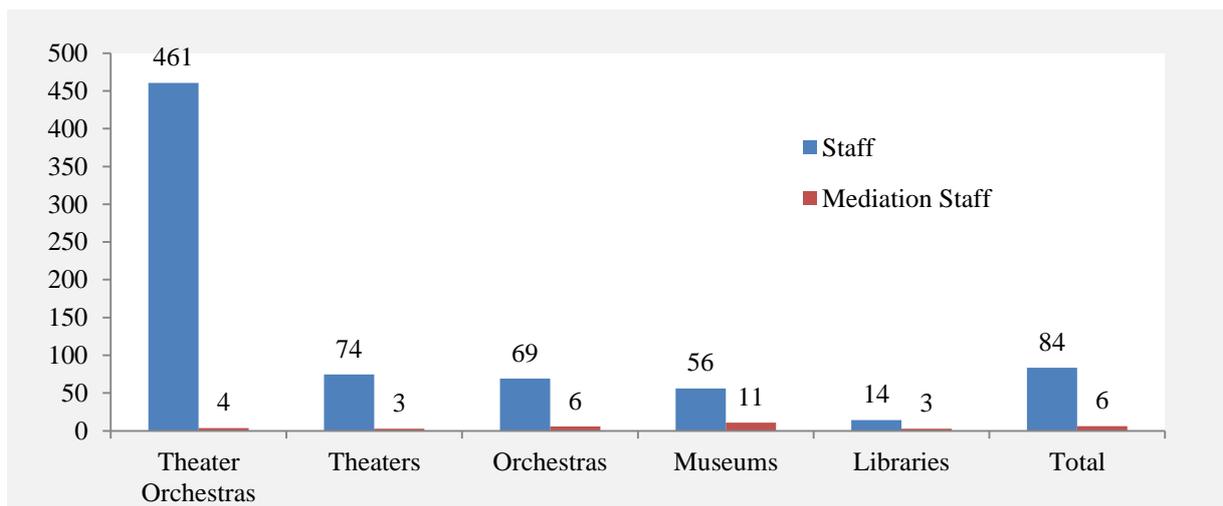
<sup>37</sup> Keuchel / Weil p.116.

### 3. Human Resource Education and Training for Arts Educators

#### *3.1. Workforce in the arts education sector*

Given the current boom of arts education within cultural policy debates, the sector becomes an increasingly important job market for arts and culture professionals. Since official Microcensus data includes statistical labor market information, we know that in 2010 511.000 people worked in artistic or related professions.<sup>38</sup> This equals a percentage of 1% of the total labor force. Unfortunately, official labor statistics do not provide detailed information on the workforce in different jobs (e.g. cultural mediation) within the cultural field. Hence, we must turn to different sources of information in order to map the workforce in arts and cultural education.

*Figure 6: Averaged number of employees in classical cultural institutions*



ZfKf 2010

As shown in figure number 6, the cultural institutions that took part in the 2010 ZfKf infrastructure survey had an average number of employees of 84. Thereof, an average of six employees worked in the field of mediation, respectively arts and cultural education. Thereby, museums had the most mediation employees proportionally. A projection for all classical cultural institutions in Germany results in a total number of 52,518 people working in arts and cultural education in such institutions. Since these figures include not only regular employees but also freelancers and interns, they should be interpreted with caution. Nevertheless, they

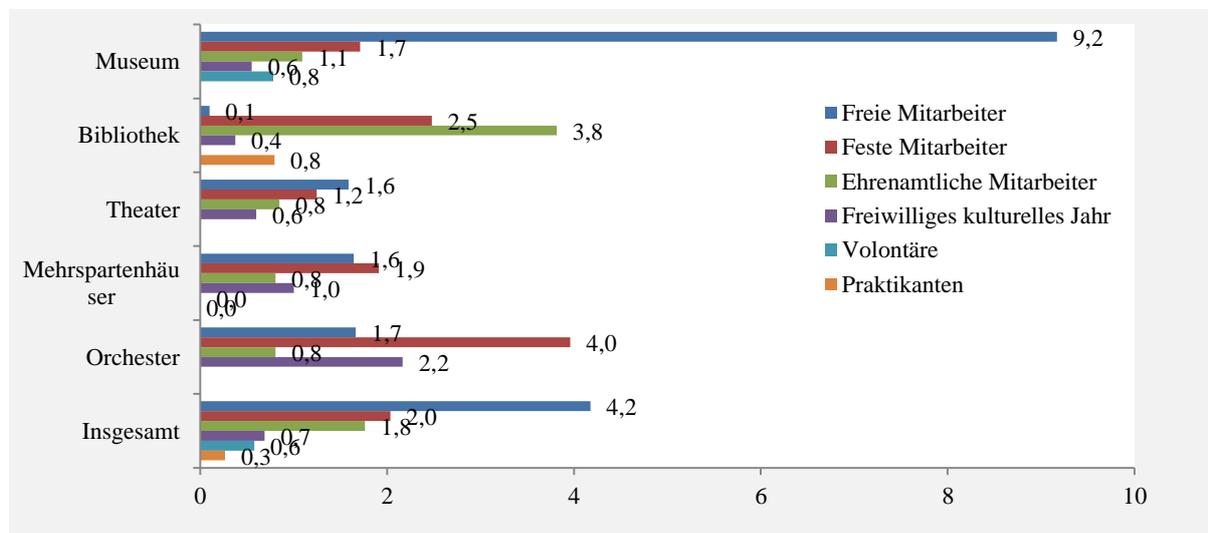
<sup>38</sup> Statistisches Bundesamt: Mikrozensus. Bevölkerung und Erwerbstätigkeit. Beruf, Ausbildung und Arbeitsbedingungen der Erwerbstätigen in Deutschland 2010, Wiesbaden 2011 <http://www.destatis.de/jetspeed/portal/cms/Sites/destatis/Internet/DE/Content/Publikationen/Fachveroeffentlichungen/Arbeitsmarkt/Erwerbstaetige/BerufArbeitsbedingungErwerbstaetigen2010412107004.property=file.pdf> (accessed: March 8, 2012).

are the only available information on the workforce of cultural educators in classical cultural institutions. Furthermore, according to available data, the workforce of cultural educators contains 24,773 people working in socio-cultural centers<sup>39</sup>, 36,987 teachers in public music schools<sup>40</sup>, and 3,405 full-time pedagogical employees plus 192,000 freelance course instructors in adult education centers.<sup>41</sup>

### 3.2. Employment contracts and environment

According to the results of the infrastructure survey, arts education in classical cultural institutions is dominated by freelance contracts. On average, in each cultural institution work 4,2 self-employed educators, 2 regular employees, and 1,8 persons doing honorary work.<sup>42</sup> However, different cultural institutions preferably use different kinds of employment contracts. While museums and theaters usually employ a high percentage of freelance educators, orchestras and libraries more often work with regular employed staff. Further than that, libraries often rely on honorary work.<sup>43</sup>

Figure 7: Employment contracts in the different classical cultural institutions



ZfKf 2010

But it is not only in the context of classical cultural institutions that the arts education sector is mainly characterized by self-employment and honorary work. Also socio-cultural centers are

<sup>39</sup> Soziokulturelle Zentren in Zahlen, S. 14

<sup>40</sup> Musikschulstatistik 2010.

<sup>41</sup> Hella Huntemann / Elisabeth Reichart: Volkshochschulstatistik, 49. Folge, Arbeitsjahr 2010, Bonn 2011, pp.7-8. <http://www.die-bonn.de/doks/2011-volkshochschule-statistik-01.pdf> (accessed February 14. 2012)

<sup>42</sup> Keuchel / Weil S.34.

<sup>43</sup> Ibid. p. 34-35.

run mainly by people without regular employment contracts (90%), for example honorary workers and volunteers (57%).<sup>44</sup> Furthermore, as mentioned before, adult education centers rely on a large workforce of freelancers.<sup>45</sup>

An important aspect of the conditions of work in the arts education sector is salary. Currently, according to the artists' social security fund (KSK), the average yearly pre-tax income of self-employed artists and publicists amounts to 13.689 €. <sup>46</sup> In spite of the methodological difficulties of the KSK statistics, it becomes clear, that freelance artists earn less than the average yearly pre-tax income of employees in Germany, which accounted for 28,421 € in 2010.<sup>47</sup> Needless to say that besides freelancing artists many other people work as regular employees in culture related institutions, often with agreed wages (e.g. musicians in publicly supported orchestras). Therefore, individual income in the arts differs significantly.<sup>48</sup> According to a 2010 ZfKf-Study freelance performing artists (KSK members) generate 30% of their income from arts education activities.<sup>49</sup>

Figure 8: Income of self-employed artists and publicists according to the artist's social security fund (KSK) per year



KSK 2011

<sup>44</sup> S. 14

<sup>45</sup> Huntemann / Reichart: pp.7-8.

<sup>46</sup> <http://www.kuenstlersozialkasse.de/> (accessed February 15, 2012).

<sup>47</sup> Statistisches Bundesamt: Volkswirtschaftliche Gesamtrechnung. Inlandsproduktberechnung Vierteljahresultate, 3. Vierteljahr 2011, Wiesbaden 2011.

<sup>48</sup> Carrol Haak: Wirtschaftliche und soziale Risiken auf den Arbeitsmärkten von Künstlern, Wiesbaden: Verlag für Sozialwissenschaften 2008, p. 128.

<sup>49</sup> Susanne Keuchel: Die empirische Studie zum Report Darstellende Künste. Wirtschaftliche, soziale und arbeitsrechtliche Lage der Theater- und Tanzschaffenden in Deutschland, in: Fonds Darstellende Künste (Ed.): Report Darstellende Künste. Wirtschaftliche, soziale und arbeitsrechtliche Lage der Theater- und Tanzschaffenden in Deutschland, pp.29-174, p. 59.

Generally, national and international research on artists' income has shown that salary in the cultural sector is much lower than in professions with similar qualification requirements. Furthermore, the income of creative professionals exhibits high insecurity over the course of work life.<sup>50</sup> Since arts education is provided mostly by freelancers, in many cases, the working conditions of the educators are precarious. Increasingly, this results in claims for more decent working conditions by unions and lobby groups.<sup>51</sup>

### ***3.3. Training and qualification of mediators/professionals and carriers in the sector***

The workforce in out-of-school arts education provision is characterized by a multitude of different educational backgrounds, ranging from honorary workers to educational and artistic professionals with university education.<sup>52</sup> While institutions such as music schools and youth arts schools mostly work with professionally educated mediators, socio cultural centers or churchly organizations rely strongly on honorary work.

Unfortunately, substantial data on artists' qualification levels is rare. Anyhow, studies and statistics reveal the high level of formal education of German artists. For instance, university degrees are far more common among this group as compared to the total working population. These results correspond with the 2008 survey on the situation of German performing arts professionals.<sup>53</sup> Besides general artists' statistics, there is no representative data on the qualifications of arts educators.

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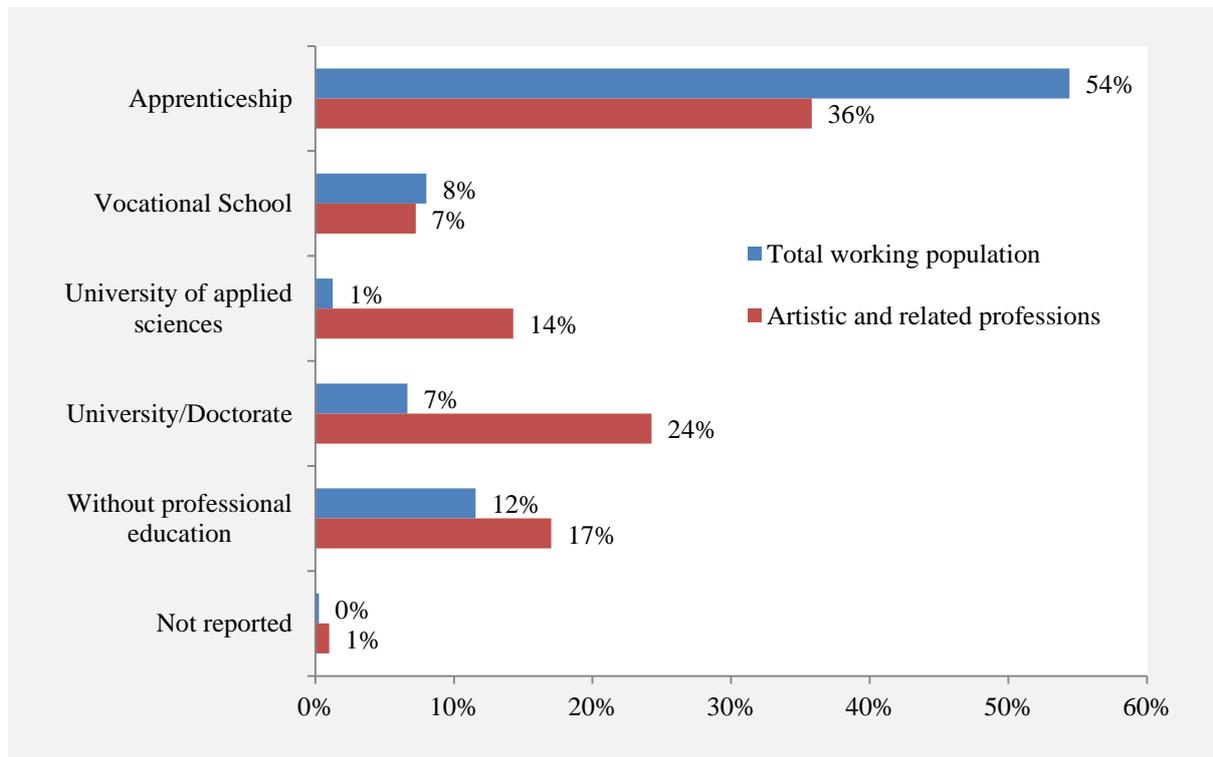
<sup>50</sup> *ibid.*

<sup>51</sup> For examples see the websites of ver.di (United Services Union) and the German Cultural Council: <http://bundeskongress2011.verdi.de/antraege/antrag.html?cat=T&sort=005&aid=12771>  
<http://www.kulturrat.de/detail.php?detail=1466>

<sup>52</sup> Deutscher Kulturrat (Ed.) (2005): *Kulturelle Bildung in der Bildungsreformdiskussion. Konzeption Kulturelle Bildung III*, Berlin, p.129.

<sup>53</sup> Susanne Keuchel: *Die empirische Studie zum Report Darstellende Künste.*, p. 130.

Figure 9: Level of formal professional education within the total working population and among artistic and related professions 2010



Statistisches Bundesamt 2011

The high level of qualification among artists corresponds with the high number of existing educational possibilities revealed by a 2011 study on cultural college education possibilities in Germany.<sup>54</sup> The study identified more than 300 currently available degrees in the field of 'cultural mediation and interculture', taking into account such diverse areas of study as humanities, cultural administration, cultural journalism or intercultural studies.<sup>55</sup> While universities (73%) are by far the most active institutions, also art academies (13%) and universities of applied sciences (13%) are relevant actors in the field.<sup>56</sup> Regionally, educational possibilities are distributed unequally throughout Germany, concentrating strongly on North Rhine-Westphalia, Baden-Württemberg and Bavaria.<sup>57</sup> Private institutions of higher education only play a marginal role within the field of cultural mediation (9%).<sup>58</sup>

<sup>54</sup> Ulrike Blumenreich: Die Hochschullandschaft in Deutschland. Infrastruktur und Angebot an Kulturstudiengängen, in: Institut für Kulturpolitik der Kulturpolitischen Gesellschaft e.V. (Hrsg.): Jahrbuch für Kulturpolitik 2010, Thema: Kulturelle Infrastruktur, Bonn / Essen: Klartext Verlag (Jahrbuch für Kulturpolitik, 10) 2010, pp. 209–221.

<sup>55</sup> *ibid.* p. 215.

<sup>56</sup> *ibid.* p. 215f.

<sup>57</sup> *ibid.* p.215.

<sup>58</sup> *ibid.* p.216.

Regarding content, most study programs concern the areas humanities/cultural studies (27%) or specialize in cultural administration (16%) respectively arts education (11%, 'Kulturpädagogik').<sup>59</sup> In addition, 6% offer an education in the field of cultural mediation ('Kulturvermittlung').<sup>60</sup> Furthermore, approximately every second study program deals with a specific cultural field such as literature/librarianship (16%), performing arts (14%), or music (13%).<sup>61</sup>

Anyway, during the last years cultural mediation became an emerging topic within the system of higher education and professional training. For instance, in 1998 the academy of music in Detmold implemented a program for music mediation and concert pedagogy ('Musikvermittlung und Konzertpädagogik')<sup>62</sup> and the WDR broadcasting offers a traineeship for music mediation and orchestra administration<sup>63</sup>.

#### **4. Evidence, Statistics and Financial Resources**

##### ***4.1. Statistics***

Because of the complexity of its topography, there is no complete map of arts education up to now in Germany. Because of the many different levels of responsibilities there is not enough reliable statistical data regarding the financial support of arts education in Germany. In this context the Enquête Commission on Culture in Germany (German Bundestag) also ascertained a shortage of valid data in cultural statistics. In total "neither a summary of the arts educational activities, nor the state expenses for arts education"<sup>64</sup> could be shown completely. The last cultural financial statement was published in 2010. Because of a missing statistical overview researchers and practitioners of arts education have to rely on other sources. Fortunately, selected sectors have available data provided by their respective associations (e.g. music schools, socio-cultural centers, museums, libraries etc.)

The biggest difficulties in the systematic investigation of cultural education in Germany arise from the complex political structures of German federalism as well as from the

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<sup>59</sup> *ibid.*, p.217.

<sup>60</sup> *ibid.*

<sup>61</sup> *ibid.*

<sup>62</sup> Der vier Semester umfassende Studiengang ist dazu ausgelegt, notwendige Qualifikationen für Organisation und Moderation von kulturellen Bildungsangeboten im Orchester- und Konzertkontext zu vermitteln.

<sup>63</sup> For more information see: [http://www.wdr.de/unternehmen/karriere/traineeprogramme/trainee\\_orchester.jsp](http://www.wdr.de/unternehmen/karriere/traineeprogramme/trainee_orchester.jsp) (accessed February 22, 2012).

<sup>64</sup> Deutscher Bundestag (2007): Schlussbericht der Enquete-Kommission „Kultur in Deutschland“, Drucksache 16/7000. 11. 12. 2007. S.379.

positioning of arts education as a cross section task. Taken together, both aspects lead to a large number of responsible actors. As shown, they are made up of private and public institutions of federation, federal states and municipalities, which all pursue all their own cultural-political and educational initiatives and projects. Moreover, the different activities of cultural institutions, which include such overlapping domains like arts education, production, and cultural heritage protection, are not easily separated from each other economically.

#### **4.2. Governmental Budgets**

But how much money do the public authorities spend on arts education? In the mapping project which is currently carried out by the ZfKf the attempt is made to answer this question for the first time. Until these results are available we have to stick with the little data offered by official sources. The following chart shows public cultural spending for the different genres in the year 2007. Beyond that, detailed information on arts education spending is hardly available. Research is even complicated by the fact that educational offers are not always easily separable from the regular program of a cultural institution. A recent study of the infrastructure of arts education provision in classical cultural institutions (museums, theaters, orchestras, libraries etc.) could show that an average of 4% of the budget is spent on arts education offers for children and youths.<sup>65</sup> Generally, due to federalist task sharing the local authorities bear most of the expenses in the cultural sector. In 2007 local authorities (44%) and the states (43%) paid for most of all cultural spending while the federal government took charge of the missing 13%.<sup>66</sup> Thereby, culture's status as a so called "voluntary task" in municipal budgets is crucial, since in times of tight public budgets this definition puts most of the cultural infrastructure at risk. Indeed, per capita public spending on culture increased between 1995 and 2007 by 13% but considering inflation spending decreased by 14% during these years.<sup>67</sup>

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<sup>65</sup> Keuchel, Susanne/Weil, Benjamin (2010): Lernorte oder Kulturtempel. Infrastrukturerhebung: Bildungsangebote in klassischen Kultureinrichtungen, Köln: ARCult Media.

<sup>66</sup> This data has been calculated according to: Statistische Ämter des Bundes und der Länder (2010): Kulturfinanzbericht 2010. Wiesbaden: Statistisches Bundesamt.

Using a different statistical model which assigns the cultural spending of the German city states (Hamburg, Berlin and Bremen) to equal parts to local and state authorities Michael Söndermann identifies the following data for the year 2006: local authorities 54%, state authorities 37% and the federal government 9%.

See: Deutsches Musikinformationszentrum (2010): Ausgabenstruktur der öffentlichen Kultur- und Musikhaushalte 2006 nach Ausgabenträgern (Bund, Länder und Gemeinden), <http://www.miz.org/intern/uploads/statistik17.pdf> (Accessed August 10, 2010).

<sup>67</sup> Statistische Ämter des Bundes und der Länder (2010): Kulturfinanzbericht 2010. Wiesbaden: Statistisches Bundesamt, p.26.

Figure 10: Public spending on culture in 2007<sup>68</sup>

	FEDERAL GOVERNMENT.	STATE GOVERNMENTS	LOCAL AUTHORITIES	TOTAL
THEATER, MUSIC	20.300.000 €	1.409.300.000 €	1.640.100.000 €	3.069.600.000 €
LIBRARIES	251.600.000 €	355.100.000 €	632.200.000 €	1.238.900.000 €
MUSEUMS/EXHIBITIONS	282.900.000 €	537.200.000 €	755.300.000 €	1.575.500.000 €
HISTORICAL HERITAGE PRESERVATION	43.800.000 €	311.600.000 €	121.600.000 €	476.900.000 €
INTERNATIONAL CULTURAL AFFAIRS	289.700.000 €	6.900.000 €	0 €	296.600.000 €
ART ACADEMIES	0 €	465.700.000 €	0 €	465.700.000 €
OTHER CULTURAL SPENDINGS	177.500.000 €	409.500.000 €	351.700.000 €	938.600.000 €
CULTURAL ADMINISTRATION	0 €	138.600.000 €	259.100.000 €	397.700.000 €
<b>TOTAL</b>	<b>1.065.800.000 €</b>	<b>3.633.800.000 €</b>	<b>3.759.900.000 €</b>	<b>8.459.500.000 €</b>

Offices for Statistics of the Federal Republic of Germany and federal states 2010

Thanks to a parliamentary inquiry in the German Bundestag in 2008 concrete figures for federal spending on arts education are available to the public. For example, in the year 2007 9,46 million Euros were budgeted by the departments of education and families for the cultural education of children and youths.<sup>69</sup> In comparison to first results from the current ZfKf mapping project the financial side of cultural federalism becomes clear: in 2008 the German states spent about 4.6 billion Euros on the support of artistic/creative school subjects alone.<sup>70</sup>

Figure 11: Federal spending (BMBF u. BMFSFJ) on arts education for children and youths (in 1.000 Euro)<sup>71</sup>

2001	2002	2003	2004	2005	2006	2007
10,575	11,275	11,245	10,831	9,974	9,031	9,460

BMBF and BMFSFJ 2008

<sup>68</sup> Statistische Ämter des Bundes und der Länder (2010): Kulturfinanzbericht 2010. Wiesbaden: Statistisches Bundesamt..

<sup>69</sup> Bundesregierung (2008): Antwort der Bundesregierung auf die Kleine Anfrage der Abgeordneten Christoph Weitz, Hans-Joachim Otto (Frankfurt), Christian Ahrendt, weiterer Abgeordneter und der Fraktion der FDP. Drucksache 16/8971. Kulturausgaben von Bund, Ländern und Gemeinden, <http://dip21.bundestag.de/dip21/btd/16/091/1609193.pdf> (Accessed August 13, 2010).

<sup>70</sup> Susanne Keuchel: Wo kommt das Geld her? Zur systematischen Vermessung und Kartographie der kulturellen Bildung im Rahmen des Projektes mapping//kulturelle Bildung, in: Kinder zum Olymp!: Selbstverständlich! Kulturelle Bildung in der Schule, 2011, pp. 48-62.

<sup>71</sup> Ibid.

### ***4.3. Research on arts and cultural education***

Which stock-takings of the arts educational structures are at hand so far? In the series “Konzeption Kulturelle Bildung“ of the German Cultural Council three volumes have appeared since 1988. The most recent study up to now from 2005 gives an overview about the situation of arts education in Germany and discusses it against the background of such significant events like the GATS agreement, the UNESCO convention to the cultural variety and the bad performance of Germany in the Pisa studies.<sup>72</sup> From the implementation of this series in 2009 another publication followed which beside basic and conceptual questions points out, how arts education presents itself facing challenges like demographic change, intercultural education, education in kindergarten as well as the new media.<sup>73</sup>

In Germany the first European UNESCO chair of arts education was established at the university of Erlangen-Nuremberg. One of its assignments is to encourage technical exchange and setting up new cooperations at national and international level.

#### *Research perspectives on arts education*

Two important perspectives in research on arts and cultural education can be identified. On the one hand there is educational research in specific artistic disciplines such as music education. On the other hand exists a body of research that deals empirically with arts education in general.

#### *Relevant actors in the research area*

Research on arts and cultural education is also part of the work of the Association for cultural youth education (BKJ). Besides organizing conferences and publishing a magazine for cultural education as well as various anthologies and monographs on the topic, the BKJ supports arts education research through studies. Examples include studies on different approaches towards quality management in arts education (2009-2010) as well as on cooperations between cultural actors and schools and their potentials for supporting equal opportunities in children and youths (2007 – 2010).

Since middle of the eighties the centre for cultural research (ZfKf) amongst other topics focuses on arts education research. Bigger studies of the ZfKf include the review „Arts

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<sup>72</sup> Deutscher Kulturrat (Ed.) (2005): Kulturelle Bildung in der Bildungsdiskussion. Konzeption Kulturelle Bildung III, Berlin.

<sup>73</sup> Deutscher Kulturrat (Ed.) (2009): Kulturelle Bildung: Aufgaben im Wandel, Berlin.

Education in Germany. Models of Innovative Project Work“ (2000), the BLK-Program „Arts Education in the Media Age“ (2003) as well as the empirical studies „The 1st Youth-Cultural-Barometer“ (2006), „Arts Education in the Whole Day School“ (2007), „The Cultural Barometer 50 +“ (2008), the study „Learning Places or Cultural Temples“ (2010), which was introduced in single results before, as well as the evaluation to a program of the federal state North Rhine-Westphalia „Culture and School“ (in 2006-2010). Between 2010 and 2012 the ZfKf works on a extensive mapping project called "mapping//kulturelle bildung" funded by Stiftung Mercator. Furthermore, the education report 2012 of the Conference of German Cultural Ministers focuses on cultural education and uses data from various ZfKf studies such as the "Second Youth-Cultural-Barometer" (2012).



ANNEX 5

Report Phase One of Hungary (p. 21)



# ARTS EDUCATION MONITORING SYSTEM - AEMS

*Report Phase One*

## National Report of Hungary

**Hungary**  
March 2013

**The Budapest Observatory**  
*(Regional Observatory on Financing  
Culture*

*in East-Central Europe)*  
Október 6 utca 14.  
HU-1051 Budapest  
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THE BUDAPEST OBSERVATORY

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# 1. INTRODUCTION

The project Arts Education Monitoring System (AEMS) intends to provide evidence in the field of arts education policy-making in order to foster a better connection between arts education research and decision-making processes. AEMS aims to develop and implement a structuring tool while this report as a first phase policy analysis provides an explorative mapping of arts education in Hungary.

## 1.1 DEFINING ARTS EDUCATION

There is a lack of arts education definition in Hungarian literature and policy documents, therefore this paper refers to the notion in its broadest possible sense. However to still frame arts education, the findings of the 2010 UNESCO-KACES *Arts Education Glossary Research*<sup>1</sup> were incorporated as follows:

Arts education can be defined along the 6 basic questions (5W1H method): Who, When, Where, What, Why, How.

- **Who:** although actors of arts education can be categorised in several ways, to our understanding it is relevant to define whether the actors are public or private authorities. This dimension divides arts education into two different forms of appearance with varying purposes.
- **When:** time spent on preparation, implementation and evaluation defines the types of arts educational processes therefore while analysing arts education in national context, the factor of time should appear as an axis for comparison.
- **Where:** considering location the dichotomy of school and out-of-school activities would strike into ones' mind, however online platforms are gaining evermore importance.
- **What:** activities vary broadly, therefore it is challenging to conceptualise. Activities may differ according to its connection to arts (direct contact with artistic work, engaging in arts practices, study of artistic works, encounter with artists, field visits, participation, etc.) or according to the field of art (visual arts, music, dance, craft, design, drama, media, etc.).
- **Why:** arts education happens to support either personal or social benefits as well as to serve different target groups. In the concept of lifelong learning, it needs to address young to old; needs to approach disadvantaged and people with fewer opportunities, as well as the once-to-be arts mediators.
- **How:** as how arts education is implemented, the usual division lies in formal, non-formal and informal learning environments. However approach (whether it is education in the arts or through arts), the motivation (whether it is obligatory or optional), the teaching method (centralised or free of will), financial questions, partnerships, used resources and different assessment types are also defining arts educational processes.

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<sup>1</sup> Read more: <http://unesdoc.unesco.org/images/0019/001907/190747E.pdf>

As it may be visible, arts education is such a broad concept that creating a general definition is rather unnecessary. Any definition might fail to include aspects which could be essential while preparing a comparative analysis of national features. However as such, the translation of the expression of *arts education* in Hungarian literature is an issue.

The first challenge appears with translating the concept of education which describes a two channelled knowledge transfer – teaching and learning. The everyday translation of education, *oktatás*, includes only the meaning of teaching therefore placing the context into a rather formal appearance. A similar concept is *nevelés* with a slightly more inclusive meaning. This understanding is closer to *nursing* or *raising up*, however still excludes the added value of the receivers. In this sense, *művelődés* may be the closest in definitions, as it does not focus only on knowledge transfer, but it also includes the receivers' perspective – it is more complex than education, it has the meaning of *cultivation*, it is a unified word for culture and education at once.

While considering the whole expression of arts education, it mainly appears in the context of the specific fields of arts (museum pedagogy, theatre pedagogy, music pedagogy, etc.), leaving out the general meaning and wording of arts education. And as visible from the above examples, the most commonly used expression is pedagogy which again does not exactly overlap with the meaning of education. Therefore while describing the Hungarian characteristics it is essential to keep in mind that general public still addresses educational issues from the perspective of only being a receiver not so much an active partner in learning processes.

## 2. POLITY, POLICY, POLITICS AND GOVERNANCE OF ARTS

### EDUCATION IN HUNGARY

#### 2.1. POLITY

AEMS definition: *Polity describes the institutional and constitutional frame of the state, the civil services, including norms and values constraining the actions of people. It is the available framework of the formal and informal “rules of the game”, the institutions that direct the behaviour of the political actors.*

Hungary was a loser in two world wars. With the demise of the historical multicultural Kingdom of Hungary after WWI, a truncated, fairly homogeneous state began a new course which after WWII took another bitter twist, by being drawn into the Soviet empire. Although after the 1956 uprising Hungary kept loosening its ties to Moscow, definite breach with totalitarian party state was brought about in 1989 only. Since then the country has been a parliamentary democracy, entering the European Union in 2004.

As a consequence of national mismanagement and the global crisis, the centre right Fidesz party won over two-thirds of the parliamentary seats at the last elections in 2010. The new government started a fundamental overhaul of the legal and administrative system of the country. The main alterations include a new constitution, a new taxation system, and a restructuring process of education, health, social and employment administration, with increasing centralisation in public administration.

This national re-organisation is, however, taking place under the circumstances of the economic crisis therefore all decisions are based on rationalisation and cost efficiency. Among others, a number of ministries were fused into the Ministry of Human Resources (*Emberi Erőforrások Minisztériuma*, EMMI), with one state secretariat in charge of the school system, another one for higher education and a third one for culture.

Historically Hungary had a four tier administrative system. Below the central government of the Kingdom of Hungary the only region enjoying autonomy was Croatia: even the formerly independent Transylvania was incorporated into the kingdom in 1848. The fundamental administrative unit was the *megye* (county), the construct established by the first king St Stephen after 1000. A lower level is *járás* (“Bezirk”), actually being re-established by the Fidesz government. At present there are 19 *megye-s*, 175 *járás-s* and about 3300 local governments.

Allocation of responsibilities has been in flux and search for the past decades. After the EU accession seven NUTS regions were created but their function is little more than participating in the planning and implementing the use of Structural Funds. The actual re-centralising moves deprive (or liberate) lower levels from a number of responsibilities, the final outcome of the process, however, is still to be seen.

With regard to the legislative background of arts education, the new constitution (officially named Fundamental Law) took over the relevant parts from the previous one, practically the general pledges to rights and obligations about education and culture. The constitution confirms

the notion of *közművelődés*: literally “public self-cultivation”, which covers local community culture, amateur arts and partly also life-long-learning. (The constitution does not help in the definition, its text adds rather to the confusion. Even to the Hungarian reader the context brings it close to education, which becomes complete with the usual faulty English translation into “public education”.)

It is in the law that regulates local governments’ obligations about *közművelődés* (Act 1997/CXL, regulating also museums and libraries), where there are references to arts education, besides legislation on the formal educational system. There is no comprehensive cultural law; the recently rewritten Performing Arts Law (Act 2008/ XCIX) has indirect indications to arts education, when listing the criteria for public subsidies of theatres and orchestras.

## **2.2. Politics**

AEMS definition: *Politics concerns the interactions between (collective) actors within a society on issues where actors (e.g. parties & organized interests) are negotiated. It covers the process of the policy setting, reflecting the interests, discourse, conflicts and co-operations of the actors.*

The position of arts education in Hungary still bears the impact by the communist legacy, which in principle, and to a certain degree also in practice, favoured the democratisation of culture. The maintenance of the large network of cultural houses, local units of *közművelődés* were (and are) scenes and agencies, among others, of out-of-school arts education. The political parties of both orientations keep endorsing this legacy: the socialists for obvious reason, and for the conservative parties due to the strong presence of national arts (folklore) in the activities of the houses of culture.

EU membership has no direct expectations or obligations in the field of culture, education, and thus in arts education. Yet because cultural operations are dependent of (at least in their hopes) EU funds, the strong emphasis on arts education among priorities of various European programmes, this external factor should be acknowledged, not independently of the general international trends in today’s culture.

Regardless of the above, and that value of arts education is usually and widely accepted and echoed by political powers, in their programmes, however, arts education rarely finds explicit emphasis.

The same applies to government programmes. Apart from rhetoric affirmation in strategic conceptions, arts education has not been a central priority of any of the past several administrations.

While the field of arts education is governed by the State Secretariat of Education, the scope of arts and cultural organisations are governed by the State Secretariat of Culture.

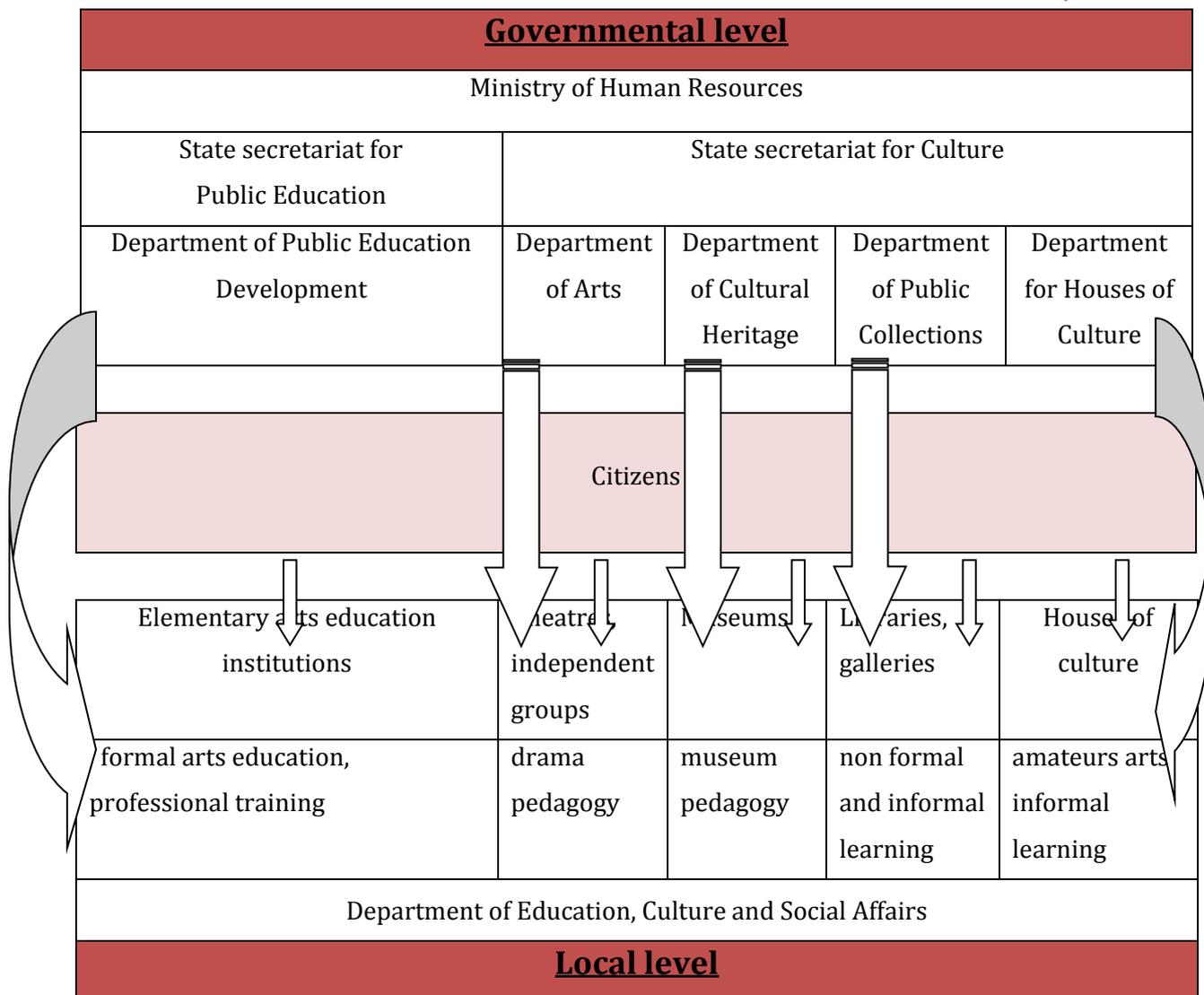


FIGURE 1: GOVERNANCE OF ARTS EDUCATION IN HUNGARY

### 2.3. Policies

**AEMS definition:** Policy is used to cover the concrete content, the aims and tasks of problem solving, programs and incentives as well as governmental papers that reflect the policy setting within the legislations for public cultural organisations. It covers the output and outcome facing arts.

As was stated before, high level conceptual documents that would act as terms of reference are rare in Hungary. Documents governing public cultural interventions on a more practical level but still with strategic perspective are also rare.

#### **Arts in public education**

To the understanding of the position of arts in the Hungarian public school system one has to go back several decades. A key personality of the early phases of communist (in the Hungarian parlance “socialist”) period was Zoltán Kodály (1882-1967). A composer of world fame, who kept his integrity in the years of extreme right rule and German occupation during the last years

of WWII, behaved similarly during the years of communist takeover. Although politically sovereign, Kodály availed of the omnipotence of the new power in realising his professional ideal of music education. Kodály focused on general education where he aimed at assuring to singing a position commensurate to other basic skills like maths or writing. After a number of pilot schools, by the end of the 1950s hundreds of primary schools picked up the Kodály method and were labelled as “Singing and Music General Schools” with somewhat elevated number of “singing” classes in the curriculum. Although Kodály cared little about professional music training, the network of special music schools also profited from the priority that music education enjoyed. Although with time the intensity of the movement lost momentum, the number of general schools specialising on the method has shrunk, together with the time for “singing” or arts in primary and secondary school curriculum, arts educations in Hungary is dominated by music.

Turning to the current school practice in primary schools (classes from 1 to 8), a minimum of one "Singing and music" lesson and one "Drawing" (including visual art history and practice) lesson a week is included in the curriculum. In 2001, a new obligatory subject called "Drama and dance" (performing arts in general) was introduced in primary and secondary schools as part of the new framework curricula. The minimum of 18 lessons a year (practically one lesson in every second week) is compulsory but schools may spend more hours on these subjects. Regarding the content, the 110/2012. (VI. 4.) government decree on National Basic Curriculum (*Nemzeti Alaptanterv*) is the fundamental policy paper. This curriculum provides a general framework and requirements for schools' local pedagogical programme.

Separate legal regulations control specialised arts educational institutions on primary level, classes from 1 to 8. Ministerial Decree 27/1998 on pedagogical programmes and requirements for elementary arts education describes detailed demands for local pedagogical art programmes along with the structure of departments and special requirements for all art forms (music, dance, arts and crafts, theatre and puppet theatre). Most of these schools are music institutions where pupils can develop their artistic skills in the major music art forms. These schools serve adults as well, who can attend courses and learn to play on instruments. The most talented students can apply for arts secondary schools (most of which again focused on music). Final secondary exam can be taken in several music paths (divided according to instruments) and the exam itself is a registered professional qualification accredited by the National Qualifications Register (*Országos Képzési Jegyzék, OKJ*).

The state is responsible for the maintenance of primary level arts educational institutions. Some arts educational institutions are maintained by business organisations, churches or NGO's having legal opportunity for receiving public funds. Finances, in general, are based on a normative (i.e. per capita) state support and on the contribution of students and their families (participation fee). The current normative support model is being transformed into a task financing model as of 2013.

Regarding the structure of education, the current reform means a transition from the Act LXXIX/1993 on Education to the Act CXC/2011 on National Public Education which was introduced on 1st September 2012. Technically both laws identify elementary arts institutions as arts educational schools with 5 main artistic fields as

- music,
- dance,
- fine arts,
- arts and crafts,
- theatre and puppet theatre.

### ***Policies on out-of-school arts education***

In recent years, both demand for and of arts education activities has considerably grown both among established cultural institutions and independent cultural initiatives. The increased level of social responsibility is a product of changes in values and the environment, which inspires organisations to seek additional functions and mission. In some cases the decrease of public attendance (or the fear from it) is a considerable driver, too. Furthermore, diminishing public resources also motivate cultural operations to look for new sources of income, which they can find through funding agencies that are prepared to supporting arts education. Such activity is done in the form of ad hoc outreach projects, or incorporated into the core activities. Museums, theatres, libraries, houses of culture and other organisations provide jobs for cultural organisers working on educational programmes. In a few cases arts education is the main feature of the organisation, especially drama pedagogy theatre groups, registered as art organisations (independent theatres), although primarily they provide educational services.

### **2.4. Governance**

AEMS definition: *Governance in the meaning of governing arts and cultural education throughout public and private actors, including the emergence of associations, foundations and grass-root organisation. Hereby we underline the usage of the term governance in its wider sense of the development and evolution of new actors and not focusing on (state) public governance structures.*

As was mentioned above with regard to the four tier administrative system, the supervision and financial charge of public cultural institutions is in motion. Museums and libraries that were earlier affiliated to counties are being shifted to the care of local municipal governments or the central government and some other reshuffling is also taking place.

Non-governmental organisations and foundations providing arts educational programmes usually do not receive governmental or municipal support, therefore their budget relies on project funding. The National Cultural Fund (NKA), supervised by the Minister of Human Resources is the most important in this regard. NKA provides funding for six different purposes:

- establishment, protection and spreading of cultural values;
- cultural events;
- support for participation;
- development and research on artistic creation, culture and cultural heritage;
- award giving to actors in cultural field;
- support for international membership fees.

Nine boards administer the distribution of support to applying organisations and persons. There is no special board for arts education. Several of the boards may, however, formulate related goals in their calls for proposals, especially the ones on performing arts, cultural festivals and *közművelődés* respectively.

The National Development Agency, which is in charge of administering the Structural Funds in Hungary plays an essential role in forming arts educational programmes. Under the guise of education (as culture did not figure among the eligible targets of the national framework programme) a great deal of arts educational programmes are supported, as out-of-school educational activities that contribute to the enhancement of growth and jobs. Beside sporadic cases in the operative programmes of the seven regions of the country, such projects are concentrated in the Social Renewal Operational Programme (TÁMOP) and Social Infrastructure Operational Programme (TIOP).

## 3. CULTURAL INSTITUTIONS

### 3.1. ARTS EDUCATION IN CULTURAL INSTITUTIONS

Arts education in cultural institutions is usually understood as arts programmes delivered in/at

- performing arts organisations (including educational drama and theatre),
- museums,
- libraries,
- houses of culture,
- festivals.

#### *Performing arts organisations*

The legal setting of performing arts (Act 2008/XCIX) was modified in 2011, introducing three categories of the organisations: national, outstanding and independent (the precise term for this latter is “applicational”, *pályázati*, i.e. organisations that can receive public funding by means of applying for funds). 24 performing arts organisations qualify as national, ranging from the State Opera House and the National Theatre to 10 symphony orchestras. The outstanding category comprises 40 theatres, 2 dance groups and 12 orchestras; all remaining performing art organisations are “independent”.

Performing art groups usually have a marketing and PR department developing educational programmes which is an advantage when being evaluated by the Performing Arts Office for sake of formulating proposals to the Minister concerning the budget.

The Hungarian Association for Drama Pedagogy (founded in 1988) incorporates companies aiming to

- make the methodology of drama in education available in schools and in general educational practice;
- promote children's and youth theatre activities;
- act as a representative on behalf of groups and people working in these areas.

Currently there are 13 drama pedagogy member groups (workshops) in different cities.

As a recent phenomenon, FÜGE, the association of independent cultural (mainly performing art) organisations has occupied a central role in the field of arts education, more precisely in classroom theatre. A private donor initiated a call for productions that can be performed in schools, the majority of which projects address social issues and challenges. Although at the beginning the initiator had professional theatres in mind, the main accent of the programme soon tilted towards the independent groups. After the successful launch in 2011, for the second edition in 2012 the number of candidate productions propelled to 137, challenging FÜGE, in charge of the administration of the selection. This attracted the attention of the NKA, the National Cultural Fund, and the third edition will be announced jointly in the course of 2013.

### ***Museums and heritage***

Since the 14th century, different kings' collections have saved intangible heritage, I. Mathias (1458-90) collected fine artworks for the first time in Hungarian History. Although under Turkish occupancy collections were dispersed and partly destroyed, several aristocrats seized the role of collection and preservation. During the Enlightenment Project, collections were assembled for educational purposes; the Hungarian National Museum was established in 1802 based on aristocrat Ferenc Széchenyi's collection. Today many cultural heritage sites, museums and archives collect and preserve cultural heritage. (See Table 1.)

Domain	Cultural institutions (subdomains)	Number (Year)
Cultural heritage	Cultural heritage sites (recognised)	11 (2009)
	Museums (organisations)	662 (2009)
	Archives (of public authorities)	85 (2009)
Visual arts	public art galleries / exhibition halls	ca. 700 (2009)
	Art academies (or universities)	6 (2009)

TABLE 1. COLLECTIONS BY DOMAINS AND SUB DOMAINS (SOURCE: KSH)

Nowadays the categorisation of museums as national, county or local level is under restructuring, which includes fusions which affect the actual number of museums, too. The total number of visitors annually is about 10 million, which roughly corresponds to the number of inhabitants of the country. (See Table 2.)

Year	Number of museums	Visits (million)	Visits per thousand inhabitants
1990	754	14.0	1 349
2000	812	9.9	987
2006	652	11.6	1 154
2008	666	10.2	1 014
2010	647	9.4	946

TABLE 2. MUSEUMS IN HUNGARY (SOURCE: KSH)

Educational activities of museums are usually coordinated by a cultural organiser who must have a degree in *közművelődés* or other humanities, supplemented with drama pedagogy or other relevant cultural degree. Museums on county level must employ staff for educational activities, but larger municipal museums also have a team for projects which are usually for educational purposes.

Museums, archives and heritage sites must be officially registered, while exhibition halls, rooms and art galleries can be opened unregistered therefore their numbers are just estimated based on professional organisations and associations' data.

As was mentioned above, in the frame of the seven-year national development plan for the use of Structural Funds contained a programme on the development of human and infrastructural conditions for museum pedagogy. A central educational unit has been established in the courses of which hundreds of people have already been enrolled. Museums can apply for funds to run programmes on their premises for visitors at large or in co-operation with schools. Although only a smaller part of these activities qualified as arts education (done in museums with artistic collection), a broader conception embraces cultural education also.

### ***Libraries***

By law, all self-governments must maintain a library or organise library services on the settlement by involving neighbouring libraries. In 2009 there were 3 587 libraries in Hungary and the documents (books in majority) lent were about 26,5 million. (See Table 3.)

The main library which collects all documents published in Hungary is the National Széchenyi Library. One can find central county libraries and specialised libraries as well. Libraries gathered significant role in adult education which is due to the introduction of electric/digital use of archives or to the use of digital info systems (web, e-mail). The most visited electronic libraries are Digital Literature Academy of Petőfi Literature Museum, and the National Digital Archive and Film Institute.

<b>Year</b>	<b>Number of public libraries</b>	<b>Units lent in public libraries (million)</b>
<b>1980</b>	4 915	40.7
<b>1990</b>	4 179	35.9
<b>2000</b>	3 132	34.5
<b>2006</b>	2 574	29.8
<b>2008</b>	3 327	26.3
<b>2010</b>	3 474	26.5

Source: Central Statistical Office.

*TABLE 3: LIBRARY STATISTICS, 1980-2010*

Arts educational activities of libraries are usually connected to literature or poetry. The most popular forms of arts programmes are summer camps (without accommodation), but libraries regularly organise authors' meetings and exhibitions since the venues (well constructed and maintained buildings) are usually suitable for that.

The public library system in Hungary is a major beneficiary of the Structural Funds in the 2007-2013 period. Hundreds of libraries (the figure may as well be the majority of the network) received financial support. This includes introducing new practices, up-to-date digital cataloguing, establishing cooperation with schools, reaching out to new groups of readers, extending customer services, undergoing total modernisation overhaul, which usually involves training of staff.

### ***Houses of culture***

Act 1997/CXL. on museums, public library services and *közművelődés* (see definition above) define the functions of cultural centres or houses of culture. A house of culture operates as a venue for non-formal arts learning, with flexibility and special arts learning opportunities. In fact, one of the main functions of houses of culture is to help amateur arts programmes on stage, including gala performances of pupils finishing elementary arts education school.

In villages and smaller towns centres for learning and cultural activities were created already before WWII under the name of “people’s house” (*népház*) which usually included a library. After the communist takeover, there were three main period in the history of houses of culture. At the beginning of the post war period, the centrally organised activities focused on the ideological re-education of masses. Later, in the reform period of the Kádár era *közművelődés* gradually turned towards satisfying the cultural and social demands of local communities. Still later folkloric activities grew stronger, which resulted in the appearance of the dance-house movement, revival of authentic folk dance in a contemporary setting. After the regime change *közművelődés* became somewhat ambivalent, due to its attachment to the previous regime, and having a low respect in the eyes of urban liberal intellectuals. By the end of the 1990s, however, the movement regained its strength which Act 1997/CXL expresses.

Nowadays cultural centres attract more visitors than any other type of cultural institution, more than half of the population visits a house or centre at least once in a year. A recent survey (2010) found that there are 3385 cultural centres in 3113 Hungarian settlements with less than 30 000 inhabitants. The approximately 4000 houses of culture (together with those located in larger cities) is a huge number to a country of this size.

The variety of institutions providing arts education services are usually and generally present in Hungary in almost every locality, however, civil initiatives and traditional cultural institutions are rather focused in larger cities.

The stable position of *közművelődés* gained expression also along the operation of the Structural Funds. Hundreds of houses of culture could get money for upgrading their facilities and also for running out-of-school and adult education programmes, including in arts education.

### ***Festivals***

Festivals are increasingly important actors of cultural life in Hungary. From the 1990s we have witnessed a festival boom. This gave birth to Sziget, a youth festival of European fame, whose feature is that from the outset music shows have been combined with a great variety of educational programmes. Another cult festival is the Valley of Arts in a few villages north of the Lake Balaton, where entertainment is similarly combined with education. A third example is the Bartók+ Opera Festival in Miskolc, which regularly organises listeners’ opera courses for the local citizens because opera was not regular in the city theatre.

A national festival registration and qualification system is in function. Qualification or rating involves visits by monitors who score the events along a template with 19 different dimensions. Arts education figures in one of the 19 aspects, the one that inquires about educational and informative functions in general.

	number of festivals	%
<b>1928</b>	1	0,3
<b>1931</b>	1	0,3
<b>1934</b>	1	0,3
<b>1938</b>	1	0,3
<b>1957</b>	1	0,3
<b>1959</b>	1	0,3
<b>1960-1970</b>	10	3,1
<b>1971-1980</b>	19	6,0
<b>1981-1990</b>	24	7,5
<b>1991-2000</b>	115	36,1
<b>2001-2005</b>	74	23,2
<b>2006</b>	14	4,4
<b>2007</b>	22	6,9
<b>2008</b>	21	6,6
<b>2009</b>	9	2,8
<b>2010</b>	5	1,6
<b>Total:</b>	<b>319</b>	<b>100</b>

Source: [www.fesztivalregisztracio.hu](http://www.fesztivalregisztracio.hu)

*TABLE 4. REGISTERED FESTIVALS BY THE YEAR OF ESTABLISHMENT*

### **3.2. COOPERATION BETWEEN CULTURAL INSTITUTIONS AND SCHOOLS**

Whatever existed before, it has been rendered insignificant after the great influx from the Structural Funds. The first such call to support co-operation between cultural institutions and schools was announced in 2009. This met such success (234 organisations reached about 224 000 children) that it was repeated on several occasions involving growing amounts. Somewhat ironically, due to the general guidelines of the European Social Fund, the main source of the resource, the educational feature had to be over-emphasised, which is why the programme ran as “Assisting out-of-classroom and free-time activities of educational institutions”, although the main applicants were (are) cultural organisations with co-operating schools as partners.

This generosity towards the cause reflects less a policy priority, than the acknowledgement of the absorption capacity of this kind of activities. With the increasing worries about exploiting the subsidy potential of the Structural Funds before the programme expires this is regarded a vital asset.

An important aspect of the programme is that besides museums, libraries and houses of culture other kinds of cultural organisations could benefit from EU support, particularly the arts. In

these projects cultural organisations pledge co-operation with selected schools for at least six consecutive school years. Forms of co-operation range from theme days to series of workshops and talent nurture. Including socially challenged schools is a must and a priority. EU contribution is about €23,3Mn.

A few examples from the completed projects:

- FÜGE, the federation of independent theatre groups held over 100 theatre pedagogy performances, in the majority interactive sessions. Some of these groups belong to the elite of the Hungarian theatre scene.
- The Cultural Centre in the city of Debrecen held 412 sessions of 101 kinds of programme reaching 2470 pupils in 5 schools scaling from kindergarten to secondary vocational school.
- The County Archive in Szolnok held history classes for primary and secondary school pupils.
- The Municipal Art Museum in the city of Győr has entered into co-operation with 10 schools. In two years 2659 children attended 114 sessions.
- The *Infotéka* project ran by the Bródy County and City Library (Heves, Eger) involved 16 schools were involved. In the 2010/2011 school year 10 500 pupils attended 588 events (trainings, workshops, lectures and presentations) in the libraries.

The fundamental achievement is that thousands of children, sometimes living in miserable environments, could be involved in activities that are connected to their school but at the same time represent a stimulating difference. Another important outcome is the establishment of working relationships between schools and cultural organisations, which is of great significance for both.

### **3.3. SPECIAL PROGRAMMES**

Special programmes as arts talent programmes are open for talented young people (National Talent Support Programme) but there are a lot of private bodies and NGO's providing arts lessons, arts camps, trainings, seminars. Events such as the World Days of Music, the Day of Open Heritage and white nights (Museums, Theatres, Libraries etc.), are becoming increasingly vigorous and public subsidy accorded to them is also becoming increasingly well planned. Public relations activity for these events is highly professional and their influence over the public is growing. The campaign for "local governments supporting libraries (museums, community culture)" has been successful and is expanding. By granting significant sums of money, the Minister acknowledges villages / towns which have recently allocated the largest sums of money for maintaining these services.

## 4. HUMAN RESOURCE EDUCATION AND TRAINING FOR ARTS

### EDUCATORS

#### 4.1. WORKFORCE IN THE ARTS EDUCATION SECTOR

The statistical schemes followed in Hungary do not identify arts education services, therefore the number of persons who carry out such activity in any status or any time frame can be established by way of surveys only.

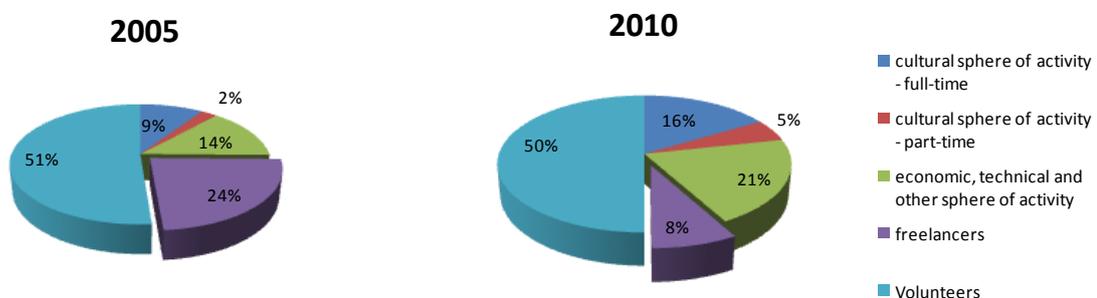
#### 4.2. EMPLOYMENT CONTRACTS AND ENVIRONMENT

People in the cultural sector can work in five forms:

- employment contract:
  - as public employees,
  - general employees,
- entrepreneurs (freelance workers commissioned for projects):
  - individual entrepreneurs (sole traders),
  - corporate entrepreneurs.

The classical options for fulltime and part-time contracts are available, however with service contracts art educators may be employed for a specific task or a specific period – which in the case of arts education is rather frequent. Flexibility is required in arts educational institutions which makes service contracts and the employment of freelancers rather popular.

According to a report of the Hungarian Central Statistical Office, in 2010 there were 9 613 employees in cultural institutions accompanied by 12 115 volunteers. Out of the employees (excluding volunteers), 43% had cultural sphere of activity and were dominantly employed as a full-time worker. Their work is supported by a huge number of freelancers, however, statistics show that just as the number of all employees, so the number of freelancers is dropping throughout the years. In 2005, within a total number of 17 842 employees (supported by 18 707 volunteers), 8 616 were freelancers, while in 2010, when half as much workers were employed in total, only 1 546 were entrepreneurs. (Figure 2.)



*FIGURE 2. PROPORTION OF EMPLOYEES IN CULTURAL INSTITUTIONS (KSH)*

In Hungary, the average gross salary was about 210 000 HUF (~735 EUR) in 2011, but people employed in the education sphere could earn only 103 766 HUF (~365 EUR), not much above

the minimum salary (93 000 HUF~325EUR). Social partnership functions relatively effectively on national level and on a large scale, e.g. between the government and civil employees - whereby they come to an agreement on improvements in working arrangements including productivity and increase of salaries. It is less so, or even non-existent, in cultural sub-sectors. Labour conditions of civil servants and civil employees are regulated by acts on civil service and on public finances. They contain detailed schedules and criteria of salaries and wages – with many direct references to cultural and artistic jobs. These are updated each year, in which the trade unions of the respective cultural sectors take an active part.

The government is aiming to re-establish employment relationships involving social security payments and related obligations in cases, where these were concealed by recurring contracts with self-employed individuals. In a number of public cultural institutions a two-tier salary system operates with some artists or operators on full time contracts, albeit at a very low salary, while others are self-employed and able to generate higher earnings in a variety of ways.

There are some provisions in the pensions system to permit performers to retire early, e.g. dancers and some other performing artists under certain circumstances. There are no specific provisions concerning the involvement of volunteers which are relevant to culture. However, after lengthy preparations, Act LXXXVIII/2005 was passed and created the necessary legal environment and protection for public voluntary work.

#### **4.3. CARRIERS IN THE SECTOR**

There are not many opportunities for arts educators to go along a successful carrier path. Their opportunities lie in further higher education by receiving master's and PHD degree, however the sector is still isolated from international cooperation leaving Hungarian educators with fewer opportunities to proceed.

Concerning the salary, civil employees are classified into 10 categories from A to J depending on the level of education but salaries are also dependent on the sum of years at work. There is a complex multiplier with which the minimum salary can be multiplied shows the amount of gross salary of a person.

#### **4.4. TRAINING AND QUALIFICATION OF MEDIATORS/PROFESSIONALS**

Regarding the primary and secondary education system teachers must have a diploma in arts. On primary level (6-10 years) ordinary teachers with diploma from a teacher training school can teach arts subjects as all other subjects. From the next primary level (10-14 years) teachers of arts subjects must have a teacher training college or university diploma in singing and music or visual arts. On secondary level every teacher must have a university diploma in arts. Teachers cannot teach drama with ordinary teacher training diploma or university diploma in arts, they must be trained for the drama, too. These measures are based on reforms in teacher training. The following certificates are now available:

- drama teacher (Decree 8/1998, XII. 1 of the Ministry of Education);
- game and leisure time teacher (Decree 25/1999., VII.6 of the Ministry of Education); and
- dance and drama teacher (Decree 20/1999., IV. 21 of the Ministry of Education).

Professionals working in cultural institutions usually graduated on university or college level in the arts higher education, or at least trained for the specific field of arts. Regarding arts education institutions DLA or PhD degree is not a general expectation for being arts teacher, but

diploma in the field of arts to be taught is a must. If there is no higher education providing diploma in a specific field (e.g. popular arts and other post-modern arts) a finished training (the training must be registered by the National Qualifications' Register (*Országos Képzési Jegyzék*, OKJ).) can be also accepted.

All other non-formal education forms involve teachers from the field on the basis of experience and teaching methods not by the diploma. Notwithstanding, there is a structure of arts courses and trainings registered in the OKJ. People can get such certificate by secondary education or in independent adult education forms (lifelong learning). The field of the arts courses is quite diverse: from playing different instruments to folk arts crafts, from teaching drama to be instructor.

Mediators (animators, cultural managers, to an important degree meant to run the houses of culture) usually have a university or college degree. Labels of majors were frequently changed in the last 20 years by the Academy of Sciences:

- Before 1989 all mediators received diploma in *közművelődés*, which bore the rather outmoded name of *népművelés* "cultivating the people",
- in the mid 1990's it was changed to cultural and adult education manager,
- after 2000 people have become cultural organisers,
- but recently it is called diploma in cultural mediation.

It has to be pointed out, though, that currently the education of cultural organisers is not an independent course on universities. Cultural managers are educated under a specification of andragogy BA course throughout a one-year-long curriculum while also being trained in the first two years on human resource management, adult education theories and other topics remotely connected to cultural management. Cultural mediation is an MA course based on andragogy degree; however pedagogues, psychologists, human resource managers from economic studies, sociologists, political scientists, informatics librarians and cultural anthropologists are also accepted.

## 5. EVIDENCE, STATISTICS AND FINANCIAL RESOURCES

### 5.1. STATISTICS

Statistics are systematically collected on formal arts education institutions only. Detailed tables on basic music and arts schools can be prepared by using the last educational statistics on season 2009/10.

Basic institutions of music and arts	State maintained			Maintained by church	Other (NGO, private etc.)	TOTAL
	local	regional	central			
Number of institutions	470	21	3	36	198	<b>728</b>
Number of school-sites	1 089	115	3	91	1 346	<b>2 644</b>
Number of teachers	5 619	550	30	256	2 192	<b>8 647</b>
Number of students	126 142	10 383	1 329	7 691	99 984	<b>245 799</b>
Number of other employees	785	86	3	48	489	<b>1 411</b>

(Source: NEFMI Oktatási Statisztika 2009/10, own table)

TABLE 5. STATISTICS ON BASIC EDUCATION OF MUSIC AND ARTS IN HUNGARY

Socio-cultural institutions (the members of the *közművelődés* network) are rather diverse and complex organisations. Their statistics are collected by the ministry responsible for culture. The latest cumulative figures are dated from 2003, when the equivalent of somewhat less than 100 million EUR was spent on houses of culture and resulted in the involvement of more than half a million people with cultural activities, of which 180 000 was participating in art groups.

Socio-cultural institutions (houses of culture)	State maintained by local government	Maintained by foundations and NGO's	Other (work place etc.)	TOTAL
Number of institutions (2003)	2 681	1 003	67	<b>3 751</b>
Number of employees	-	-	-	<b>15 890</b>

Houses of culture	Arts groups	Clubs	Courses	TOTAL
Number of forms	9 279	8 822	6 245	24 346
Participants	180 000	310 835	146 883	637 718

(Source: NEFMI Kulturális Statisztika 2003, own table)

TABLE 6. STATISTICS ON CULTURAL PARTICIPATION IN HUNGARY

To conclude these statistics, annually some 250 000 students were participating in formal arts education and some 180 000 people participated in amateur arts groups (arts, folk arts and crafts) on regular basis.

Collecting statistical information on the educational activities carried out in theatres, museums, libraries, cinemas and other cultural institutions has not yet taken place.

### **5.2. Governmental budgets**

No valuable data is available currently.

### **5.3. Research on arts and cultural education**

Arts education is a constituent of the curricula in a number of higher education institutions. There is a considerably amount of publications on various aspects, nevertheless no major comprehensive research has been made on arts education lately.

In one subject, concerning the impact of educational theatre and drama, Hungarians are in the centre of an international project executed with EU support. In the frame of DICE – Drama Improves Key Competences in Education – large scale empirical survey was administered in twelve countries to measure the effects of participation in educational drama on performance in other fields of education.



## ANNEX 6

# Report Phase One of Spain (p. 18)





## ARTS EDUCATION MONITORING SYSTEM (AEMS)

National report: Spain

March 2012

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## 0. Background

The Arts Education Monitoring System (AEMS), a project initiated by EDUCULT – Denken und Handeln im Kulturbereich and supported by the European Commission in the context of the Culture Programme (2007-13), aims to set up and sustainably implement a European structural tool that will make national European data on the resource input in arts education comparable and accessible to stakeholders – culture and education policy makers, practitioners and researchers. In addition to the coordinating organisation, it involves partners in Germany, Hungary, Spain and the UK. AEMS is implemented between 2011 and 2012. The project builds on the results of the ‘European Arts Education Fact-Finding Mission’ which several European organisations carried out in 2010, with a view to identifying existing information sources on arts education in their respective countries.

In the context of the project, ‘arts and cultural education’ is understood as a professional process within a cultural organisation with the aim of educating a specific target group or person in and about the arts. It should be distinguished from, inter alia, marketing and audience development. In this framework, cultural institutions are understood in a broad sense and may include artists and other types of organisations insofar as they play an important role in individual countries.

AEMS is particularly concerned with the resources which are devoted to arts and cultural education within cultural organisations (rather than schools), including funding, staff, organisations, policies, programmes and other support services (e.g. training, networking, etc.). In order to facilitate the contextualisation of data and potential comparability, an effort is made to collect information concerning the institutional, political and policy levels, as well as the governance model relevant to each country. A combination of quantitative and qualitative data is considered necessary in this respect.

The present document has been prepared by AEMS’ partner Interarts and collects evidence for Spain, on the basis of the common grid developed by project partners in late 2011. The document builds on Interarts’ previous research in the context of the ‘European Arts Education Fact-Finding Mission’ carried out in September 2010, which has been updated and broadened to respond to the remit of the present project. As agreed by project partners, the research addresses the following issues:

- ▶ Institutional context: polity, policy, politics, governance.
- ▶ Cultural institutions for the implementation of arts and cultural education (infrastructure).
- ▶ Human resource education and training for arts educators.
- ▶ Evidence, statistics and financial resources

This report has been prepared in February and March 2012, with a view to the AEMS’ partner meeting to be held in Budapest on 12-13 March. Evidence in some areas, particularly as regards human resource education and training, will be complemented in the next phases of the research project. On the other hand, gaps in data availability identified when drawing this report may inspire subsequent activities in the context of the AEMS, such as stakeholders’ seminars.

## 1. Institutional context

### 1.1. Education and culture in Spain: a 'polity' approach

Following the end of Franco's dictatorship in the mid-1970s, Spain adopted a quasi-federal model, as established in 1978's Constitution. The text aimed to decentralise competencies, in order particularly to respond to the demands from minority cultures (particularly those in Catalonia / Valencia / Balearic Islands and in the Basque Country / Navarra, as well as in Galicia). Yet in order to prevent further tensions with other regions, both the Constitution itself and its interpretation within the Spanish Parliament and in the Constitutional Court have tended to grant the same degree of competence to all 17 regions (*Comunidades autónomas* or 'self-governing communities').<sup>1</sup>

Competences in the fields of education and culture are largely decentralised to regional and local authorities.

In the field of **education**, pursuant to provisions laid down in the Constitution, the regional Statutes of Autonomy and a range of acts on education, the central government is entrusted with the design and implementation of the general guidelines on educational policy, vocational training and universities. This is aimed at ensuring the homogeneity and basic unity of the education system and at guaranteeing conditions of equality in the exercise of basic educational rights as laid down in the Constitution.

On the other hand, self-governing communities are in charge of the legislative development and the management of education in their region. They have regulatory powers for the development of state rules and the regulation of non-basic elements or aspects of the education system, as well as executive administrative powers for the implementation of the system in their respective regions, with the exception of those reserved to the state.<sup>2</sup>

Data for 2005 shows that central government was responsible for 11.9% of all public expenditure in the field of education, whereas regional and local authorities accounted for 83.2% and 4.9% respectively, which shows the high degree of decentralisation in this field.<sup>3</sup>

In the field of **culture**, the Constitution indicates that self-governing communities may assume competences over most areas related to culture, including handicrafts; museums, libraries, music conservatories and monuments of regional interest; the promotion of culture and research and, where applicable, the teaching of regional languages. The same principle applies to other related fields, such as the promotion and planning of tourism within regional communities' territorial area.

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<sup>1</sup> The two North African enclaves of Ceuta and Melilla, bordering Morocco, are 'ciudades autónomas' (*self-governing cities*) but have a different role in the constitutional context.

<sup>2</sup> Cf the European Commission Eurydice's *Eurypedia European Encyclopedia on National Education Systems*, update 2011. Available at [https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Spain:Administration\\_and\\_Governance\\_at\\_CentraC\\_and/or\\_Regional\\_Level](https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Spain:Administration_and_Governance_at_CentraC_and/or_Regional_Level).

<sup>3</sup> European Commission, *Organisation of the education system in Spain 2008/09* (Brussels: Education, Audiovisual & Culture Executive Agency, 2009), Eurydice programme, p. 64.

On the other hand, the state retains 'exclusive competences' in areas such the protection of Spain's cultural and artistic heritage and national monuments against exportation and spoliation; state-owned museums, libraries and archives (which may however be managed by regional authorities); and international relations, including in the cultural field. The Constitution also indicates that '*[without prejudice to the competences that may be assumed by the self-governing communities, the State shall consider the promotion of culture a duty and an essential function and shall facilitate cultural communication*' among the regions, in cooperation with them.<sup>4</sup> In practice, this has meant that central, regional and local governments all intervene in the cultural field, to varying degree.

In the case of local authorities, whereas the Constitution does not include an explicit identification of its competences, it has been understood that they should aim to respond to citizens' demands and aspirations. This has meant that, in practice, local authorities (including villages, towns and cities, as well as provinces, insular councils and other types of local councils – some of the latter not existing in all regions) have acquired a major role in the cultural field, including in the management of cultural facilities (museums, libraries, archives, theatres, auditoriums and concert halls, etc.), the organisation of activities (festivals, regular programmes in music and the performing arts, exhibitions, contests, etc.) as well as arts education and training.

Data for 2008 concerning public expenditure in the field of culture indicates that the central government's share amounted to 15.1%, whereas regional and local authorities were the source of 29.9% and 54.9% of public cultural funding respectively.<sup>5</sup>

Whereas figures have only slightly varied over recent years, it is worth noting that the present financial context may lead to more relevant changes in the near future. Following a reduction in the main funding sources (local and regional taxation, state transfers, etc.) and the impending need to reduce public debt at all governmental levels, both local and regional authorities are reviewing their major areas of expenditure and are likely to reduce their efforts in a range of fields, including culture. This may ultimately lead to a slight re-balancing of the respective roles, with central government increasing its share in overall public funding. It is also likely that self-governing communities will adopt rather divergent positions in this respect – whereas some see cultural and educational policy as core areas of competence (this being particularly the case of those with minority languages and cultures), others may be willing to return powers in certain areas to the central government, as opposed to the more traditional approach of seeking to increase competences which had been pursued in recent decades.

Finally, it is worth mentioning that following national elections in November 2011 which led to a change in the parliamentary majority, the new government decided to reduce the number of ministries and entrust cultural policy to a newly-formed Ministry of Education, Culture and Sports (*Ministerio de Educación, Cultura y Deporte*, MECD). Whereas a specific Ministry of Culture had existed under Socialist governments between 2004 and 2011, this step implied a return to the approach adopted by previous conservative governments (People's Party) between 1996 and 2004. Within MECD, a State Secretariat for Culture exists.

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<sup>4</sup> This quote from Article 149 (2) and other references are taken from the English version of the Spanish Constitution (1978) available at [http://www.senado.es/constitu\\_i/indices/consti\\_ing.pdf](http://www.senado.es/constitu_i/indices/consti_ing.pdf).

<sup>5</sup> Anna Villarroya, "Spain", in Council of Europe / ERICarts, *Compendium of Cultural Policies and Trends in Europe*, 13<sup>th</sup> edition (2012), p. E-55. Available at [www.culturalpolicies.net](http://www.culturalpolicies.net).

The need for a specific Ministry of Culture has often been a subject of debate – some regional governments and parties (e.g. Catalan nationalist parties) contend that since central government has limited responsibilities for culture, there is no need for a specific Ministry in this field, and a similar position is held by liberal groups, the latter being probably one major influential factor in the current government's stance. On the other hand, culture professionals generally view the existence of a specific Ministry as an affirmation of the importance given to culture within national politics – in this respect, recent changes have met with some public discussions and a number of articles in leading newspapers.

## 1.2. Arts education in Spain at policy level

An official definition of 'arts education' (*enseñanzas artísticas*) is provided by the Organic Law on Education of 2006, which indicates that '*arts education aims to provide students with high-quality artistic tuition and to guarantee that future professionals in the fields of music, dance, drama, the plastic arts and design are adequately trained.*'<sup>6</sup> Given that this definition encompasses both school education and professional training, the text goes on to say that '*[arts] education includes the following:*

- a) *Tuition of music and dance in schools.*
- b) *Professional arts education, that is the professional education of music and dance and the middle and higher education degrees in the plastic arts and design.*
- c) *Higher arts education, that is higher education in music and dance, drama education, training in the field of heritage preservation and restoration, higher education in the field of design and higher education in the plastic arts, which includes higher education in ceramics and glassworks.*<sup>7</sup>

The references to heritage in this definition show that, beyond the domain of the 'arts', a broad notion of 'arts education' prevails in this context – one which, however, appears to retain a rather traditional view of 'culture' (as in the arts and heritage) and to include most arts disciplines. As opposed to other EU member states, there is little evidence of 'media education' or 'creative education' entering the school curricula.<sup>8</sup> On the other hand, the inclusion of *key competences* in the curriculum has led to a strengthening of programmes supporting learning and reading in recent years. In vocational training, some initiatives aimed at innovation, creativity and entrepreneurship are currently being introduced as well.<sup>9</sup>

Some elements connected to the broader definitions of culture (as in 'intercultural education') have increasingly entered the discourse, although this is taking place within the professional field, in teacher training and academic contributions, rather in official policy documents.

<sup>6</sup> Ley Orgánica 2/2006, de 3 de mayo, de Educación, Article 45.1. Our own translation.

<sup>7</sup> Ibidem, Article 45.2. Our own translation.

<sup>8</sup> The Education Law passed in Catalonia in 2009 does include some references to '*the promotion of artistic sensitivity and creativity*' and the aim to '*enable students to analyse media critically and to use the new technologies.*' Llei 12/2009, del 10 de juliol, d'Educació. Our own translation.

<sup>9</sup> Eurydice (2011),

[https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Spain:Enhancing\\_Creativity\\_and\\_Innovation,\\_Including\\_Entrepreneurship,\\_at\\_all\\_Levels\\_of\\_Education\\_and\\_Training](https://webgate.ec.europa.eu/fpfis/mwikis/eurydice/index.php/Spain:Enhancing_Creativity_and_Innovation,_Including_Entrepreneurship,_at_all_Levels_of_Education_and_Training)

There is little evidence that cultural and artistic education, including the promotion of educational programmes in cultural organisations, has been addressed as a policy priority at national level. Where developments in this field exist, it is most often at the initiative of specific cultural or educational institutions as well as the local and regional authorities that support them.

It is also worth mentioning that different regions may have followed separate courses in this field. Connections between cultural and educational policies may be stronger in some regions than others – as seemingly indicated by the fact that, at last count, 6 of 17 self-governing communities had ministerial departments holding joint responsibilities for both culture and education.<sup>10</sup> This appears to be a trend on the rise (up from 4 regions in 2010), following governmental changes in several regions in 2011 and in the context of a reduction in the number of ministerial departments at different administrative levels – as explained above, the same decision was taken by the new conservative government when taking office at national level in late 2011.

### **1.3. Education and culture in Spain: their place in politics**

Educational and cultural policies in Spain show very different trends as regards their importance in broader political debates. Whilst culture has seldom been an element of contention between the main political parties (different views on whether a specific Ministry of Culture should exist and some discussions on authors' rights and Internet access notwithstanding), education may well be one of the areas in which clearer dividing lines have been set.

This is proven particularly by the fact that major Education Laws have been enacted by successive national governments in 1990, 2002 and 2006. Following the most recent change in government, it is likely that either a new Law or major amendments to the current Law will be introduced in the course of the current governmental term. Conflictive issues tend to include the place of religion and citizenship values in school curricula, the powers granted to school principals as 'public authorities' and the balance between public and private schools in funding policies, among others. However, this has limited impact on areas relevant to arts education.

It is worth noting that, even though competences in the field of education are largely decentralised at regional level, the major political debates in this field take place at national level, partly because framework legislation is drawn by central government and partly because this has been established as a regular issue of political confrontation on the national scene, which also involves segments of the media and some lobbying groups.

### **1.4. Governance of arts education in Spain**

As explained above, arts education has seldom been a priority issue within policy discussions, but this does not mean that experience in this field does not exist. The cultural sector in Spain operates in a more informal fashion than in other EU member states, with private and non-profit organisations representing very relevant agents in cultural provision and cultural participation and a recognisable lack of all-embracing policy discourses and notions at state level. Therefore, the relative fragility of the

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<sup>10</sup> Anna Villarroya (2012), pp. E-9 and E-10.

official discourse on ‘arts education’ and other related concepts does not necessarily mean that programmes or projects do not exist in these fields. However, it renders an analysis more difficult.

Two types of private agents should be particularly noted:

- ▶ Grassroots associations, platforms and collectives, which have traditionally been instrumental in areas such as folk culture at local level and increasingly also in other fields such as cultural participation and the organisation of events, including some of an educational nature.
- ▶ Private foundations linked to savings banks (e.g. ‘la Caixa’, CajaMadrid / Bankia, Catalunya Caixa), which own several cultural facilities and some heritage sites and have developed innovative arts education programmes both in these venues and as outreach initiatives.

It is worth mentioning that the current economic context is also having an effect on these actors. On the one hand, cultural associations may suffer as a result of the reduction in public funding for cultural, youth and educational programmes. On the other hand, intense restructuring of the financial sector has meant that traditional savings banks, which were legally obliged to devote a share of their benefits to social programmes, including cultural and educational activities, have now become standard banks, with more limited social duties. Whereas some of the main actors in this field have expressed an aim to retain their social goals, it is likely that a reduction in their overall social expenditure, or at least an internal restructuring which may involve increasing health or social inclusion programmes at the expense of cultural activities, become visible in the next few years.

Given that it is difficult to measure the relative weight of individual actors in the provision of arts education activities, a short, qualitative outline of the distribution of roles among the institutions and bodies involved in arts education in Spain is presented hereafter.<sup>11</sup>

**Table 1: Structures of provision, funding and support to arts education in Spain**

At national level, 2012

Structures of provision	Funding and support structures				
	National government	Regional governments	Local governments	Private bodies	Other
<b>In-school arts education (formal)</b>	Framework legislation and minor funding	Funding and core legislation; ownership of most public centres; contracting of staff.	Minor funding; ownership of some public centres.	Ownership of private centres.	Families: partial funding in some private schools
<b>Extra-curricular arts education (non-formal)</b>	-	Funding and core legislation	Funding and support services	-	Families: partial funding

<sup>11</sup> A similar table was originally produced by Interarts in the context of the Arts Education Fact-Finding Mission in 2010. It has been adapted and updated for the AEMS.

<b>Vocational arts training</b>	Framework legislation and minor funding	Funding and core legislation; ownership of most public centres.	Minor funding; ownership of some public centres.	-	Families: partial funding
<b>Specialised arts education (music, dance schools, etc.)</b>	-	Funding and core legislation	Minor funding	Funding of some centres	Families: partial funding
<b>Non-profit organisations in education and culture</b>	-	Legislation, minor funding	Funding of some activities (project-based)	Initiation of activities and bodies; funding	Families and users: partial funding
<b>Cultural institutions developing educational programmes</b>	Framework legislation, core funding of national organisations; occasional funding of others (project-based)	Core legislation; core funding of regional public organisations; occasional funding of others (project-based)	Core funding of local public organisations; also funding of other organisations and activities	Occasional funding; ownership of some venues; design of projects	Families and users: partial funding
<b>Source:</b> our own elaboration					

## 2. Cultural institutions for the implementation of arts and cultural education

This chapter presents statistical data regarding the infrastructure devoted to arts and cultural education in Spain, on the basis of existing publications. As will be seen, data only exist in some sectors and may only be available at regional level in some cases. More information about the availability of statistical data and gaps in this field will be presented in chapter 4.

### 2.1. Cultural institutions

#### 2.1.1. Museums and collections

Museums and art collections are the field in which more detailed evidence of the availability of arts education programmes at national level has been found. In particular, Museum Statistics are regularly published jointly by the MECD (formerly by the Ministry of Culture) and Spain's National Statistics Institute (*Instituto Nacional de Estadística*, INE). Information is collected via a survey to over 1400 museums across Spain, in cooperation with regional governments and the authorities of autonomous cities.

On the basis of the annual statistics for 2010, the following data can be highlighted:

- ▶ 52.9% of all museums surveyed carried out educational activities aimed at specific target groups (e.g. families, children, people with disabilities, elderly people, ethnic minorities, etc.). This type of activities were by far the most regular additional activity implemented by museums, followed by courses and seminars (33%) and conferences (31%).
- ▶ Broad disparities existed as per the share of museums carrying out educational activities in different regions: 83% of museums in Catalonia and 79% of those in the Basque Country did so, as opposed to only 28% of museums in the Valencia region, 37% of museums in Castilla-León and 41% in Castilla-La Mancha.
- ▶ One of the factors explaining disparities may be the size of towns: 70% of museums in cities with over 100,000 inhabitants carried out educational activities, as opposed to 33% of museums in towns with less than 2000 inhabitants.
- ▶ The type of museums may also serve to explain an involvement in these activities, although differences here are less marked: 65% of science and technology museums and 62% of contemporary art museums had educational activities, whereas only 38% of fine art museums included this type of programmes.
- ▶ Children were by far the main target group of educational programmes: almost 81% of museums carrying out educational activities identified children as one key beneficiary. They were followed by 'other groups' (51%), elderly people (38%), families (34%), people with disabilities (24%) and ethnic minorities (10%).<sup>12</sup>

At regional level, the Government of Catalonia commissioned a statistical research study on art collections in 2007, which focused on galleries and art collections which could not be considered museums under the Museums Act.<sup>13</sup> The resulting report indicated that:

- ▶ 77% of 228 collections provided some type of educational programme, and that scarce differences existed between public- and privately-held collections (75% of 97 public collections had educational programmes, as opposed to 78% of 131 private collections).
- ▶ Guided visits were by far the most widespread type of activity (93%), whereas other types of guided activities were provided by 37% of collections, and libraries and archives were proposed as educational activities by 33% of the collections surveyed.
- ▶ 46 collections (20% of the total collections surveyed) published some educational materials in the course of 2007.

### 2.1.2. Performing arts and music

Data describing the availability of cultural education programmes in the fields of theatre, dance, circus and music has only been identified at regional level, via the statistics compiled by the Government of Catalonia. Surveys developed in this context tend to establish a distinction between events aimed at

<sup>12</sup> Ministerio de Cultura, *Estadísticas de museos y colecciones museográficas 2010* (Madrid: Ministerio de Cultura, 2011); available at [www.mcu.es](http://www.mcu.es)

<sup>13</sup> Most collections in this survey were of an ethnographic, archaeological or artistic nature. ICC Consultors Culturals, *Estadística de col·leccions de Catalunya. 2007* (Barcelona: Departament de Cultura i Mitjans de Comunicació, 2009).

family audiences (which could somehow be understood as 'educational activities') and other types of events.

An annual survey was distributed over several years among venues across Catalonia, which were asked to describe the activities carried out over the previous year. Statistics for 2009 indicated the following:<sup>14</sup>

- ▶ 26% of the performing arts and music shows presented in Catalonian theatres in 2009 (1062 out of 4056 activities) were aimed at family audiences. When only performing arts shows (i.e. theatre, dance and circus) are taken into account, the figure rose to 31% (913 out of 2907 events).
- ▶ In terms of individual events, only 23% (3,454 out of 15,300 events) were aimed at family audiences.<sup>15</sup>
- ▶ Family events accounted for 17% of total audiences to performing arts and music events held in Catalonian theatres in 2009 (619,000 attendees, out of 3,689,000 in total). When only performing arts events are considered, the figure rises slightly to 18% (569,000 out of 3,132,000).
- ▶ However, family events accounted for under 6% of the box-office income of theatres in Catalonia (EUR 4.5m, out of EUR 81.2m), thus indicating that ticket prices are below the overall average and that a certain share of events may be held for free.

Separate statistics exist for performing arts companies in Catalonia, on the basis of another annual survey. Interestingly, the percentage of companies presenting events aimed at family audiences is sensibly higher, according to 2008 data:

- ▶ 54% of the shows presented by performing arts companies (514 out of 958) were aimed at family audiences. The figure rises to 60% when only theatre companies are considered and to 74% in the case of circus companies. On the other hand, only 21% of events presented by dance companies were aimed at family audiences.
- ▶ 60% of the individual events performed by companies (11,780 out of 19,686 individual events) were aimed at family audiences.<sup>16</sup>
- ▶ When asked to provide further details, companies indicated that 55% of their 'family' performances were attended by school groups (6,467 out of 11,780), whereas 43% were aimed at proper family groups (5,017), 1.6% were commercial and 0.9% were done in the context of private parties. In the case of theatre companies, 60% of performances were made for school groups and 37% for family groups. When circus companies are considered, 27% of events were aimed at school groups and

<sup>14</sup> Departament de Cultura, *Estadística d'arts escèniques. 2006-2009. Sales de teatre, dansa i circ. Estadístiques culturals de Catalunya* (Barcelona: Departament de Cultura, 2011).

<sup>15</sup> In the previous paragraph, 'shows' refers to events which are counted only once even if they are presented on several occasions within one same venue. In this paragraph, each single performance of one event is counted individually. The fact that the percentage of family events is lower than that of family shows appears to indicate that family shows have shorter runs in venues than events aimed at other audiences.

<sup>16</sup> As above, the difference between shows which are presented more than once and individual events should be noted. The fact that the number of performances by companies based in Catalonia is far higher than the events described by venues may be due both to methodological factors (i.e. some events, particularly for children and families, may take place in public spaces, schools and informal venues which are not the object of the government's survey) and to broader national and international touring (i.e. Catalan companies including in their surveys data corresponding to performances outside Catalonia).

72% at families. In the case of dance companies, their educational activities were aimed mostly at schools (62%), with families accounting for 37% of performances only.<sup>17</sup>

## 2.2. Other civil organisations

A survey of cultural foundations was carried out in Catalonia in 2008, which addressed their types of activities and internal organisation. Based on previous data, the report argued that 46% of Catalan foundations included education as one of their major aims, whereas 45% mentioned culture, these being by far the main areas of foundations' activities.<sup>18</sup>

When cultural foundations were examined specifically, roughly 60% of 209 foundations carried out activities in fields outside culture – this included 74 foundations (35%) which carried out educational activities.

Cultural foundations were involved in different artforms and cultural disciplines, including heritage protection (47% or 99 out of 209 organisations), visual arts (37%) and music and the performing arts (37%), among others.

## 2.3. Cooperation between cultural institutions and schools

No evidence has been found of data addressing the collaboration between cultural institutions in schools. As noted above, performing arts companies attest to school groups being one regular audience in their educational activities. However, mid- or long-term partnerships between artists or creative groups and schools are rarely implemented in Spain, although a number of pilot projects have been set up and may be on the increase (e.g. A Bao A Qu's *In residence* project in a number of secondary schools in Barcelona<sup>19</sup>). On the other hand, artists and other creative practitioners (e.g. painting or music teachers) may be contracted by educational centres in the context of their out-of-school activities, but specific data do not appear to exist in this field.

## 2.4. Special programmes

No major policy initiatives have been implemented in Spain to foster the design of educational programmes in cultural organisations in recent years. Rather than the effect of policy priorities, it seems that often it is the leadership within individual organisations that may be conducive to the design and implementation of innovative programmes in the field of cultural education. Relevant initiatives in this field, among many others, include L'Auditori Educa in Barcelona, Thyssen-

<sup>17</sup> The subject of this survey included companies with at least 3 years of professional experience, which had at least 5 paid performances in 2008 (in the case of theatre and dance) or at least 15 paid performances on the same year (in the case of circus companies). Departament de Cultura, *Estadística d'arts escèniques. 2005-2008. Companyies de teatre, dansa i circ. Estadístiques culturals de Catalunya* (Barcelona: Departament de Cultura, 2011), introductory volume and sectorial annexes.

<sup>18</sup> More than one answer was possible. See GAPS Estudis i Sistemes d'Informació, *Estadística de Fundacions Culturals a Catalunya 2008* (Barcelona: Departament de Cultura i Mitjans de Comunicació, 2009).

<sup>19</sup> See <http://www.a-abaoaqu.org/projecte/en-residencia>.

Bornemisza Museum's Educathysen in Madrid and Caixaforum's educational programmes in several large and mid-sized cities.<sup>20</sup>

### 3. Human resource education and training for arts educators

This chapter aims to present information concerning the human resources devoted to cultural education in Spain. In general terms, specific data in this field is scarce, and only broad estimations in certain areas have been possible.

This chapter will be further developed, insofar as possible, in the following phases of the AEMS.

#### 3.1. Workforce in the sector quantities

An initial attempt to depict the economic impact of the cultural sector in Spain has been made with the publication of the *Satellite Accounts of Culture* on behalf of the Ministry of Culture (now MECD) since 2010. The Satellite Accounts aim to estimate the global impact of the productive activities belonging to the cultural and creative sectors, on the basis of the statistical classification of economic activities.

Interestingly, the publications in this recent series adopt a model based on the notion of the 'cultural value chain', one of the phases of which relates to educational activities (the others being creation and production; reproduction; and dissemination, distribution, promotion and regulation). This could provide an initial approximation to the relevance of arts education in terms of staffing (input) and economic impact (output/outcome), although the data available seems to indicate that the focus lies more on arts education in educational institutions (i.e. arts teachers in primary and secondary education) than on the provision of educational activities within cultural institutions. In fact, it is likely that staff working in educational programmes within certain cultural institutions may be classified under another phase in the 'cultural value chain' (such as promotion), rather than under educational activities.

As opposed to other publications made at national level, the data presented in this recent set of publications do not provide an estimation at regional level. On the other hand, although the Satellite Accounts for Culture measure the economic contribution of individual sectors of culture and the arts (heritage; archives and libraries; books and press; plastic arts; performing arts; audiovisual and multimedia) to the Spanish Gross Domestic Product (GDP) and Gross Value Added (GVA), this data is not crossed with that of the phases of the 'cultural value chain' – therefore, with the information available it is not possible to distinguish value being created in music education from that of heritage education, etc.

However, on the basis of the latest data available, some elements can be highlighted, which somehow indicate the current situation and recent trends in the economic importance of (school-based) arts education in Spain:

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<sup>20</sup> See respectively [www.auditori.cat/en/auditori/oferta\\_musical/auditori\\_educa/index.aspx](http://www.auditori.cat/en/auditori/oferta_musical/auditori_educa/index.aspx), [www.educathysen.org](http://www.educathysen.org) and [http://obrasocial.lacaixa.es/nuestroscentros/nuestroscentros\\_es.html](http://obrasocial.lacaixa.es/nuestroscentros/nuestroscentros_es.html).

- ▶ 47,700 people were estimated to work in arts education in Spain in 2009 (full-time equivalent). The figure had grown by 3% on average annually from 36,400 in 2000. Although employment in arts education amounted only to 7.4% of all cultural employment in Spain, the annual growth of 3.0% went above the overall average of 1.1% for the cultural sector.
- ▶ Employment in arts education was estimated to amount to 0.27% of total employment in Spain in 2009. This had increased from 0.23% in 2000. With the equivalent number of full-time employees at 632,300, the overall cultural sector accounted for 3.6% of all employment in Spain in 2009 (same figure as in 2000).
- ▶ Arts education contributed by €2.1bn to the Spanish GDP in 2009, according to the estimations of the Satellite Accounts for Culture. This represented an annual average increase of almost 9% since 2000, when the sector had contributed with €989m.
- ▶ In 2009, arts education represented 0.20% of the total Spanish GDP and 7.1% of Spain's cultural GDP. Annual increases since 2000 were here much less pronounced than for the absolute figures quoted in the previous paragraph: 0.20% annual increase as regards the Spanish GDP (up from 0.16%) and 5.7% annual increase as regards the cultural GDP (up from 5.0%).<sup>21</sup>

As mentioned above, these data refer mainly to arts educators within educational institutions, particularly primary and secondary schools, rather than cultural education within cultural organisations. It should be noted that the financial crisis may have had an impact on the evolution of trends in the sector; therefore, even though a growth had been experienced over the past decade, it is likely that figures under most categories may have decreased since they were last collected in 2009.

### 3.2. Carriers in the sector

As explained above, no evidence has been found regarding the number of staff carrying out educational programmes within cultural organisations and it is not possible to provide detailed information as to the distribution of human resources across different artforms or cultural fields.

Information at micro level in this field may be presented in the following phases of the AEMS project, in accordance with the methodology agreed upon by project partners.

### 3.3. Training and qualification of mediators / professionals

Even though this remains a field under development, recent years have witnessed a surge in the number of Master's programmes and other professional development initiatives aimed at providing culture professionals with tools to implement educational programmes.

This trend, which may be particularly visible in universities within large urban areas (Barcelona, Madrid), is probably better established in some sectors, such as museum studies, than others, such as the performing arts or music, where initiatives have only recently been identified.

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<sup>21</sup> Ministerio de Cultura, *Cuenta Satélite de la Cultura en España. Resultados detallados 2000-2009* (Madrid: Ministerio de Cultura, 2011).

On the other hand, professional organisations in the cultural sector have often organised short-term training and practice-exchange activities, which may occasionally address dissemination and management techniques in areas such as cultural education. The remit of these organisations tends to focus on individual artforms or disciplines and they operate mostly at regional level. In a few cases, broader umbrella federations at national level have been established. Some individual cultural institutions, such as certain museums (e.g. Barcelona's Maritime Museum), have also regularly organised public seminars in this field. However, no specific statistical data as regards the supply of training in this field, or of participants therein, has been found.

Additional information in this area may be presented in the following phases of the AEMS project.

## **4. Evidence, Statistics and Financial Resources**

This chapter addresses the current state of the availability of data and other resources in the field of cultural education in Spain. Evidence presented hereafter, mostly of a methodological nature, is closely connected to the more substantial data presented earlier in chapters 2 and 3.

Elements presented in this chapter may form the basis of subsequent discussions in the context of future phases of the AEMS. Contents may also be broadened in the coming months, following discussions with other project partners.

### **4.1. Statistics**

Spain's National Statistics Institute (INE), a public body under the aegis of the Ministry of Finance and Public Administration, is the organisation entrusted with the collection and publication of statistical data in a wide range of areas of public interest at national level. INE has partnership agreements with other public bodies, including MECD, which lead to the publication of thematic statistical reports in the corresponding policy areas. It is in this framework that most data in the field of arts education is released. In some cases, such as educational provision, information is collected in cooperation with the regional governments, as it is the latter which hold competences in this field. As a result of this, both INE and line ministries such as MECD (or, until recently, the Ministry of Culture) regularly publish information on their respective websites. In addition, a number of monographies on cultural and educational statistics have been published by the relevant ministries over the years, from which the information presented, inter alia, in sections 2.1.1 and 3.1 has been taken.

Most cultural departments in regional governments and large local authorities also include one small statistical unit. Evidence presented above, in sections 2.1 and 2.2., comes from studies published by the Government of Catalonia. Some of the reports published in this context, particularly those which involved surveys of museums and small cultural organisations, were carried out in cooperation with private consultancy firms specialising in cultural statistics.

As has been noted throughout the report, there is however a lack of data in some areas which are relevant to the present project, such as the educational activities carried out by cultural institutions. The Spanish report prepared in the context of the Arts Education Fact-Finding Mission in 2010 already

noted that lack of data regarding the human resources existing in this field (as opposed to the human resources devoted to arts education within schools) may also be linked to the lack of well-defined professional profiles in the sector, which were consequently not properly categorised in data-collection exercises. This issue may be further explored in further research within the AEMS and could be one subject of interest in policy discussions resulting from the project.

#### 4.2. Governmental budgets

Even though information on the overall budgets devoted to culture and education is available (see above, section 1.1) and published both by INE and MECD, as well as closely analysed in studies such as the Spanish profile in the *Compendium on Cultural Policies and Trends*, the classification of the information does not enable for a specific analysis of the resources devoted to cultural education in Spain, neither at national nor at regional level. This is also partly related to the fact that no major policy initiatives or programmes in this field have been undertaken, wherefrom this type of information may have been obtained.

The possibility of surveying some regional governments to enquire whether more specific details in this field exist, or alternatively carrying out case studies at micro level (i.e. within individual cultural organisations) and of raising this subject as one area of interest in stakeholders' discussions deriving from the project.

#### 4.3. Studies

Even though no major research initiatives are known to have been developed in the field of cultural education in Spain, a number of smaller research projects and publications, of a sectorial nature or addressing specific projects on an individual basis, have been identified. On the other hand, the proceedings of specialised seminars in the field of cultural education have also been published on a number of occasions.

Relevant references in this field include the following:

- ▶ Eulàlia Bosch, *The pleasure of beholding: the visitor's museum* (Barcelona: Actar, 1998).
- ▶ Manuel Cañas Escudero, *Los conciertos didácticos en la educación musical* (Sevilla: Junta de Andalucía, 2008).
- ▶ Gemma Carbó and Mireia Mayolas, "Museus: temple de les muses o centre de la ciutadania?", *Zona pública*, 1 (2005).
- ▶ Assumpció Malagarriga, *Que sigui difícil deixar d'escolltar* (Barcelona: L'Auditori, 2010).
- ▶ Several authors, *Formas de expresión y creación propias: la competencia cultural y artística* (Madrid: Ministerio de Educación, 2011), online resource.
- ▶ Ricard Huerta (ed.), *EARI – Educación Artística Revista de Investigación*, nº2 (2011), Valencia: Universitat de Valencia. Collection of articles on cultural education in museums, as well as partnerships between museums and schools.

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### **Catalan government publications:**

- ▶ GAPS Estudis i Sistemes d'Informació, *Estadística de Fundacions Culturals a Catalunya 2008* (Barcelona: Departament de Cultura i Mitjans de Comunicació, 2009).
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### **Other:**

- ▶ European Commission, *Organisation of the education system in Spain 2008/09* (Brussels: Education, Audiovisual & Culture Executive Agency, 2009), Eurydice programme.
- ▶ European Commission Eurydice's *Eurypedia European Encyclopedia on National Education Systems*, update 2011.
- ▶ Anna Villarroya, "Spain", in Council of Europe / ERICarts, *Compendium of Cultural Policies and Trends in Europe*, 13<sup>th</sup> edition (2012). Available at [www.culturalpolicies.net](http://www.culturalpolicies.net).



## ANNEX 7

# Report Phase One of UK/England (p. 21)



# Arts Education Monitoring System: UK

Updated report  
March 2012



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# 1. Introduction

The European Arts Education Monitoring System aims to develop a structural tool to gather data and information on inputs into arts education in informal settings (i.e. in cultural institutions) across Europe. This will allow accurate assessment of impacts, as well as comparisons across states.

This report has been produced in March 2013 as an update to our Fact Finding Mission, the first stage of the overall research programme for the UK, an initial scan of the existing data and delivery structures that exist and a revision of our initial report for the project in Summer 2010. In 2010 a new administration – the coalition government – took power in the UK, and this report demonstrates the changes to the sector as a result of their policies.

## 1.1 Our approach

We have undertaken a broad review of available literature from academic, research and policy sources, with a focus on the governmental and government funded organisations.

## 1.2 Definitional issues

There is no common definition for arts education, nor is any found in any government policy documents. Consequently, in this review we have included organisations who work in related areas, especially creative education – see section 3 for the rationale for this.

Equally, there is no common definition on what “resources” are, although it is clear that this term almost always means financial resources. There are no standard definitions or areas of research focus relating to this.

In this review we have used / focused on:

- The broadest possible definition of arts education – including all forms of engagement with culture with an educational focus. This includes

activities in or relating to museums, film, libraries, heritage, dance, literature, new media arts, theatre, visual arts and music.

- Outside of the formal school curriculum. although not necessarily out of school programmes or hours.
- Major cultural institutions, although in some cases we have grouped together smaller ones.
- Arts education for children and young people, rather than for all adults.
- Active, managed arts education, rather than passive education.
- Training – both Initial Teacher Training (ITT), and Continuing Professional Development (CPD) for teachers and for creative professionals working in education work.

## 1.3 Where does arts education happen?

In the UK, arts education primarily happens in schools although there has been growing activity in out of the classroom settings, such as museums, galleries, libraries and archives.

There has been over the last twenty years, a wider drive to increase provision for access to cultural and creative education settings, especially for groups who are not usually taken (although there is little evidence that this has been effective). An increasing number of educational and outreach departments run from within these organisations.

Key sites for arts education include: theatres and orchestras; museums, galleries, libraries and archives; built environment settings, including public spaces and heritage settings; youth clubs and organisations, often facilitating access to cultural settings.

# 2. Defining arts education

## 2.1 Common definitions

There is no common definition for arts education, in either common academic use or in any government policy documents. This is a significant obstacle for those collecting data on the sector as sources are often incomparable.

Related terms are highly politicised, and have strong links to particular government policies. See Figure 1 for more details.

There has been a slow progression in policy literature away from arts education, towards creative education, and now towards cultural education. This has had implications for the sorts of programmes funded, and so the potential comparability with other countries.

In the UK, “arts education” as a term is now too specific to encompass most of the major programmes. The inclusion of programmes related to creative education and cultural education helps to avoid this and achieve a more comprehensive understanding of the sector (although it remains important to recognise the distinctions between the terms).

The Henley Review<sup>1</sup> was an influential policy review that aimed to set the agenda for the sector in the UK. It defines “cultural education” saying: “For the purposes of this Review, Cultural Education includes: archaeology, architecture and the built environment, archives, craft, dance, design, digital arts, drama and theatre, film and cinemas, galleries, heritage, libraries, literature, live performance, museums, music, poetry and the visual arts.” The value of ‘cultural education’ is framed in the review in terms of human resources investment for an industry sector, rather than

the lives of young people and their education, though there are some references to the latter.

There is also no common definition or standard for understanding the resources that are used in arts education, although it is clear that in most cases this means financial resources. Others include contact / teaching hours, participation, qualifications, etc. Outside of these definitions no measures of quality are used, although Arts Council England have recently attempted to establish some principles for quality, they have been lukewarmly received by the sector.

## 2.2 What is arts education?

The broadest definition includes the use of or engagement with museums, film, libraries, heritage, dance, literature, new media arts, theatre, visual arts and music.

However, the quality of engagement, and what precisely arts education involves, is still under debate. For instance, is arts education participation, observation, participating in decision making, consuming, producing, or owning?

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<sup>1</sup> Henley, D. (2012). *Cultural Education in England: an independent review by Darren Henley for the Department for Culture, Media and Sport and the Department for Education*. London: DCMS. This was published after some delay on 28<sup>th</sup> February 2012.  
<http://www.culture.gov.uk/publications/8875.aspx>

Figure 1 Development of terms and related policy areas

Definition	Commentary
Art Education	<ul style="list-style-type: none"> <li>The traditional term for arts education work.</li> <li>Focus on critical studies and practice of traditional arts, especially music, visual arts, drama, and literature.</li> </ul>
Arts Education	<ul style="list-style-type: none"> <li>General term, used in policy literature most commonly pre-1998.</li> <li>Includes music education, visual arts, drama, and film in particular, but begins to include other fields.</li> <li>Does not necessarily encompass 'creativity'.</li> </ul>
Creative Education	<ul style="list-style-type: none"> <li>The term was promoted in the influential report by the National Advisory Committee on Creative and Cultural Education, <i>All Our Futures: Creativity Culture and Education</i> (1999) as a response to rigidity of the arts curriculum.</li> <li>Brings 'creativity' as a skill into the curriculum, as an "amalgam of several historically discrete traditions: art /arts learning, self-management, and creative thinking" (Sefton-Green, 2008, <i>Creative Learning</i>).</li> <li>Broadens the definition of arts to include a focus on creativity, consequently including heritage, architecture, etc, as well as science and technology.</li> <li>Use of the term has been driven by Labour government from around 2000-2008.</li> </ul>
Cultural Education / Learning	<ul style="list-style-type: none"> <li>This term has been used most recently by politicians, especially by the new government which looks to indicate a return to 'less instrumentalist' uses of the arts.</li> <li>The coalition government commissioned Darren Henley, Managing Director of Classic FM (a commercial classical music radio station) to produce "Cultural Education in England: A Review"</li> </ul>

# 3. Context, structures and definitions

## 3.1 Polity

*Polity describes the institutional and constitutional frame of the state, the civil services, including norms and values constraining the actions of people. It is the available framework of the formal and informal “rules of the game”, the institutions that direct the behaviour of the political actors.*

Responsibility for cultural education in England is found in two central government departments, as well as local government. This differs in the other UK nations (i.e. Scotland, Wales and Northern Ireland) which have their own organisations that fulfil these roles. For simplicity, we have adopted the English scenario for the following section.

### Department for Culture, Media and Sport (DCMS)

DCMS's stated aim is “to improve the quality of life for all through cultural and sporting activities, to support the pursuit of excellence and to champion the tourism, creative and leisure industries.”

It funds (and so provides strategic guidance to) a number of specific organisations that are responsible for arts education, including Arts Council England. DCMS directly funds 21 sponsored cultural organisations that all deliver arts education and publish these figures e.g. The National Gallery, which spends £1.4m per year on educational activities.

DCMS has suffered significant cuts to its budget and therefore its prestige under the coalition government. They now have very little involvement in the sector.

### Department for Education (DfE)

DfE “is responsible for education and children's services.”

DfE run the country's schools, largely through local authorities, though this is changing with the current coalition government's policies. Contact

with culture has been believed to be part of education, especially in regards to agendas around life chances, attainment, and social cohesion. DfE has historically contributed funding to a number of organisations and programmes to ensure access for children. This has given them significant clout, although they have shown little leadership in the area.

DfE programmes are less easy to collect data on, as their funding is mainly channelled through schools, who make independent decisions around exactly where to direct funds – also making them less relevant for the focus of this study. Other UK departments have funded specific arts education programmes when the benefits of the programmes help them to achieve goals that fall within their own remits. e.g. Department for Business has funded the Music5Good apprenticeship scheme.

Under the coalition government, there has been more a shift from arts education programmes that work across a region or nationally, (e.g. Creative Partnerships or Renaissance in the Regions) to a focus on individual schools making decisions on whether and how to spend their budgets on arts education (the Academies programme). This means that information about such work in schools will be even patchier than it has been over the past decade, and it is unclear what efforts the government or the Arts Council will be making to keep track of arts education in schools now that information will be held on an individual school basis.

DfE have made significant changes to the curriculum in schools with the implementation of the English Baccalaureate. This took the focus away from arts subjects in schools.

### Local Authorities

Local government in England is highly complex and contains some historical anomalies that make it hard to generalise. It also varies across the four UK nations. Local government usually provides some specific services with a role in arts education:

- **Local education authorities**, which fund schools and, as such, they often take provision for extra-curricular arts education.
- **Culture and leisure services**, which fund services such as libraries, leisure centres and, often, museums and galleries. In particular, many

run music services which provide lessons and opportunities for rehearsal and performance for children and young people.

- **Youth and care services**, which will often run extra-curricular arts education services, including for those who have special-educational needs, or are from disadvantaged areas.

The structure of the provision of these services in each authority will vary hugely.

There is some research into local government's spending on arts education. In particular, the National Association of Local Government Arts Officers (NALGAO) make an annual estimate of local authority arts spending in their Local Authority Budget Settlement Assessment Report (2008 / 09):

- 70% of arts services support children and young people's services and education, accounting for an average of 27% of arts spend – or approximately £5.8m (€7m).
- 73 authorities responded, representing around 18% of all authorities in England and Wales.

However, it is unclear how this meets the definition of arts education in institutions - much of this may take place in schools.

Some data is available for some individual local authorities; but this is incomplete and hard to assess. There are some common areas that may help assess spending, such as Local Authority Music Plans.

There is an increasing emphasis in government on improving transparency and accountability that has provided some useful tools for researchers. The Combined Online Information System is a database of UK Government expenditure provided by government departments, and some government departments now publish any spending over £500.

DfE have pushed hard at a new structure for educational provision, the Academy System. Schools can opt in to become academies (in many cases there is significant political pressure on them to do so) which gives them greater control over their own powers, within a remit set by DfE. This will exclude local government from any control over their local schools (unless they provide additional funding). It is anticipated that nearly all

schools will opt to become academies, and as a consequence local authority education departments are being significantly cut back.

## 3.2 Policy

*Policy is used to cover the concrete content, the aims and tasks of problem solving, programs and incentives as well as governmental papers that reflect the policy setting within the legislations for public cultural organisations. It covers the output and outcome facing arts.*

Arts (or creative) education in the UK was given significant political emphasis, backed by considerable funding, by the New Labour government that held power from 1997 – 2010.

In 1999 the influential report *All Our Futures: Creativity Culture and Education*<sup>2</sup>, emphasised the benefits that creative education had to life chances and social cohesion, linking into the government's concerns around equality, and capitalising on their investment in education.

Pushed by this report, arts education was effectively subsumed into "creative education" as a category: in the UK it is practical to consider them in tandem.

This led to the development of a large number of organisations, programmes and funding opportunities to help increase the availability of arts / creative education across the country. It included the development of the following keynote programmes, policies and trends:

- **Creative Partnerships (CP)** – a programme bringing creative professionals into schools to work with children and young people. It ran from 2002 – 2011, and received around £35m-£40m per year in funding from DCMS and DfE. It was described as 'the government's flagship creative learning programme'. CP was run by Arts Council England from 2002 – 2009, and by Creativity, Culture & Education (CCE) 2009 – 2011 and worked in just over 20% schools in England.

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<sup>2</sup> National Advisory Committee on Creative and Cultural Education. (1999). *All our Futures: Creativity, Culture and Education*. London: DfEE No mention is made of this report in the current Henley Review, despite its obvious relevance.

- **Find Your Talent** – a pilot programme, also run by CCE, which encouraged children and young people to engage with cultural activities, try new things and develop a new talent. This ran from 2008 – 2010 and was funded with £25 million from central government.
- **The Children's Plan**, unveiled in 2007, contained a 10-year programme to provide every schoolchild in Britain with five hours' exposure to the arts every week, in line with the time dedicated to sport.
- **A Place for Culture: Developing a local culture offer for all children and young people**, was a government document setting out a vision that all children, no matter where they live or what their background, should have the opportunity to enjoy high-quality cultural experiences in and out of school. This built on the guarantee for five hours of culture each week.
- **Emphasis on widening access to existing cultural resources**, for instance museums and galleries, backed by significant funding such as through the provision of free entry to museums or the Renaissance programme (see Section 4.2).

These projects were, sometimes, backed by a significant research emphasis to understand the impact that they had on various stakeholder groups including young people, educators, artists, parents and local communities<sup>3</sup>. It is believed by many in the sector that although mistakes were made in the implementation of some of these schemes, in general they were extremely positive developments.<sup>4</sup>

### Priorities of the current government

In May 2010, a new Coalition government made up of both the Conservative Party and the Liberal Democrats took charge of the country, bringing with them an emphasis on educational attainment (rather than a

broad range of skills and experiences) tempered by the need to cut public spending.

The Conservative Party are the lead partners in the coalition. The Education Minister, Michael Gove, emphasised the need for everyone to have some sort of cultural education when the Henley Review was announced, saying:

*"In order for our young people to succeed in higher education and employment we must provide them with a rigorous, well-rounded education. The best schools are already doing this."<sup>5</sup>*

However, the reality of their actions have been dominated by the need to cut spending, rationalise the sector and promote non-instrumental forms of cultural learning:

- Budgets have been shrunk or cut. In one of their first acts, they shelved the Find Your Talent pilot, cut some of the public bodies that fund arts education (such as the Museum, Libraries and Archives Council (MLA), which funded arts education through museums).
- Rationalising the sector to make it more comprehensible, although in reality this is mainly being achieved through spending cuts. For instance, through the cutting of funding to the Creative Partnerships programme run by Creativity, Culture & Education (CCE).
- Promoting non-instrumentalist forms of arts education (a return to 'arts for art's sake').
- A renewed focus on music education, led by the Henley Review of Music Education.
- A review of Cultural Education, also conducted by Darren Henley. In response to this review, the government has pledged just £15m over three years as 'pump-prime' money (although this term implies that there will be some other source of funding in future, rather than just more government funds, which is unlikely). Despite the report's recommendations about teacher training being crucial, just £300,000 has been set aside for it.

<sup>3</sup> Creative Partnerships in particular had a relatively large research budget allocated from the start of the programme. <http://www.creativitycultureeducation.org/research-impact/explorerresearch/?q=&s=com.othermedia.cce.model.SourceTag-L-1>

<sup>4</sup> This was based more on advocacy materials than firm evidence. Most programmes did include evaluations, but these were of varying quality with very few meeting the standard set by the EPPi Centre (Evidence for Policy and Practice Information and Co-ordinating Centre) in their government funded Culture and Sport Evidence (CASE) meta-review.

<sup>5</sup> <http://www.education.gov.uk/inthenews/inthenews/a0076598/classic-fm-chief-to-lead-review-of-cultural-education>

- Introduction of 'Bridge Organisations' as part of the new 'National Portfolio Organisations' These organisations are getting a total of £10m per year for three years, which is a significant drop from Creative Partnerships which received over £300m over 10 years.

### 3.3 Politics

*Politics concerns the interactions between (collective) actors within a society on issues where actors (e.g. parties & organized interests) are negotiated. It covers the process of the policy setting, reflecting the interests, discourse, conflicts and co-operations of the actors.*

In the UK, politics and policy are closely meshed together. We are able to draw the following conclusions.

All political parties would have continued with the spending cuts, which are emphasised to the public as a "reality".

There was surprisingly little political concern for the cultural education cuts, often because the "big hitters" of party politics were focusing on other agendas. The current Labour party (the opposition) are forecast to win power at the next election (2015), although it is unclear what their current policies for the sector will be.

However, there has been strong local objection to the cuts, especially those instigated by local government. For instance, the sale of Stockwell Studios, a community arts centre in London, has even made the national press (<http://stockwellstudios.org.uk/>). Local campaigns against the cuts to libraries have also generated high-profile responses in the national press and in parliament, with the DCMS Select Committee (a parliamentary committee established to investigate cultural issues) is calling for evidence about library closures and their effect.

On a national level, the campaign against the cuts has been coordinated by the Cultural Learning Alliance. They are: "a collective voice working to ensure that all children and young people have meaningful access to culture in this difficult economic climate" and are made up of a number of the key sectoral bodies. Of most influence, they produced a document called ImagineNation: The Case for Cultural Learning, which has been backed by senior figures in the arts including David Puttnam, Kevin

Spacey, and Sir Nicholas Serota. However, although it is an impressive document it is difficult to see what impact it has made.

A final point on politics is the delay to the long-awaited Henley review. This is an important document with some proactive suggestions, but which has had publication postponed three times now. It is clear that there was some dissatisfaction with the document within government. It was finally published on 28<sup>th</sup> February 2012.

Alongside the review, the government published a response which listed a number of commitments that would be met 'immediately':

- New joint Ministerial Board
- A National Plan for cultural Education together with the sponsored bodies
- Work with Teaching Schools and sponsored bodies to improve the quality of cultural education in schools
- A new National Youth Dance Company for 30 young people per year
- National Art & Design Saturday clubs, based on those already run by the Sorrell Foundation
- Heritage Schools – providing access to local history and cultural heritage
- Cultural education passport for children aged 5 – 19 so that all children and young people can have a rich variety of cultural education . This could of course prove particularly useful when considering the monitoring of arts education in England
- Museums education to encourage and facilitate more school visits
- A new Film Academy run by BFI 'to inspire and train the next generation of British filmmakers'
- The Bridge Network – adding film and heritage to the Bridge Organisations' existing responsibilities for arts, museums and libraries

The implementation of the other recommendations will depend on the current review of the National Curriculum, but it is unclear how the review will be affected by the Henley Review with Gove refusing to speculate on

the outcomes of the National Curriculum review.<sup>6</sup> The government response simply describes the Henley Review as something that would ‘feed into the consultation process for consideration.’<sup>7</sup>

The Arts Council also published a brief response immediately in support of the review. This included committing to working with Trinity College (current deliverers of the Arts Award, a scheme which credits young people for their cultural education achievements) on a feasibility study to develop the Cultural Education Passport scheme.

## 3.4 Governance

*Governance is the meaning of governing arts and cultural education throughout public and private actors, including the emergence of associations, foundations and grass-root organisation. Hereby we underline the usage of the term governance in its wider sense of the development and evolution of new actors and not focusing on (state) public governance structures.*

### 3.4.1 Key government organisations with responsibility for arts education

Outside of central and local government, there are a number of public bodies that have responsibility for delivering some form of arts education. Of particular note is the main funding body for the sector:

#### Arts Council England (ACE)

ACE is “the national development agency for the arts in England, distributing public money from the Government and the National Lottery.” They have an annual budget of around £445 million (€531m). They operate as an arms-length body from government, meaning they are independently formulated to allow for their independence.

In November 2010 Arts Council published its 10-year strategic framework, *Achieving Great Art for Everyone*, which included the goal that ‘Every child and young person should experience the richness of the arts’.

ACE funds individual programmes as well as national and local organisations. In most cases, these organisations have an educational remit. ACE England gives regular grants to 695 arts organisations in England, from the Royal National Opera to niche film makers such as B3 Media. Spending in these organisations is regularly assessed and monitored. Spending on education was £73,662,707 (€90m, 2008/09), although this will include some work with children in schools and adult education/outreach work and is likely to be significantly lower now.

BOP’s own research into resources of ACE RFO organisations used ACE data to map the provision for music education in regularly funded organisations, and included data from other sources (Youth Music, and quantitative information from other key non-Arts Council supported music providers and initiatives). It may provide a tester for the type of methodology that could be adopted for the whole sector (albeit with significant alterations). The report is available online at: [www.artscouncil.org.uk/media/uploads/Music\\_RFOs.pdf](http://www.artscouncil.org.uk/media/uploads/Music_RFOs.pdf)

ACE also funds some organisations that have been established with specific remits around arts education, including:

#### ACE Bridge Organisations

ACE has invested in 10 organisations (plus four associate organisations) to create a network of Bridge organisations. These organisations are mainly formulated as charities.

They have received £10m per year from 2012-13 – 2014-15 from the National Lottery. Their purpose is to build on the legacy of Creative Partnerships by working to improve the delivery of arts opportunities for children and young people, acting as a “bridge” between the arts and education sectors. ACE describe this as: “The Bridge network will help us to create a coherent and focused arts and culture offer for young people, by connecting the high quality work and opportunities already offered by

<sup>6</sup> <http://www.guardian.co.uk/culture-professionals-network/culture-professionals-blog/2012/feb/29/henley-review-cultural-education>

<sup>7</sup> [http://www.culture.gov.uk/images/publications/Cultural\\_Education\\_Govt\\_response.pdf](http://www.culture.gov.uk/images/publications/Cultural_Education_Govt_response.pdf) (p.7)

the cultural sector, and identifying where new opportunities can add value for children and families.”<sup>8</sup> The work of the bridges has been, in the main, effective, although the changes in the sector have not made their job easier. They were asked to conduct a review of schools use of arts education at the start of their engagement, although it is not clear how comprehensive these studies were.

### 3.4.2 Other organisations and initiatives in the sector

There is a huge range of different organisations and initiatives working in the sector. Major contributions are believed to come from:

#### National Lottery

Project based funding for specific projects come from either the Big Lottery Fund or the Heritage Lottery Fund. We have found no overall assessment of their contribution to arts education, but all their funding decisions are published so this should be possible. For instance, we know from their published evaluations that the Young Roots project receives a grant of £5m per year which supports around 70 heritage projects working with young people.

#### Trusts and Foundations

There are nearly 8,000 trusts and foundations in the UK. The major ones are listed in section 6, but it is not feasible to expect all contributions to be measured. There has been no research into their contribution as a whole.

#### Charities

A large number of charities also operate in the sector, and they are required to publish accounts online with the Charity Commission, which monitors their activities. Most publish breakdowns of their spending.

### 3.4.3 Understanding the sector

In reality, these different groups will almost always work closely together in order to deliver any programme and this can get extremely complex. Henley drew attention to the issues with this complexity, explaining that investment by funders such as Arts Council England, British Film Institute, the Big Lottery Fund and the Heritage Lottery Fund has potential to be effective at both national and local levels, but ‘currently there is an absence of strategic oversight of how this money is being spent in its totality.’<sup>9</sup>

**Figure 2** is designed to help demonstrate how the sector works, including the major funding streams. **Figure 3** outlines the roles of each category, along with some example organisations.

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<sup>8</sup> Arts Council Bridge organisations briefing 18/07/11  
[http://www.artscouncil.org.uk/media/uploads/pdf/briefing\\_bridge\\_organisations\\_180711.pdf](http://www.artscouncil.org.uk/media/uploads/pdf/briefing_bridge_organisations_180711.pdf)

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<sup>9</sup> Paragraph 2.7 – Henley, D. (2012). *Cultural Education in England: an independent review by Darren Henley for the Department for Culture, Media and Sport and the Department for Education*. London: DCMS

Figure 2 Heuristic of the delivery structure for arts education

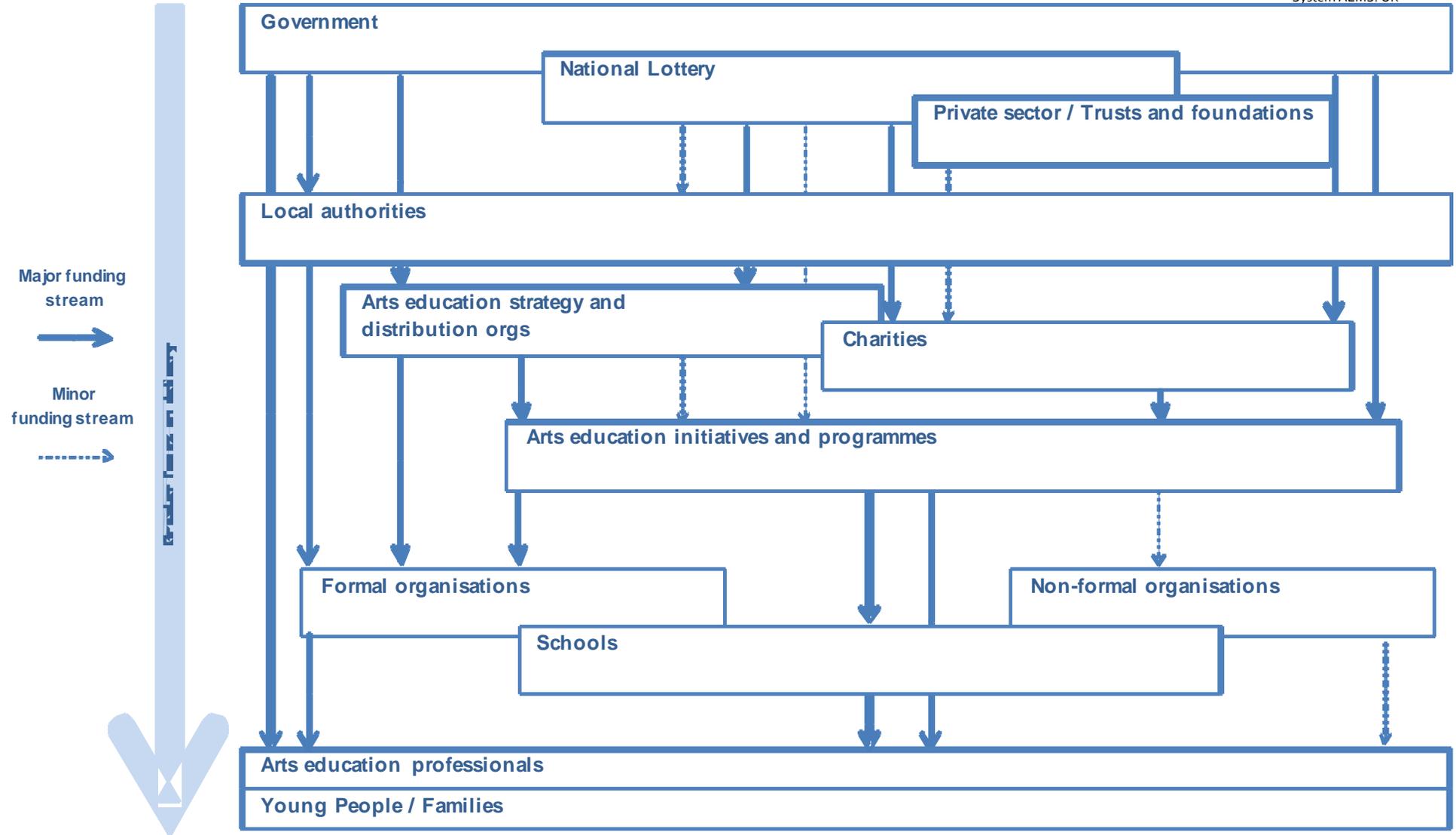


Figure 3 Details of organisations and programmes

Type of body / organisation	Role	Examples
Government	Funding and strategy	DCMS; DfE
National Lottery	Funding	Big Lottery Fund; Heritage Lottery Fund
Private sector / Trusts Foundations	Funding and some strategy	Sainsbury's Centre; Paul Hamlyn Foundation
Local Authorities	Funding, strategy and delivery	Local Authority Music Services
Arts education strategy and distribution organisations	Funding, strategy and some delivery	Arts Council Bridge Organisations
Charities	Funding and delivery	engage, National Literacy Trust, Youth Music, Youth Dance England, National Youth Theatre, Cine Club
Arts education initiatives and programmes	Delivery; often time-limited	Artsmark, Musical Futures, Film Club, Sing Up. These are often run by larger organisations.
Formal Organisations	Delivery	Various museums, galleries, theatres
Non-formal organisations	Delivery	Local societies and clubs. Informal provision. Community groups/ supplementary schools
Schools	Delivery and funding	Local authority run schools, free schools, academies, independent schools.
Arts education professionals	Delivery	Mediate all engagement. May include private lessons e.g. music tutoring.

Source: BOP Consulting

# 4. Cultural Institutions

Broadly, the main cultural institutions involved in the provision of cultural education in the UK are:

- Museums and galleries, for whom provision tends to be visual arts focused and creative. For instance:
  - National Gallery, who run a full programme of school visits and additional programmes such as 'Take one Picture', a national scheme aimed at primary schools. Every year the Gallery focuses on one painting from the collection to engage learners in cross-curricular work in the classroom. The scheme aligns closely with the DCSF Primary National Strategy: Excellence and Enjoyment.
  - Tate - Includes CPD events, online resources, web quest and case studies
- Theatres, for whom cultural education provision tends to be highly interactive and often reliant on outreach. For instance:
  - The Old Vic, who run community engagement programmes to provide access to their rehearsal and performance spaces.
  - Bigfoot Theatre - Bigfoot Arts Education. "Bigfoot are extremely proud of the way in which we share knowledge and skills to teachers and practitioners. Our goal is to help as many people as possible be confident and able to deliver high quality arts programmes to their students."
- Heritage buildings and institutions, whose work tends to be focused on supporting the curriculum's existing history premium. These are often creative learning style events. For instance:
  - Haart in Norwich, who work with local young people to engage them with the heritage of their city through roleplay and drama.

## 4.1.1 Other Civil Organisations

In addition to cultural institutions there are a range of other bodies with involvement, these include:

- **Sector lead bodies** who direct and support this activity, including:

- British Film Institute. Includes resources, CPD events and Research into teaching and learning. They provide some direct education work in their main film centres on London's Southbank.
- English Heritage. Provide a bi-annual magazine and teaching resources, as well as support for work in their network of heritage institutions (e.g. castles, historic buildings).
- **Strategic organisations with focused roles**, including:
  - Culture24 – Who provide information on Ideas & Resources, Visits & Outreach, Training & CPD
  - Film Education - Training and Practical resources for teachers, including 'Using Film in School' and other practical resources.
  - Architecture Centre Network - Network launches teacher training offer. Centres collectively and individually deliver extensive 'built environment education' programmes to and with schools and teachers.
  - engage - Watch this Space - Galleries and schools in partnership. Watch the Space handbook is for teachers, artists and gallery education professionals wishing to work in partnership to deliver exciting education projects in galleries. It contains case studies by participants in the Watch this Space Programme, 2004-2008,
  - engage - Towards an inspired future: Creative Partnerships and gallery education. Artists, teachers, gallery educators and colleagues working in Creative Partnerships reflect on the potential for collaborations between galleries and schools to enhance teaching and learning across the curriculum.

## 4.1.2 Co-operations between Cultural Institutions and Schools

Many schools prefer to develop long-term relationships with cultural institutions and for many, but engagement tends to be low level and reliant on annual visits, rather than being fully integrated. There are some exceptions with individual artists who may be embedded in schools for longer-term projects, often in exchange for studio space, access to materials, or other benefits.

# 5. Human Resource Education and Training for Arts Educators

## 5.1.1 Workforce in the Sector

Two specific groups work in the cultural education sector:

- **Trained teachers.** To work in a school in the UK, participants have to be qualified, usually with a degree and a postgraduate teacher training qualification. Research emphasises both the importance of teachers in promoting cultural education opportunities to young people and also the difficulty that the sector has in reaching the teachers. The pressure of the curriculum means teachers are often focused on attainment, rather than more complex and rounded educational provision. Finding motivated teachers to lead on cultural education from within schools is seen as a priority for the sector.
- **The cultural education workforce.** This consists of artists and practitioners, cultural organisations education officers and staff, and a variety of other mediators (e.g. recruitment agents who broker the relationship between schools and artists). There is no requirement for formal training to be a part of this workforce, although participants are likely to require an official criminal records check. There has been an increasing effort to formalise the qualifications, though the need for accreditation varies and is the subject of debate.<sup>10</sup>

## 5.1.2 Employment Contracts and Environment

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<sup>10</sup> Kate Oakley refers to efforts made in relation to the cultural sector in general in her literature review 'Art Works' – cultural labour markets: a literature review (2009) (published by CCE) – see pp.62-63

Issues of note include:

- **Low salaries.** Low pay is widely recognised as a major problem for the sector. To address this issue the Museums Association has produced salary guidelines, originating from the MA's 2004 survey into pay in the sector.
- **Widespread but unstructured CPD Programmes.** CPD opportunities are offered for the workforce by a significant number of organisations, both public and private, but there is a lack of coherency in the sector. There are few formal accreditation systems.
- **Need for formal accreditation.** Many commentators (and the Henley Review) mention the need for a formal accreditation for cultural education providers. The absence of any quality assured standard means that many teachers are reluctant to trust their students with providers and feel they need to control or steer sessions, which can be time and effort consuming.

## 5.1.3 Carriers in the Sector

As with any sector, there are a wide variety of deliverers. Some current examples that demonstrate this variety are:

- Cine Club<sup>11</sup> is the young filmmakers network. It trains teachers to set up and run filmmaking clubs in school using low budget equipment and free software. It also equips young people (from 7 years and up) with the skills to make and share their films with their peers. It is a membership scheme with support from various funders, with some one-off workshops on offer as well.
- 'Take One Picture' is the National Gallery's countrywide scheme for primary schools. Each year the Gallery focuses on one painting from the collection to inspire cross-curricular work in primary classrooms. During a one-day Continuing Professional Development course at the Gallery teachers are given a print of a painting. The challenge is then for schools to use the image imaginatively in the classroom, both as a stimulus for artwork,

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<sup>11</sup> <http://cineclub.org.uk/about/>

and for work in more unexpected curriculum areas. National Gallery Education then displays a selection of the work in the annual 'Take One Picture' exhibition at the National Gallery, and on this website.<sup>12</sup>

- The Mighty Creatives<sup>13</sup> are the 'Bridge Organisation' for the East Midlands. They were responsible for Creative Partnerships previously. In addition to this, they have run programmes including 'Igniting Ambition' a five year programme of summer festivals and events leading up to the Olympics in 2012; and a Learning Service for schools interested in developing 'creative child-centred learning'. Their focus is on young people's creativity and innovation, often but not exclusively in relation to the arts.
- Youth Music<sup>14</sup> focuses on 'using music to transform the lives of disadvantaged children and young people.' One of their programmes is called 'Sing Up' a National Singing Programme in schools started under the previous government which is now becoming a membership scheme in response to funding cuts.<sup>15</sup>

#### 5.1.4 Training and Qualification of Mediators/ Professionals

Training and qualification programmes focus on two levels:

- CPD (or throughout the career)
- ITT level (or new entrants to the workforce)

There are a number of ways of formalising this:

- Qualifications assured by higher education bodies
  - NSEAD (Warwick University) - Artist Teacher Scheme Evaluation 2006. This is the final report of an evaluation of the Artist Teacher Scheme commissioned by the Management Group and undertaken

by Sheila Galloway, Julian Stanley, Steve Strand of the University of Warwick.

- Programme led CPD programmes (i.e. unqualified). These are widespread and are run by cultural institutions, sector bodies, and private training providers.
- Informally professional accredited scheme, such as:
  - Museum Association CPD Plus – Scheme. Continue professional development which is accredited by the MA in a locked-room scenario. This is a highly exclusive way of accrediting provision and has been widely criticised.
  - NSEAD - Artist Teacher Scheme. The Artist Teacher Scheme (NSEAD) is an expanding programme of continuing professional development courses devised by partnerships between galleries or museums and university schools of fine art and design to enable teachers to regain or develop their personal practice as artists in the context of the contemporary visual arts.

<sup>12</sup> <http://www.takeonepicture.org/about/index.html>

<sup>13</sup> <http://www.themightycreatives.com/>

<sup>14</sup> <http://www.youthmusic.org.uk/musicispower/index.html>

<sup>15</sup> [www.singup.org/](http://www.singup.org/)

# 6. Evidence, Statistics and Financial Resources

Our initial review suggests that there are few existing resources that give a pan-sectoral approach. This has been, to an extent, confirmed by the Henley Review which also did not recognise any specific research or data.

## 6.1.1 Statistics

The wider sector bodies have some data publicly available about the resources going into cultural bodies for education. This includes the main cultural funding streams:

*Arts Council: Regularly funded organisations grants 2011/2012 annual submission*

- Outlines the key headline funding statistics given to these groups.

*Other data mentioned in our original report is no longer available or collated.*

## 6.1.2 Governmental Budgets

DCMS and DfE do not have available records on the budgets given over to cultural education.

## 6.1.3 Studies

We are not aware of any relevant studies.

# 7. Main challenges behind information finding

Aside from the lack of available data, further challenges to finding data are:

## Terminological issues

As recognised in Section 2, there are terminological issues around the research, especially the use of the arts vs. creative education. Other issues include:

- The need for distinction between arts education and arts outreach
- Distinction between arts education and participation in the arts for pleasure (see also Section 2.2)
- Passive and active participation in arts education, and individual learning in institutions (e.g. visiting an institution and using an audioguide)
- A lack of distinctions with regards to the training of arts educators, in particular the distinction between arts teachers and arts educators within cultural institutions.

## Changes in the currents system

There are likely to be further changes to the sector as the impact of the new funding cuts and policy changes are played out.

## Complexity of the current system

The government minister with responsibility for arts education, Ed Vaizey, has recognised the current complexity within the system, describing a 'blizzard of initiatives'.

Whilst most (larger) museums and arts organisations provide educational activities of some kind and provide information on their own activities, the variety of different offers and individual approaches make it more challenging to get a comprehensive, overall picture of the types of available activities and their results. Some form of sampling will be needed.

## Focus of activity

Arts education is usually aimed at a local audience and frequently focuses on specific target areas (such as areas of disadvantage, excluded young people etc) rather than reaching universally across the UK. This means taking a 'sample' e.g. focusing on resources in a specific area and hoping to extrapolate to gain a national figure, is very challenging.

## Blurry line between in- / out-of-school provision

There are blurry lines between the in- and out-of-school provisions of arts education. For instance:

- Out of school settings, such as museums, are often used for arts education that is part of the school curriculum. This includes school trips or out of school activities that is led and organised by schools.
- Much arts education, thanks to a scheme called Shared Services which has opened up schools for community use, now takes place in school settings. This may be run by the school itself (for profit) or by other organisations.
- Many museums and arts organisations also offer educational activities aimed at children and young people in a family setting, ie 'father and son-day' or similar, which need to be distinguished from the activities offered within a formal education framework.

## Adult arts education

This report, and the sector, primarily focuses on arts education for children and young people. Investigation into the full sector would include adults, and opens up new avenues for investigation, including adult education, universities and colleges, and further private institutions.

Often, statistical information such as spending on arts education will not distinguish between adult and CYP education.

### Training of arts educators

There is limited available information on formal education for arts educators. Whilst there are a variety of courses and training options for teachers, from ITT to CPD, only very sporadic information is provided on training of arts educators within museums (both initial and CPD). Little research seems to be done in this field.

### Isolating specific spending on arts education work

Many organisations accounts show what is spend on arts education, but will give an imprecise definition of precisely what the money is used for. For instance, we know from the survey of Arts Council's regularly funded organisations that they contributed about £74,000,000 (€89,000,000) in spending to education (2008/9) but it is unclear how much of this was in schools or out of schools, or even used for training of 'educators'. This is the same for museums and arts organisations themselves; for example, the National Gallery in 2010/11 spent £1.7m on 'Educational activities', which, judging from their annual report, includes both working with schools and students. However a closer look at individual organisation 's responses reveals a number of inaccuracies in terms of who stated they did and didn't do education work. This raises issues in how this data source can be used.

Match funding is nearly always required for project work, which opens up difficulties around double counting.

### Challenge of estimating private contributions and in-kind resources

Although public organisations will usually publish accounts, it is near impossible to guess the contribution of private donations or contributions to the sector. These might include:

- Individual donations for purchase of equipment / materials
- Support of a large number of volunteers or organisations who give time and resources without it being paid for or quantified

- Use of equipment or room hire for free or token charges
- In kind contributions (such as time volunteering, unbudgeted supplies, or use of facilities etc )Research focuses on impact or outputs
- As the majority of research is commissioned by organisations seeking to estimate their own contribution, it tends to focus on impacts. This preoccupation is rightly recognised by the research itself.

### Distinction between UK nations

From a pragmatic point, it is worth noting that the UK consists of four nations, all with different systems and measurement. However, the provision in each of these nations is largely the same. The differences are focused on the organisations that run (and fund) each set of programmes, and which are applicable in each area.

# 8. List of existing researchers and organisations

Research work in the sector is characterised by a lack of coordination, but some excellent practice. Organisations involved in the sector, and whose work should be reviewed under the full study, include:

## Government

### *Central*

Department of Culture, Media and Sport

Department for Education (formerly DCSF)

Department of Business (formerly BIS)

Department of Communities and Local Government (CLG)

### *Other UK government*

Scottish Assembly

Welsh Assembly Government

Northern Ireland Assembly

### *Non-departmental public bodies*

Arts Council England

English Heritage

Learning and Skills Council

Scottish Arts Council

Higher Education Funding Council for England

Commission for Architecture and the Built Environment (CABE)

National Endowment for Science, Technology and the Arts (NESTA)

Lottery

Heritage Lottery Fund

Big Lottery

## Private sector / Trusts & Foundations

Clore Duffield Foundation

Calouste Gulbenkian Foundation

Esmée Fairbairn

Foyle Foundation

Northern Rock Foundation

Paul Hamlyn Foundation

Wellcome Trust

## Charities

Creativity Culture & Education (CCE)

Cultural Learning Consortium

Engage

National Society for Education in Art & Design

National Foundation for Educational Research

National Association of Local Government Arts Officers (nalgaO)

National Literacy Trust

Booktrust

National Youth Agency

## Academic institutions and think tanks

Centre for Literacy in Primary Education

NIACE

Institute of Education, UCL

RAND Europe

Demos

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## Arts education strategy and distribution organisations

Film Club

Youth Music

Film Education

RSA  
British Film Institute  
Arts & Business  
Group for Education in Museums (GEM)  
English National Youth Arts Network  
Sackler Centre for arts education at the V&A  
National Literacy trust  
Youth Dance England  
Music Standards Fund  
Public broadcasters (BBC, ITV, C4)

#### The Bridge Organisations (and annual budget)

East: Norfolk and Norwich Festival (£500,000)  
East: Royal Opera House (£730,000)  
East Midlands: Mighty Creatives (£900,000)  
London: A New Direction (£1,100,000), working with four 'Associate Bridge organisations':  
Sadler's Wells (£75,000)  
Roundhouse (160,000)  
Apples and Snakes (£55,000)  
Lyric Hammersmith (£160,000)  
North East: The Sage Gateshead (£483,000)  
North West: Curious Minds (£1,351,000)  
South East: Artswork (£1,526,000)  
South West: RIO (£880,000)  
West Midlands: BCCSIP (£1,124,000)  
Yorkshire: Cape UK (£1,018,000)

#### Arts education initiatives and programmes

Music Manifesto  
Film Club  
Learning Outside the Classroom  
First Light  
Mediabox  
In Harmony  
U.DANCE

Arts Awards  
Artsmark  
Music Standards Fund  
Creative Partnerships  
Find Your Talent (funding withdrawn)  
Reading Matters

#### Formal organisations

*Major organisations with involvement in arts education include:*

Tate  
National Gallery  
British Museum  
British Library  
Natural History Museum  
Science Museum

Research outlining the context for the sector includes:

Ken Jones (2009) *Culture and creative learning: a literature review*, available online at:

[www.creativitycultureeducation.org/data/files/cce-lit-review-83.pdf](http://www.creativitycultureeducation.org/data/files/cce-lit-review-83.pdf)

Julian Sefton-Green (2009) *Creative Learning*, available online at:

[www.creative-partnerships.com/data/files/creative-learning-booklet-26.pdf](http://www.creative-partnerships.com/data/files/creative-learning-booklet-26.pdf)