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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)" 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[1] 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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[1] 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 Bamfords´ 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.[2] 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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[2] 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 at the project webpage 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 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.[3] 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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[3] 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 at the project webpage.

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"[4], 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[5] and IFACCA[6].

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[4] www.culturalpolicies.net
[5] http://www.cultureactioneurope.org/
[6] 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.[7] 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.[8]

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).[9]

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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[7] http://www.educult.at
[8] http://www.creativitycultureeducation.org/research-impact/
[9] 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[10] 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, Spains´ 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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[10] 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 expended 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 20th 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."*

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 Qus´ *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 Hamburgs´ *'Rahmenkonzept' Kinder- und Jugendkulturarbeit*, which brings together the departments of education, youth affairs and culture, North-Rhine Westphalias´ *Kultur und Schule,* the project *Jedem Kind ein Instrument*, which results from the cooperation between NRWs´ 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*".[11] 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.

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[11] 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[12] on the basis of a culture-cycle model[13]. 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[14] 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[15] and a domain[16] 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[17], 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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[12] 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)

[13] 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)

[14] 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

[15] 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

[16] 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

[17] 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[18] and three cross-functional sectors[19] 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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[18] 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

[19] 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.[20] 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 available at the project webpage:

AEMS Survey for Educators in Cultural Institutions: https://de.surveymonkey.com/s/AEMS_educators

AEMS Survey for Cultural 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 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.

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[20] https://www.surveymonkey.com/

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.
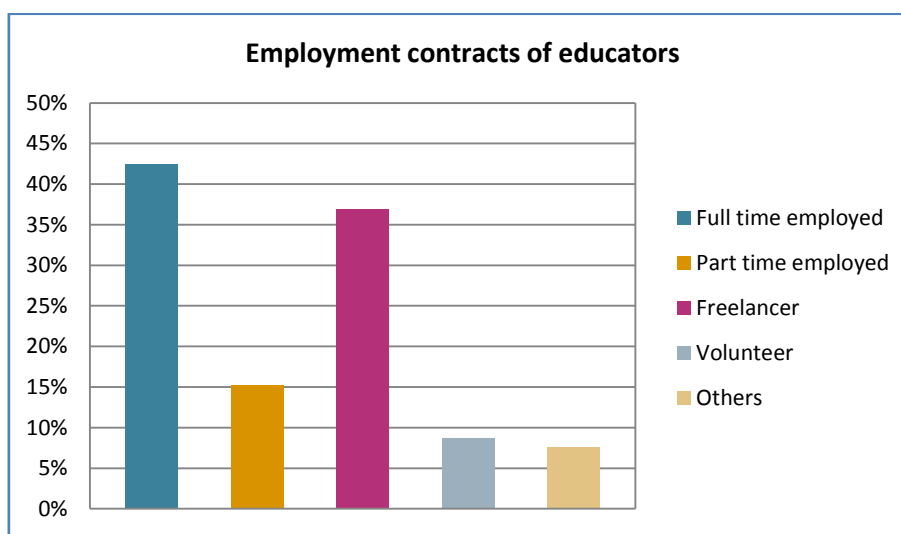

Figure 1: Employment contracts for educators in cultural institutions.
Source: AEMS field test – survey educators (n=92).

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.
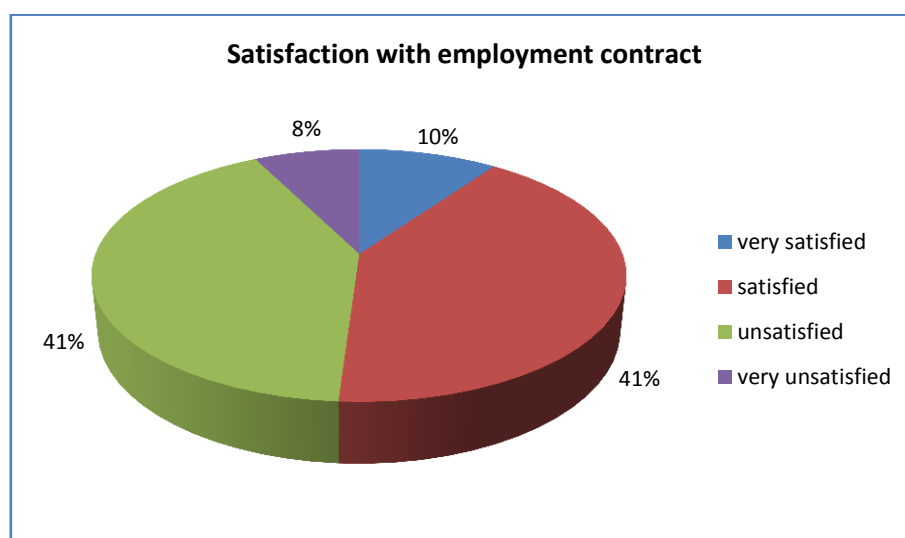

Figure 2: Level of satisfaction with employment contracts.
Source: AEMS field test, survey educators (n=83).

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)
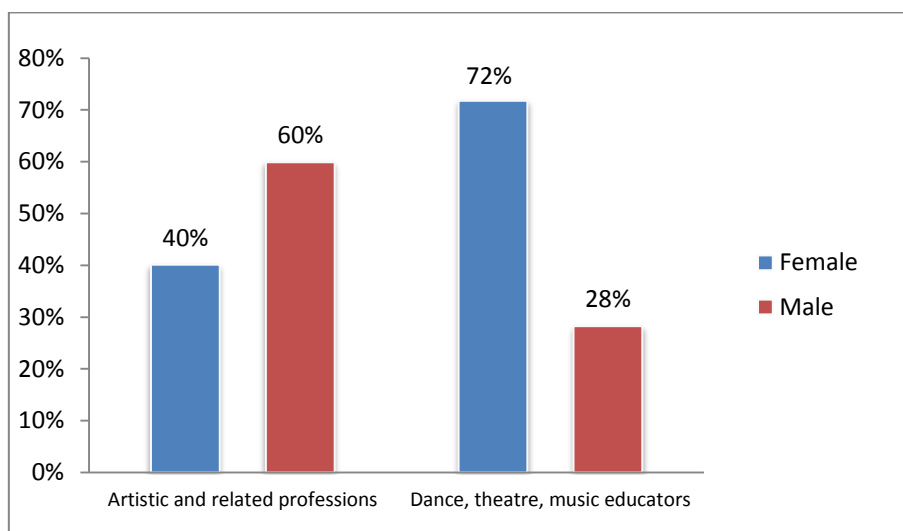

Figure 4: Gender distribution cultural sector and the cultural educators in performing arts.
Source: ZfKf 2009; Statistisches Bundesamt 2011

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 or the staff employed to carry out this presumably important tasks raise further questions to be explored in follow-up research.
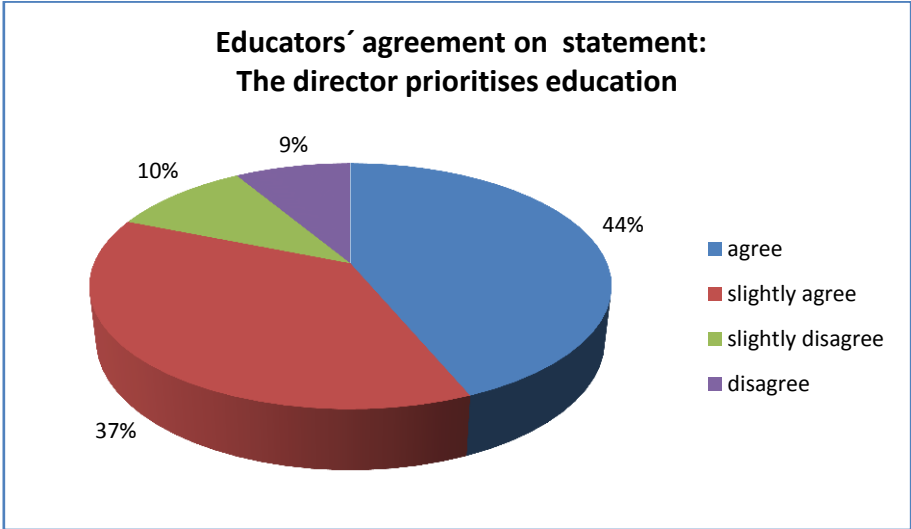
Educators´ agreement on statement: The director prioritises education

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.
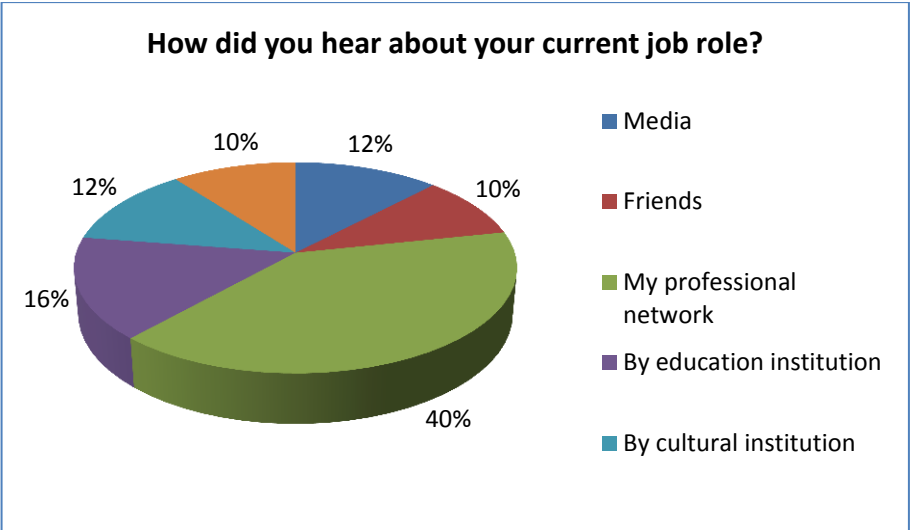
How did you hear about your current job role?

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').
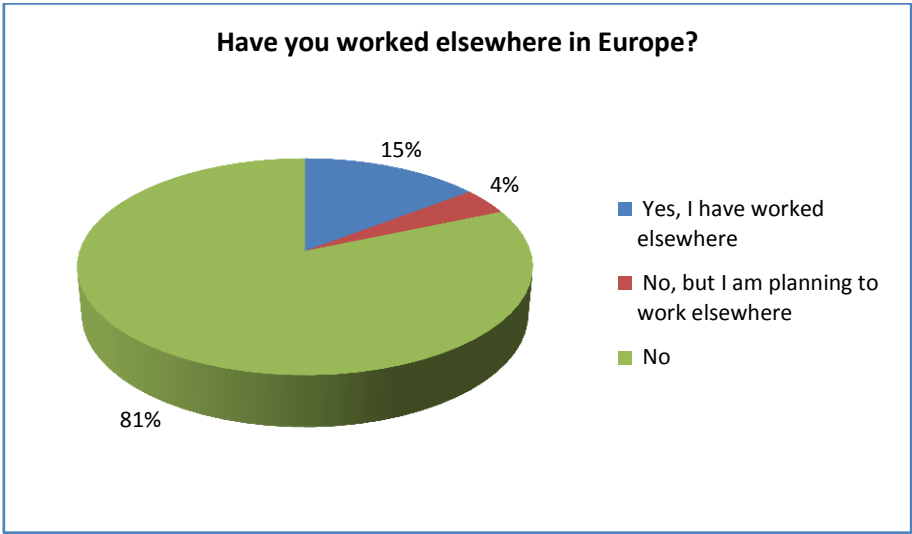

Figure 7: Mobility of educators.
Source: AEMS field test - survey educators. (n=84)

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[21])

- 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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[21] 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 meeting 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 cross art sectors for strengthening political power

- ◗ Establish clear positions on the specific needs of cultural educators in different institutional setting

- ◗ 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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