

European Arts Education Fact Finding Mission

Final Report



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1. Executive Summary

Arts and cultural education has attracted strategic policy interest. This is apparent from the increasing number of regional and national governmental programmes in countries such as Germany, Austria, the Netherlands and the United Kingdom and from the numerous policy initiatives at a European and international level.

Is this a short-term boom or will it lead to sustainable changes to cultural and educational landscapes? The key question is whether the current interest will result in the implementation of new policies and the development of the necessary supporting structures. Historically, there has been a lack of transparency in policy decisions in the areas of arts and cultural education. This is especially true for policies which assess the effectiveness of structures in arts and cultural education. Decision-makers and practitioners know very little about the impact of policy changes on a local, national or European scale or how such impacts can be measured. This lack of knowledge is crucial when implementing a framework to measure the arts and cultural education.

Considerable research has been done on the outputs from arts and cultural education programmes, but research on the inputs to these programmes has been scarce. As a consequence we are not able to answer **questions** related to resources in arts and cultural education, such as:

- What resources are required to deliver arts and cultural education programmes?
- What resources are required to offer good quality arts education programmes?
- What levels of resources are required to offer good quality arts and cultural education for all?

EDUCULT has initiated the 'European Arts Education Fact Finding Mission', a research project to examine these questions from a European perspective. Our partners were Interarts/ES, Zentrum für Kulturforschung/DE, Cultuurnetwerk Nederlands, Creativity, Culture and Education (supported by the BOP Consultancy)/UK.

The **project objectives** were:

- to create a structural framework that improves the transparency of resources in arts and cultural education
- to create awareness amongst policymakers, experts and practitioners about the resource dimension
- to enable a comparison between resources provided (inputs) and projects delivered (outputs) and to thus improve quality in the field of arts and cultural education.

The Fact Finding Mission explored ways to analyse and compare specific resource dimensions in detail. To make the project feasible, we focused on arts and cultural education in out-of school settings, provided by institutions in the cultural sector.

Our **main findings** were that:

- there is no common understanding of arts and cultural education in European countries;
- there is, however, a common European sense of what the main resources required are, namely money, infrastructure, human and organisational resources;
- how resources are used depends on whether there are obligations or incentives to publicly account for activities focusing at children and young people (e.g. quotas, more funding for those who carry out a lot of projects);
- since 2005, there has been a dramatic increase in the number of education formats in cultural institutions¹, especially in Germany (for which we have exact figures available), but presumably also in other EU-member states, due to increased policy awareness and increased human resources in education;
- there is a trend towards collaboration between schools and the artistic and cultural sector;
- it is difficult to assess and compare financial resources, due to complex, mostly project-based budgeting;
- human resources are the key resource; the most expensive and the most valuable asset of arts and cultural education;
- the cost of human resources is only partially covered by institutional budgets for arts and cultural education: full-time employees are accounted for in the institutions' general budgets, free lancers and project-based staff are accounted for in project based budgets;
- differences in qualifications between the performing arts and museums and exhibitions have been observed. While the former usually involve professional artists in their education activities, the latter uses staff that have no common professional profile and qualification. These differences need to be investigated further;
- the availability and distribution of resources depends on the strategic position of arts and cultural education within institutions;
- there is a trend towards mixed funding due to the constraints and the instability of public budgets and an increasing number of private sponsors such as foundations. Mixed funding makes comparing budgets even more difficult;
- the often very substantial personnel effort required to deliver arts and cultural education projects is usually not covered by project funds and has to be provided by other sources. This is especially true

¹ Keuchel, Susanne; Weil, David (2010): p. 17.

for institutions which regard social accessibility i.e. low or no costs for participants as their main mission (either from their own purposes or required by the policy environment);

- due to this prevalence of project-based funding the sector is fragile and lacks structural development;
- if there is no investment into long term supporting structures the current peak of arts and cultural education activities will not be sustainable. The result could be a 'survival of the fittest' with amalgamation and disappearance of some key players (as can be observed in England);
- the resource dimensions and limitations of data collections are a prerequisite for the follow-up research project 'Arts Education Monitoring System' which has a special focus on human resources as a key resource².

To enable further comparative analysis, the question of resources for arts and cultural education is to be included in the Compendium of Cultural Policies and Trends in Europe³, led by ERICarts and the Council of Europe.

The Fact Finding Mission was a research project. It did not deliver a collection of hard facts but rather a basis for further reflection at the European and international level of arts and cultural education. The results of the project are described in detail in the final report, which includes a white paper containing strategic recommendation. Detailed graphical models, used to help to visualise relevant aspects of resource distribution, are also included.

² The AEMS project developed by EDUCULT and its partners (Interarts/ES, Zentrum für Kulturforschung/DE, CCE/BOP Consulting UK, Budapest Observatory/HU) was selected for funding for 2011-12 through the EU Culture Programme – cultural policy analysis groupings.

³ www.culturalpolicies.net

2. Introduction: What is the current state of resources for arts and cultural education?

Arts and cultural education as the interface where education meets cultural policy is generating increasing levels of public interest. This is evident from the increasing number of regional and national governmental programmes in countries such as Germany, Austria, the Netherlands and United Kingdom and also from the number of policy initiatives at a European and international level. Furthermore, the interest the private sector (i.e. foundations) and members of the civil society takes in arts and cultural education is rising. These developments go hand in hand with increased interaction between policy-making and applied research in areas such as conceptualisation, implementation and evaluation of programmes, policy development as well as consultation and assessment of impact.

In European cultural and education policy, arts and cultural education has become a matter of strategic interest. The creation of the 'Platform on Access to Culture' and the 'Working Group on Synergies between Education and Culture' are examples of this interest. These networks of administrators, civil society representatives and experts made several recommendations to advance the field of arts education in terms of quality and impact, with the intention of further professionalising the domain.⁴ In late 2010, a European Expert Network on Culture⁵ was set up to help improve policy development in Europe, by establishing an effective network of leading European experts on culture, to advise and support the European Commission in the analysis of cultural policies and their implications at a national, regional and European level. It involves 18 independent experts, among them EDUCULT director Michael Wimmer, and is coordinated by Interarts and Culture Action Europe. It focuses on social aspects of culture, including access to and participation in culture as well as culture and education and youth and culture. The current activities of the European Agenda for Culture provide an excellent opportunity to develop a new structure for the field of arts education and to provide the basis for a new quality of data collection as a prerequisite for further professional and sustainable development of the sector.

Until now, there has been a lack of transparency and empirical insight with regards to decisions relevant to arts and cultural education and concerning the efficiency assessment of arts and cultural education policies at a structural level. Decision-makers and practitioners know very little about the baseline that any policy change and its impact can be measured against, be it at a local, national or European level. This gap in knowledge is crucial when implementing a framework that allows the measurement of arts and cultural education.

⁴ Working Group on Synergies between culture and education, especially arts education http://ec.europa.eu/culture/our-policy-development/doc1573_en.htm

⁵ European Expert Network on Culture (EENC) http://ec.europa.eu/culture/news/news3188_en.htm

'Everyone loves arts and cultural education, but hardly anybody wants to fork out money for it', Peter Kamp says about the situation in Germany.⁶ The facts, which quantitative and qualitative research supports are well known: arts and cultural education has a positive impact on the development of personal well-being, it helps people to acquire the necessary intercultural competence required to succeed on the global labour market, it improves cognitive learning behaviour, etc. Most applied research focuses on the outputs of arts and cultural education by generating evidence for stakeholders involved in arts education. As a result, the field is as complex as it is unstructured. Research on the input into arts and cultural education programmes is scarce. Therefore, we are unable to answer the following questions:

- What resources are required to deliver arts and cultural education programmes?
- What resources are required to offer good quality arts education programmes?
- What levels of resources are required to offer good quality arts and cultural education for all?

As an experienced research and networking institution in the field of arts and cultural education, EDUCULT is well placed to talk to many stakeholders, such as politicians, experts or practitioners in schools and cultural institutions. Before we started the Fact Finding Mission project, we talked to stakeholders about the resource dimension. In general, we did not get consistent answers, but there was a lot of speculation and fear. By and large, the people we talked to expressed the view that funds and resources for arts education were unpredictable and scarce, that people working in the field, especially freelancers, were in precarious positions, and that – as the example of the English flagship programme Creative Partnerships shows – changes of government could threaten the existence of even well-established and highly acclaimed programmes.⁷

2.1. European good practices

In 2007, the final report of the German Enquete Commission on Culture reported the following: 'Up to now, the funding of cultural institutions in Germany has not been related to an obligation to carry out youth work. Highly relevant, intelligent and feasible projects and structures in other European countries were made possible because public funding for arts and culture was related to and supported by a financial quota for arts and cultural education/mediation, thus making it obligatory to provide access for young people and children. Swedish cultural institutions are obliged to publicly account for their youth-focused activities. The Dutch have a system of 'cultural vouchers' for pupils. The value of vouchers collected by the institution determines the amount of their funding. The city and canton of Zurich

⁶ Kamp, Peter (2010)

⁷ <http://www.creative-partnerships.com/news-events/news/creative-partnerships-programme-cut-in-spending-review-reaction-from-creativity-culture-and-education,448,ART.html>

cooperates with large cultural institutes, regulating offers for schools. These arrangements are part of the funding terms.¹⁸

These are first indications of what might influence the resources available for arts and cultural education. The policy focus seems to be to delegate responsibility and accountability. Yet the implementation of these policies depends on political structures and political culture and thus cannot be easily transferred from one country to another. Furthermore, public funding is not the only resource; other resources are just as important. But if resources such as people, money, time or infrastructure are essential for the delivery of arts and cultural education programmes, why do we know so little about them? And how can we find out more about resources in such a complex and unstructured field?

2.2. Project Objectives

To examine these questions from a European perspective, EDUCULT initiated the research project European Arts Education Fact Finding Mission. The objectives of this project, in accordance with the application, were to specifically address the European Union strategic priority outlined in the European Agenda for Culture and its sub-target: facilitating access to culture and promoting synergies with education, especially arts education. The work programme was outlined as a supporting measure especially for the European Working Group on Synergies between culture and education. It should support the objective, which was to facilitate evidence-based policy through the collection of data and the development of statistics and methods in the cultural sector to improve comparability within Europe. The EDUCULT research activities should contribute to the development of a structural framework that helps compare and analyse data and statistics of resources in arts and cultural education in formal and informal education in Europe. The goal was to create a basis for further data collection in the domain, either by governmental bodies/agencies or organisations directly involved in the delivery of arts and cultural education. The project's objectives were

- to create a structural framework that improves the transparency of resources in arts and cultural education
- to create awareness amongst policymakers, experts and practitioners about the resource dimension
- to enable comparison between the resources used (inputs) and the deliverables achieved (outputs) and to thus improve quality in the field of arts and cultural education.

2.3. Project impact

¹⁸ Deutscher Bundestag (2007): p. 395.

The current interest in cultural and educational policy with regards to arts and cultural education at a local, national and European level presents a great opportunity for stakeholders. However, the impressive number of pilot projects and good practice models can only partly hide the fact that so far there has been little impact on structure. As a consequence there is a knowledge gap, with few facts and figures from which outputs and quality can be measured objectively. This presents a barrier to improving quality and professionalism. The aim of the European Fact Finding Mission was to fill this knowledge gap. Its strategic impacts included:

- improving the visibility of the range and influence of arts education in contributing to the cultural and educational sector in Europe;
- improving the assessment of trends, deliverables and objectives met, and the efficiency and sustainability of policy programmes, through the development of a transparent structure for resource input assessment;
- providing an improved evidence base and objective framework for expert discussions, which have previously been dominated by hopes, fears and subjective expectations.

The basis for the project was that, by systematically investigating all resources and by coordinating this research with various stakeholders, including politicians, administrators and practitioners, we could improve transparency and comparability. A framework supported by evidence could be created on which politicians and administrators could base their policies. Dialogue between politicians, administrators and other stakeholders could be improved. This could initiate a process of structural change widely supported by stakeholders. The project could thus contribute to achieving the goals and objectives of the European Agenda for Culture in cooperation with the Open Method of Coordination (OMC), especially the objectives set by the platform Access to Culture and the Working Group on Synergies between culture and education. It would also, due to Michael Wimmer's involvement, provide information on the dimension of resources for the newly created Expert Network on Culture.

With this project we also wanted to support cooperation between EU and other international organisations by linking the project to Council of Europe⁹ initiatives, including the European Compendium on Cultural Policies and Trends and UNESCO's¹⁰ 'Roadmap on Arts Education'¹¹.

2.4. European added value

⁹ http://www.coe.int/t/dq4/cultureheritage/default_en.asp

¹⁰ http://portal.unesco.org/culture/en/ev.php-URL_ID=3347&URL_DO=DO_TOPIC&URL_SECTION=201.html

¹¹ The Road Map for Arts Education is one of the main outcomes of the First World Conference on Arts Education (Lisbon 2006).
http://portal.unesco.org/culture/en/ev.php-URL_ID=39546&URL_DO=DO_TOPIC&URL_SECTION=201.html

The Working Group on Developing Synergies with Education, especially Arts Education introduced its final report with the following words. 'The impact of quality artistic and cultural education on the full development of the individual, on the improvement of motivation and learning skills as well as on the creative and innovative potential is officially acknowledged by the Member States, the European Commission, the European Parliament and the Council in several reports and recommendations already released. The reinforcement of synergies between education and culture is therefore considered as a key goal both at national and international level, opening the way for the mainstreaming of artistic and cultural education throughout Europe.'¹²

The Working Group, with experts from all member states, identified a number of recommendations to develop synergies between education and culture. They were discussed in detail by a European research consortium led by EDUCULT and included:

- Recommendation 9: Support the further exchange of information and knowledge between Member States on cooperation between educational and cultural sectors by facilitating EU-wide networks and by the realisation of an EU-wide glossary and portal on cultural education
- Recommendation 13: Raise the status, financing and visibility of arts education and its beneficial effects on young people and citizens in our society at large
- Recommendation 16: Establish an observatory (or at least a working space for sharing information between evaluation researchers) at a European level. This should have the capacity to make evaluations from member states available to others and to commission comparative analysis and other studies in arts and education to improve the quality of information available to the Member States.

The Fact Finding Mission examined and refined these recommendations to exchange information better at a European level in two ways:

1. by encouraging the exchange of high-profile and expert research relating to the creation of theoretical framework for assessing input resources;
2. by generating valuable content from the experiences of practitioners.

¹² Lauret, Jean-Marc, Marie, Francois (2010): p. 3.

3. Project overview: European Arts Education Fact Finding Mission

3.1. Project leaders and consortium

EDUCULT, an independent research and consultancy institute based in Vienna, Austria, received an operating grant through the EU-Culture Programme to initiate the Fact Finding Mission project. For this project EDUCULT collaborated with five high-profile research institutions: Creativity, Culture and Education (CCE) supported by BOP Consulting in the UK, Cultuurnetwerk Nederland (NL), Interarts (Spain), the Centre for Cultural Research (ZfKf) (Germany) and the Ministry of Education and Science (Lithuania).

EDUCULT/ AT

EDUCULT is a European research institute with long-standing expertise of the description, analysis, evaluation and impact assessment of national and European cultural policy and arts and cultural education. EDUCULT carries out national and international cultural policy research projects to provide evidence for policy-making. EDUCULT was involved in comparative research projects such as the Eurydice study on arts education in schools. EDUCULT has been supporting the Arts and Culture Education Network (since 2009 the Working Group on Synergies with education, esp. arts education) and was a partner in the glossary project of the Community of Knowledge on Arts and Culture Education in Europe (ComACE). In 2009, EDUCULT carried out a domain analysis of arts education for UNESCO in preparation for the 2010 World Conference. EDUCULT works as an interdisciplinary teams; its staff have qualifications and expertise in social sciences and research, economics and management, cultural policy and arts education/pedagogy.

Creativity, Culture and Education (CCE)/ UK and BOP Consultancy/UK

CCE is a UK based non-profit organisation that was established to develop young peoples' creativity and to support their access to the arts and culture. As a leading expert in creativity it is dedicated to transforming teaching and learning by making it more relevant and engaging for 21st century learners. Its mission is to advance the education of children and young people to enable them to participate in society as mature and responsible individuals. CCE is best known for its flagship programme 'Creative Partnerships'. Since 2002, the programme has worked with over 2,700 schools in England and supported almost 1 million young people.

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 values of creative learning and cultural opportunity. CCE's current partners include governments, arts and cultural groups, non-governmental organisations, trusts and foundations as well as companies in the private sector.

In the Fact Finding Mission, CCE commissioned the independent research and strategy consultancy, BOP, to carry out supporting research. BOP works with public and private sector clients to understand and maximise the economic and social impact of culture, media and creativity.

Cultuurnetwerk Nederland/ NL

Cultuurnetwerk Nederland is the centre of expertise for arts and cultural education in the Netherlands. Cultuurnetwerk Nederland gathers, assesses and distributes information and knowledge on cultural education and offers advice to individuals and organisations. The institute has an extensive network of contacts and a library providing information on arts and cultural education.

Interarts/ ES

The main purpose of the Interarts Foundation for International Cultural Cooperation is to study and promote local and regional cultural policies. Interarts carries out a range of activities to promote international cooperation in cultural, artistic and heritage projects and to encourage respect for cultural rights at a global level, especially in areas such as access to cultural assets and 'the exercise of creative liberty for everyone'.

Zentrum für Kulturforschung (ZfKf)/ DE

The Zentrum für Kulturforschung (Centre for Cultural Research, 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 have involved empirical surveys of artistic professions (legal and social aspects); undertaking studies and providing advice relating to cultural infrastructure and the development of the arts and culture industries at international, national and regional levels; international comparative studies of arts and media policies and funding; evaluation of education/training programmes; conceptual support for foundations, associations of artists and research bodies; surveys of public participation in cultural life; applied anthropological research and cross-cultural studies.

The ZfKf also collaborates with the European Research Institute for Cultural Affairs and the Arts (ERICArts).

Ministry of Education and Science – Lithuania

Dalia Siaulytė, who works for the General and Professional Education Department of the Lithuanian Ministry of Education and Science, contributed to the Fact Finding Mission by providing information on the resource situation in arts and cultural education in Lithuania.

4. State of research

Two areas of previous research were important to the Fact Finding Mission, namely statistical analysis of resource used in the arts and statistical analysis of resource use in cultural education. The most relevant historical and current research in these areas are discussed below.

4.1. Cultural Statistics

At an international level, the UNESCO Framework on Cultural Statistics (FCS) proposes a classification of culture as domains¹³ on the basis of a culture-cycle model¹⁴. 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 domains¹⁵ are introduced. Arts and cultural education are considered to fall within the 'education and training' transversal domain.

The FSC framework recommends the use of the International Standard Classification of Education (ISCED97)¹⁶ for data collection in the 'education and training' transversal domain. Since this classification defines non-formal education activities as degree or certificate-awarding programs comparable to formal-education, project-based activities undertaken by cultural or educational institutions are not covered. The proposal on structuring the financing side of the domains for cultural statistics makes use of the 3-sector model, distinguishing between the public, private and intermediary sectors, which are all substantial for arts and cultural education. The FSC report was published in 2009. Discussions of the adoption of its recommendations at European and national levels have not yet been completed.

The European Cultural Statistics framework follows a functional¹⁷ and a domain¹⁸ specific approach, which is similar, but not identical to, the UNESCO-FSC approach. Helpful pointers for arts and cultural education can be found in other culture related studies. Some data relating to artistic education are available in tertiary education systems¹⁹, such as the numbers of students taking art-related studies or surveys on

¹³ 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)

¹⁴ 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)

¹⁵ 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

¹⁶ UNESCO-UIS, 2006d

¹⁷ 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>

¹⁸ 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

¹⁹ Eurostat, UOE data collection, Tertiary students by field of education related to culture, 2004/2005

cultural expenditures and cultural participation that incorporate arts and cultural education activities as subthemes. However, the resources spent on arts and cultural education cannot be identified using existing international comparative statistics. This is because arts and cultural education is not yet sufficiently covered by international statistics.

At a national level, the Austrian LIKUS (Länderinitiative Kulturstatistik, state initiative for cultural statistics) is an exemplary system for cultural statistics. It covers 12 domains of art sectors²⁰ and three cross-functional sectors²¹. In 1993 the conference of 'Landeskulturreferenten' (Cultural Commissioners of federal states) agreed to introduce common statistics to enable the comparison of data from all nine federal states. The Institute for Cultural Management of the University of Music and Performing Arts in Vienna was commissioned to undertake the LIKUS project.

Under the sector 'education and training', data are available on the number of students and lectures in the tertiary artistic education sector and music schools in Austria. Data on the arts education activities of the approximately 500 brass bands in Austria, an essential part of the intermediary sector, have also been collected. What is missing, however, is a systematic approach to the collection of data on arts and cultural education, which adequately reflects current policy decisions promoting education activities in the cultural sector. A critical analysis by LIKUS revealed a lack of cultural statistics in Austria at a local government level, which was therefore not integrated into the LIKUS system. As a consequence, expenditure estimated using statistical methods can vary from the real expenditure of public bodies within the cultural sector by up to 70%.²²

Work is currently being undertaken to identify how best to extend existing frameworks for cultural statistics to cover arts and cultural education better. For example, ESSnet is considering how to extend European statistics²³, while the working group of the German speaking countries (D-A-CH) wants to adapt the LIKUS framework so that local government expenditure can be included.

4.2. International comparative research projects

A number of international and European comparative research projects and platforms have been created recently to enable an exchange of information about arts education. Their main focuses and perspectives are outlined below. EDUCULT was involved in three of the projects (International Glossary, COMAce

²⁰ 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

²¹ Education and training, adult education, financing culture, employment, participation

²² Krupp, Caroline (2008)

²³ http://epp.eurostat.ec.europa.eu/portal/page/portal/pgp_insite/pge_estat/tab_statistics

Glossary and Eurydice) and has worked closely with the originators of the others. The purpose of the Fact Finding Mission was to identify knowledge gaps from a resource-based perspective.

The International Arts Education Glossary Project²⁴

The International Arts Education Glossary was initiated by UNESCO during the second World Conference on Arts Education in Seoul in May 2010. Initial results were presented by the research consortium, which included institutions from Korea, USA, UK and Canada. EDUCULT director Michael Wimmer worked on the project in an advisory capacity. The international glossary aims to develop a classification system for arts education at an international level to facilitate better international comparison.

The classification system consists of an analysis matrix, which considers various perspectives, issues and terminologies in arts education. A 'facet-based' approach allows for the domain to be structured as a matrix of hierarchically ordered subjects. A glossary is included to allow comparisons where terminologies differ.

The classification system currently only exists in a draft version. In this version, resources can be identified in three facet-areas. Funding sources are identified and a distinction between internal and external funds is made. External funds include government funds (at all administrative levels), funds from private and public foundations, and funds from private donors and participation fees (paid by people who to see shows, visit museums or take part in a projects).

ComACE - Community of Knowledge on Arts and Cultural Education in Europe²⁵

The ComACE project was initiated by ACEnet (European Network of Civil Servants Working in the field of arts and cultural education) to create a web-portal that supports the exchange of knowledge on arts and cultural education in the European Union. Information is collected in all participating countries. Two sections, a glossary and a compendium, are provided. The glossary deals with national terminology and provides a basis for common understanding. The compendium collects information about policies at national, regional and local levels, information about formal education from pre-school to tertiary education as well as non-formal education. Once successfully implemented it will provide an overview of the various forms of arts and cultural education in Europe and will facilitate a network and information service.

From 2009 to 2011 ComACE was coordinated by the Cultuurnetwerk Nederland with the participation of Belgium (Flanders), the Netherlands, France and Austria. EDUCULT was involved in the Austrian research.

²⁴ <http://www.unesco.org/culture/en/artseducation/pdf/abstract303unescoaces.pdf>

²⁵ <http://comace.org/>

During the next phase the project will expand to cover various other countries in Europe. The long-term goal is to set up a European database on arts and cultural education policies.

ComACE focuses on the resource dimension of arts education. The compendium part describes the policy framework as a context for decision-making and resource distribution and includes a section on funding. It is a valuable starting point; however, it does not give detailed answers to questions about the resource dimension.

Eurydice study on arts and cultural education in European schools²⁶

The Eurydice information network on education systems and policies in Europe, a subdivision of the Executive Agency for Education, Audiovisual and Culture, focuses on the way that education in Europe is structured and organised. Eurydice's partners in Europe, including EDUCULT (which was responsible for information from Austria), compiled a study on arts and cultural education in European schools that was published in 2009. The study deals with the aims and objectives of arts education, its organisation and initiatives, and provides recommendations for development and planned reforms. It provides useful information on pupil assessment and teacher education for decision-makers and stakeholders.

The Eurydice study deals primarily with arts education in schools. It also covers aspects of extra-curricular arts and cultural education activities.²⁷ The report shows that resources for extra-curricular activities are available in several countries, but that regional distribution varies depending on the source of the funds. It notes that: 'In several countries national or local governments provide full funding or subsidise extra-curricular arts activities (Belgium, Czech Republic, Spain, Italy, Latvia, Austria, Portugal and Finland). However, others report on the difficulties encountered by schools or other providers when obtaining funding for extra-curricular activities. In countries where there is no national strategy for the provision of extra-curricular arts activities, the availability of sessions may vary between schools and regions.'²⁸

The question of resources is dealt with in various other aspects in school- and curricular-based arts and cultural education. According to the report, in *'the 20 countries where the minimum amount of taught time in compulsory arts education is specified for each grade, around half decrease the amount of time dedicated to the arts in the later stages of compulsory education.'*²⁹

The Eurydice report delivers a profound comparative analysis of arts and cultural education in schools in relation to the country-specific policies. However, it does not provide sufficient comparable data to enable a comprehensive picture of the way resources are dealt with in arts and cultural education to be formed.

²⁶ Eurydice (2009)

²⁷ Eurydice (2009): p. 43.

²⁸ Eurydice (2009): p. 46.

²⁹ Eurydice (2009): p. 29

The Compendium on Cultural Policies and Trends of the Council of Europe³⁰

The Compendium on Cultural Policies and Trends was initiated by the Council of Europe to improve the transparency and comparability of cultural policies. Countries are profiled and over 80 aspects of cultural policy are organised in chapters about historical developments, decision-making processes, main objectives, current policy issues, legal frameworks, cultural institutions and partnerships, funding provisions, support for creativity and participation.

The compendium also includes chapters on arts education. The level of detail depends on the country. Again the focus is on formal arts education in institutions such as universities and schools. Relevant government initiatives and policies are outlined. Resources are mentioned, especially funding in the form of government subsidies. Yet the information is scattered and does not provide a structured overview of resources or allow comparisons of resource situations in different countries.

The Wow-Factor – Global research compendium on the impact of the arts in education³¹

In 2004, Anne Bamford carried out research initiated by UNESCO and in collaboration with the Australian Council for the Arts and the International Federation of Arts Councils and Culture Agencies (IFACCA) to demonstrate the impact arts-rich education programs have on children and young people. The Wow-Factor gives an overview of policies, programs, projects and institutions but, as the title suggests, Bamford focuses on the impact of, rather than the input to, arts education and the study does not address the question of how the availability of resources impacts on the delivery of arts education. We can only hypothesise that differences in resource provision do exist, since general conditions such as GDPs differ in the more than sixty countries that Bamford lists in her study. However, we do not know how these different conditions affect the delivery of arts education.

4.3. Research gaps and questions

Up to now, the input of resources in arts and cultural education has not been thoroughly researched, either in the national or international context or in terms of quality and quantity. Due to the position of arts and cultural education at the interface between education, culture and the arts, existing national statistics do not cover arts and cultural education comprehensively or systematically.

International comparative research projects provide important links to our topic in terms of terminology (ComACE), cultural policy (Compendium), structure (International Glossary), formal education (Eurydice)

³⁰ www.culturalpolicies.net

³¹ Bamford, Anne (2006)

and impact (Wow-Factor). However, the question of resources is not examined in-depth in any of those projects. The Fact Finding Mission aims to gain insights into resources from three perspectives: research and methodology, policy and practice, as discussed further below:

Research and methodology

- What research methods are suitable to explore the resource situation?
- How can the field of arts and cultural education be structured from a resource-based view?
- What kind of data about resources in arts and cultural education can be collected?

Policy:

- How do national policy-structures distribute resources?

Practice:

- How do practitioners in the field regard and deal with their resources?

5. Research approach and design

A two phase approach was adopted to the research methodology. In the first, explorative phase, the research area and methodology were defined. In the second phase, the outputs from phase one were peer-reviewed and some existing research theses were investigated in depth.

5.1. Exploration

Desktop research, literature analysis, data analysis

To analyse and compare definitions of arts education in member countries, international research projects in the areas of arts and cultural education were identified (see chapter) and their relationship to our project were assessed. Existing data and literature was researched. Current debates on new frameworks for cultural statistics were assessed.

Literature mapping for Austria

EDUCULT produced a comprehensive survey of existing publications on arts and cultural education in Austria from 2000 to summer 2010. The survey was based on the structure of the arts education library of our partner Cultuurnetwerk Nederland. The research also included university libraries and other relevant pedagogy and arts institutions.

Our findings were published in May 2011. We found that the number of academic publications reflects the increased academic interest in arts and cultural education. Over 70% of all publications in Austria were published between 2007 and 2010. Mostly diploma projects had the words 'art education' in their title or

used keywords linked to the subject (57%). Judging from the number of academic publications on arts and cultural education, this is not one of the key competences of arts or pedagogy universities. However, an in-depth analysis that takes into account the number of students or university programmes has not been undertaken and there may be students that take arts or cultural subjects as elements of more general courses. For example, theatre and drama studies are integrated in the general University of Vienna).

The feasibility of a library system for arts and cultural education in Austria was tested. This research might lead to reflection and debate in the public education sector. However, due to current budget constraints there are no plans for an implementation of a topical library system.

Start up meetings - specification of the research area

Individual start-up meetings were held with our international cooperation partners. Informal contacts were established at international conferences such as Short Cut Europe, held in June 2010 in Germany. The research agenda, the research approaches and the complexities of the field of research were discussed. The expertise of our research partners combined with our desk research helped to define the domain of arts and cultural education and our specific research area.

This process of defining our research area is an on-going process in which the dynamics of arts and cultural education in the heterogeneous European socio-cultural environment needs to be considered. We became increasingly convinced that it is critical that the gap in knowledge about the resources required for arts and cultural education in Europe is closed.

We considered a number of options for structuring our approach. These included the educational area (artistic education, arts education, cultural education), the institutional setting (in-school and out-of-school education, cultural institution, etc.) and the aims of arts and cultural education (creativity, artistic competences, impact on personal well being and cognitive learning behaviour).

To take into account the different socio-cultural approaches to arts and cultural education in different countries, the cooperating partners mapped out the structure of arts and cultural education in their home countries, in accordance with guidelines developed by EDUCULT.

The complex structures in European countries make comparisons a challenge. It soon became evident that the scope of the research needed to be limited. It was agreed that an initial focus on cultural institutions would be most feasible. The need for a working definition of arts and cultural education was also apparent. It was later formulated by EDUCULT.

In the next step three graphical models were developed, tested and described, namely the concentric cycle model, the input-output model and the 3-sector model (see [chapter 7.2.](#) for details).

Research guidelines for cultural institutions were also developed and distributed to potential participants. Several external newsletters and magazines provided information about the project and included

invitations to participate. Some institutions from the cultural sector replied. The Ministry of Culture in Lithuania also supported the project with an in-depth analysis.

Second partner meeting - towards a commonly agreed structure

The second partner meeting was held during the International Symposium on Arts Education in Europe organised by the Stiftung Mercator in Essen, Germany. Using the guidelines developed in the initial work, the partners presented the structures of arts education in their countries. The five 'maps' of the current structure and definitions in the socio-cultural context, the current state of development and current issues in the sector were discussed with the international audience. The results were shared, compared and analysed (see [chapter 7.3.](#)). Existing data was presented and experts made suggestions for further data collection.

International presentation

To raise awareness the research project was presented at a European and international level. Through informal contacts the Working Group on Synergies, ERICarts and the Council of Europe (responsible for the Compendium of Cultural Policies and Trends in Europe) and ComACE were informed about the project. Findings and assumptions were discussed and reflected on. Michael Wimmer presented the project at the UNESCO World Conference in Seoul in 2010 as well as at the UNESCO expert committee meeting.

The project has influenced discussions and networking at a European and international level. The Working Group on Synergies discussed the issue of resources within their network and incorporated them into their final report. The Compendium on Cultural Policies agreed to include a more comprehensive chapter on arts and cultural education in the country profiles. At the UNESCO World Conference in Seoul the network was expanded informally and research methods were discussed. Michael Wimmer was a keynote speaker and held a workshop. The results of the Fact Finding Mission are going to be presented during various European and international events, such as the UNESCO expert committee meeting in Wildbad Kreuth, Germany in May 2011.

Presentation and peer-review at the International Conference on Cultural Policy Research (ICCPR)

EDUCULT presented the project and first results of the mappings from Austria, Germany and England at the conference's parallel sessions. The project, as well as findings and assumptions, were peer-reviewed.

Round table on mediation in Viennese museums

Experts and employees responsible for the arts education programmes of museums in Vienna were invited to discuss the current situation as well as developments in their institutions and their profession. A keynote presentation was held by Myrthel van Etterbeeck, an internship student from Flanders working for EDUCULT, who provided a comparative analysis of Vienna's Museum of Art History and the Royal Museum

of Fine Arts, Antwerp. EDUCULT also provided information on formats of arts education in Viennese museums as a basis for discussion.

During these discussions it became apparent that museums in Vienna are supporting new programmes and initiatives for arts and cultural education. These activities are subsumed as mediation. However, institutions do not clearly define their art education activities. Although substantial differences of context (e.g. share of tourists in the audience) and formats were apparent, the policy context was not considered in depth. The round table discussions resulted in plans for regular informal meetings of the participants.

Explorative expert interviews

To refine the research approach, the expertise of international experts and practitioners was gathered by interviewing eleven experts, namely:

Research experts interviewed:

- Franz Otto Hofecker (IKM_mdw)
- Michael Sönderman (Büro für Kulturwirtschaftsforschung)
- Anne Bamford (Wimbledon College of Arts)
- Constanze Wimmer (Anton Bruckner Universität)
- Monika Mokre (Österreichische Akademie der Wissenschaft)
- Isolde Malmberg (Institut für Musikpädagogik)

Practitioners interviewed:

- Alexandra Viehauser (Az_W)
- Luise Sternath-Schuppanz (Albertina)
- Ines Groß-Weikhard (Albertina)
- Peter Assmann (Oberösterreichische Landesmuseen)
- Susanne Hofer (Festspielhaus St. Pölten)

Various methods and approaches were discussed and our research area was refined. It became evident that further investigation should focus on qualitative as well as quantitative aspects of resources. The expert interviews also added clarity to the dimensions of resources and our definitions. It was particularly helpful that practitioners from cultural institutions discussed and approved our resource dimensions.

5.2. Investigation

Comparative analysis

The findings of the comparative analysis of the maps were incorporated in the final report (see [chapter 7.3.](#)). Institutional and governance patterns were reviewed and helped to refine the structuring tools. They

formed the basis for a graphical path that shows how the field of arts and cultural education can be structured (see [chapter 7.4](#)).

Interviews with cultural institutions

The findings from the explorative phase were used to incorporate the resource dimensions into interview guidelines. Nineteen interviews were held with representatives of national and international cultural institutions (see [chapter 8.1](#)). The questions covered the dimensions of resources, formats and target groups as well as the institutional context. The interviewees worked for organisations ranging from established institutions to festivals and initiatives. Art forms ranged from drama to multi-media arts.

Report and white paper

The information gathered by the Fact Finding Mission was compiled and refined for the final report. The final written report included a white paper with recommendations for further research and dissemination.

6. Research field - Defining arts and cultural education

Arts and cultural education is a multi-faceted and highly complex field. Depending on the cultural, linguistic and national context, insights and definitions differ. A number of comparative research projects have been established to improve mutual understanding about the field (as described in [chapter 4.2.](#)).

Anne Bamford's distinction between education in the arts and education through arts is one pragmatic way to structure the field³². Education in the arts happens in schools (music lessons, arts lessons, etc). Education through arts happens when subjects such as mathematics are taught using artistic approaches. Some countries in Europe, such as France, Italy and the Netherlands consider heritage education as part of arts and cultural education. Britain has established a wider and more practical concept that focuses on creative education that encourages the creative economy. In Germany, 'kulturelle Bildung' (cultural education) is rooted in an out-of-school, youth-focused infrastructure. It is currently undergoing a paradigm change initiated by the development of all-day schools.³³ As part of this development, the offer is changing from curricular-based subjects in schools to project or programme based activities in cooperation with external partners, such as cultural institutions. In Austria, 'Kunst- und Kulturvermittlung' is part of the current minister's agenda to promote the arts and culture in schools by focusing on projects and cooperation. This is just a glimpse of the various approaches and developments that affect our understanding of the nature of arts and culture education. One could elaborate on the developments in former socialist countries, where an infrastructure that favoured the arts was created for specific political purposes that ceased to exist. Attempts are now being made to revive national identities through arts and cultural education.

The discussion about terminology is never-ending. There are as many definitions as there are cultural differences. They constantly change in a dynamic process³⁴. The conceptualisation of arts and cultural education in different contexts leads to questions relevant to resources:

- Does a paradigm change from subject-based general arts education provided by general schools to a more project-oriented approach provided mostly by pioneering schools limit or enlarge their participation in arts and cultural education?
- Does a conceptual expansion towards a more applied definition – presumably generating more return on investment – attract more funding for arts and cultural education?

³² Bamford, Anne (2006)

³³ Kamp, Peter (2010)

³⁴ Computer games can also be seen as cultural education since they contribute to the understanding of myths and art design; compare: Zimmermann, O.; Geißler T. (2008)

We take it for granted that definitions influence the resource situation; however, to make a project with a European focus feasible, a pragmatic approach is necessary. We therefore decided to start with an institution-based approach. This assumes that arts and cultural education takes place in institutions of the following sectors positioned in a triangle between public, private and intermediary ownership³⁵:

- Formal education: pre-schools to higher education and professional training
- Informal education and institutionalised leisure time: youth centres; music, theatre, arts schools etc.
- Culture and arts: libraries, museums, galleries, theatres, opera and concert halls

6.1. The socio-cultural context

Comparing all definitions of arts and cultural education would be infeasible. Each definition is part of a constructed reality³⁶ in its social context. The aim of our research is to gain insight into the structure of arts and cultural education. We assume that it can be viewed as a separate system that has borders and recreates autonomously³⁷. It follows that the field of arts and cultural education and its structures can be explained by the resources needed to sustain and recreate itself thus neglecting its incorporated definitions. Of course definitions and resources cannot be decoupled from the social-cultural context but starting with a working definition will initiate an iteration process, which will lead to a definition of resources and arts and cultural education.

6.2. Arts education as a professional field

Arts education can be a professional process supported by experts or an autonomous process. Any private individual can organise his or her personal arts education with similar results to professional educators but we will not deal with these types of private projects because resources are not provided by the external sources which are our main area of interest. A further aspect of professionalism is the nature of the process of arts and cultural education. Processes where the main purpose is not arts education, or where arts education is only an external effect³⁸, are not included in our research.

³⁵ Schad, Anke; Wimmer, Michael (2008)

³⁶ Nünninger, Ansgar (2005)

³⁷ We discuss the field in terms of Niklas Luhman's theory of systems.

³⁸ We define external effects as a term of economics. External effects are positive or negative impacts on the environment outside of the explored field. A typical example is pollution. Regarding an organization as a research object, pollution can be seen as a negative external effect because it is not taken into account of the company's cost decision. Samuelson, A.P; Nordhaus W.D.(2007)

6.3. Institution-based view

In our study we focus on institutions which provide arts education. This limits the amount of collectable data. We assume that relevant figures cannot be calculated by analysing budgets of all European governments. This is because, firstly, national governments would need to implement an indexation system in the budgeting process at all federal stages³⁹, which is not done although it would be a worthy objective. Moreover, we do not want to limit our discussion to the question of funding, although all resources might eventually be expressed in monetary terms. We took a participative approach for our study and decided to interview practitioners of arts education and analyse the organisations they work for because they should know what resources are needed and be able to provide relevant figures.

6.4. Target groups

Arts and cultural education programmes are often regarded as social development initiatives to increase cultural participation of societal subgroups⁴⁰. Although target groups are not included in our area of research, since our aim is to structure arts and cultural education from a resource-based view, identifying target groups will help to distinguish between arts and cultural education and services for the general public. Cultural education is one of the major arguments for the provision of public broadcast services⁴¹. These services normally have a wide audience, namely the general public. To implement arts and education projects at a professional level it is essential to divide audiences into target groups.

6.5. Aims of arts and cultural education

Although our project focuses more on the input than the output of arts and cultural education, aims are relevant since they provide arguments about why resources are put into arts and cultural education. They also determine implicit or explicit policy. Anne Bamford points out that 'there is a positive correlation between the type of government and the spending on culture [...] the more "left of centre" a government is, the more it spends on arts and culture.'⁴²

To make matters even more complex, in our democratic society private sector policies (companies or foundations), interest groups from the civil society sector as well as unions or teachers, educators, artists, churches etc. can be as relevant as governmental policies.

For a complete analysis, the relevant questions are not only: where do resources for arts and cultural education come from and how are they used, but also why they are used. This would exceed the scope of

³⁹ One example is the Austrian LIKUS system, which has been implemented successfully to provide a parallel budgeting structure for cultural expenditures. It is used at all federal levels and facilitates cultural statistics. In Franz-Otto Hofecker F.O.; Tschmuck P. (2003)

⁴⁰ There is an in depth discussion on audience development for museums. <http://www.intercom.museum/documents/1-4Waltl.pdf>

⁴¹ Discussions on the legitimacy of public broadcast mainly underline the shortage of educative productions.

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

⁴² Bamford, Anne (2011) p. 3

this project. We think that the question of policies behind arts and cultural education is of major concern. It therefore requires additional research. EDUCULT has conceptualised a project for a profound comparative policy analysis of the field of arts and cultural education in Europe.

6.6. Formats of arts and cultural education

To understand which and how many resources are needed and indeed provided in arts and cultural education, the output needs to be analysed (see [chapter 8.3](#)). Factors such as formats, target groups and artistic content impact on the resource dimension. The complexity of defining arts and cultural education in different socio-cultural contexts can be reduced by examining the way arts and cultural education is implemented and practised.

Arts education can take place in school or out of school. In schools, arts education can be organised as part of the curriculum, in collaboration with cultural institutions/artists or as extra-curricular activities. The latter is of increasing importance in countries such as Germany and Austria, where an increasing number of schools is turned into all-day schools. The distinction between education in the arts and through the arts, which Anne Bamford made in the International Survey on Arts Education⁴³, is now widely used in discussions about arts and cultural education in schools.

Out of school arts education is provided by artistic education institutions (music or art schools), cultural institutions (libraries, theatres, museums or concert halls), associations (brass bands, theatre/dance companies) or other institutions (youth centres, adult education centres). This variety leads to different approaches and formats.

We can distinguish between receptive-analytical formats (lectures, guided tours or film screenings) and artistic-creative formats (workshops, drawing lessons, role play). Cultural institutions often offer combinations of the two (film screenings and discussions, exhibition tours and drawing lessons, book readings and writing workshops).⁴⁴

Different art forms and the way they are presented impact on formats, which in turn impact on resources needed. A concert can last one hour and can be listened to by 200 children; a dance project might take a couple of months and actively involve about ten young people. An analysis of resources across art forms has to take these differences of formats into account.

Educators in arts and cultural education are human resources. The format influences whether or not a qualified professional is hired.

⁴³ Bamford, Anne (2006)

⁴⁴ Keuchel, Weil (2010): p. 52 ff.

Last but not least, the target group influences the format. Formats for students or adults differ from those for pre-school or school children.

6.7. Working definition

Based on our initial research and the limitations we identified, we formulated the following working definition of arts and cultural education from a resource-based view:

‘Arts and cultural education is a professional process involving a qualified artist or mediator/educator within an institution, programme or project with the aim of affecting a specific target group or person.’

Because of the complexity and high number of institutions involved in the formal education sector we decided to make the project more feasible by focusing on arts and cultural education in the cultural and artistic sector. However, we will refer to the formal and informal education sector in aspects relevant to our research area: resources in arts and cultural education.

7. Findings of exploration

7.1. Targets: resources

The process of arts and cultural education

Whatever the exact definition of arts and cultural education might be, based on the sociological theory of communication it can always be regarded as an exchange of knowledge at a micro level.

In the simplest model, a sender transmits encoded information to a receiver who has to decode the information. There must be a common use of symbols and codes⁴⁵. An expansion of this model led to a sociological discussion, the findings of which are not presented in detail here.⁴⁶ Recipients can decode in an active or a passive way. Active recipients can also contribute to the communication process. By responding or asking the sender questions they become senders themselves. The communication process thus changes from a one-way channel to a two-way channel system, which is called interaction. The encoder or sender in professional arts and cultural education has been taught how to manage this process and which codes are best used to transmit information to specific target groups. The sender, normally a teacher or artist, also needs a professional qualification in arts, culture or heritage. A distinction can also be made between one-way and two-way communication channels. The medium in a face to face interaction is speech. However regarding our working definition, text descriptions of museums' paintings as a medium, will not be regarded as a professional education process, because this will not correspond to diversifying the audience. An interesting field for discussion is the implementation of new media such as audio guides and interactive tools emerging on the Internet. They can easily be adapted and diversified according to target groups.

The next step is to link a sociological view of the process of arts and cultural education with an economical perspective. In the middle of the 20th century, the business administration model of a dynamic process view evolved⁴⁷. Instead of analysing departments the production process, which can be divided into key processes and support processes, becomes at the centre of the model. The input-output ratio is of major interest.

When we discuss arts education as a process of communication we identify communication as the key process. Supporting processes can be identified depending on whether arts and cultural education is looked at from a micro or a macro perspective. For example, in a macro perspective the quality of education of teachers can be regarded as a supporting process. At the institutional level, information

⁴⁵ C.E. Shannon and W. Weaver (1949) developed the communication theory as a linear mathematical model.

⁴⁶ Ansgar Nünninger (2005): p. 92ff.

⁴⁷ Gutenberg, Erich (1959)

systems for art programmes might support the key process. From a micro perspective the provision of a building can be a supporting factor.

To prevent confusion, we will use the concept of arts and cultural education as a process, which can be described as the input-output ratio at an institutional level.

Gutenberg's Concept of Production

In the early 1950s Erich Gutenberg developed a comprehensive descriptive model for the production of goods and identified business units in a process orientated manner⁴⁸. The process of production was described as a combination of factors such as labour, material, machinery and licenses. Gutenberg distinguished between elementary factors, which directly created output, and dispositive factors, which facilitate the organisation of the production process in a socio-technical system. Dispositive factors can be divided further into original dispositive factors (the type of management e.g. participation of staff in the decision making process) and derivative dispositive factors (supporting subsystems for the decision-making process. e.g. organisational structure, planning and information systems).

This concept supports the theory that a general distinction between elementary and dispositive factors can be made at the institutional level. Dispositive factors cannot be directly converted into monetary values. If arts and cultural education is the core responsibility of an institution and the reason the institution exists, all factors and their costs can be attributed to arts and cultural education. A problem arises when it is only one of many different tasks, which is true for the majority of organisations. Schools, theatres and museums are all important partners in arts and cultural education, but it is not their only activity. The question is, to what extent dispositive factors should be taken into account when calculating the cost of arts and cultural education and how fixed costs are dealt with in cost accounting and project management. The usefulness of the Gutenberg concept for arts education is further limited since arts education is a service and not a production of physical goods. Another important point is that quality of services is evaluated in a more subjective process than quality of products.

The further development of Gutenberg's concept focuses on processes that create added value. Factors that add value are the potentials of the organisation. A distinction is usually made between employees, know-how, infrastructure (machines), systems (organisation and information) and customer satisfaction.

Modern criteria of business administration by Barney⁴⁹

⁴⁸ Gutenberg, Erich (1959)

⁴⁹ Barney, Jay B. (1991) p. 99-120

Jay B. Barney proposes the four 'VRIO' criteria, value, rareness, imperfect substitutability and organisational specificity, to divide resources and to identify input-factors as core resources in the process.

Value is an outstanding from the customer's perspective. Quantity and quality of the resources have to be visible as part of the product/output.

Rareness means that the resource is not freely available and has to be acquired from the market or the environment or can be provided by internal processes.

Imperfect limitability or substitutability means that resources/ input-factors cannot be replaced by another resource, the assumption being that there is a mechanism of isolation that separates resources from each other.

Organisational specificity means that the effect of the resource emerges in the context of the process i.e. in another process it would not produce the same value in its broadest sense.

Resources from an economic perspective

Early economists such as Adam Smith and Ricardo already distinguished between several resources used to generate wealth. In classical economics resources were capital, labour and land. In the new economy, the concept is formulated in a number of different ways. Broad distinctions can be made between physical capital and human capital with monetary capital serving as a transfer medium between the two. The original term 'land' was replaced by 'environment' and 'natural resources'. The function of money as an intermediary between the other resources is remarkable. Money can be exchanged as well as stored and other resources can be described in monetary value.

Defining resources for the research project

Based on the theories of resources and EDUCULTs applied research approach, the questions of what resources are and which are needed, were approached from the perspective of the institutions/practitioners. Resource dimensions from previous studies were used⁵⁰. These dimensions were: time, material resources, immaterial resources, human resources and financial resources. Time and networks were previously recognised as particularly substantial. During the explorative phase, qualitative interviews led to a redefinition of these categories into organisational resources, infrastructure, human resources and financial resources. Detailed subcategories are presented [in chapter 8.2..](#)

Organisational resources

⁵⁰ EDUCULT (2007): Vielfalt und Kooperation – Kulturelle Bildung in Österreich. Vienna: Author.

EDUCULT (to be published): Kulturelle Bildung zählt! <http://www.educult.at/index.php/Arts-count/612/0/?&L=1>

EDUCULT (to be published): Kulturelle Bildung zählt im berufsbildenden Schulwesen. <http://www.educult.at/index.php/Kulturelle-Bildung-zaehlt/615/0/?&L=1>

Organisational resources are the informal and the formal integration of arts and cultural education into an institution. Formally there can be an arts and cultural education department or it can be part of the marketing department or the director's office. To research informal integration, qualitative aspects of arts and cultural education activities were investigated (e.g. independence of decision making processes, strategic importance and cooperation with other departments). It is essential to include the informal status because the emergence of arts and cultural education departments during the last years has triggered processes of change in cultural institutions that were not always appreciated and sometimes even viewed with suspicion by other departments. As external functions of organisational resources the existence and use of networks, either formally or informally, were examined. Last but not least, the internal or external evaluation of programmes as part of the organisational learning behaviour was looked at.

Infrastructure

Our initial definition of material resources included materials, equipment, rooms and buildings. Materials for workshops were soon found to be less important. However, technical equipment might be essential for multimedia projects, which shows that there is a strong relationship between tangible resources and formats and content. Rooms for education purposes in cultural institutions have often been built in previous years, an indication that the increased strategic importance triggered investments. Previous investments and floor space are also possible indicators of resources. However, a multifunctional use of rooms makes it difficult to relate these investments directly to arts education activities. From a macro or meso perspective the distinction of places and institutions used needs to be discussed. Depending on formats, cultural institutions might also utilise the rooms of schools they cooperate with.

Human resources

People working in the field of arts and cultural education can be considered the most important resource in qualitative and quantitative terms. Quantitative figures (number of employees, etc.) depend on formats provided and the environment the institution operates in. Aspects such as quality of education, operative tasks of people involved and internal training need to be taken into account. Whereas students often work part time in museums, education programmes of orchestras are usually carried out by professional artists. The average remuneration of educators and the fluctuation of staff vary significantly depending on cultural institutions and art forms. Last but not least, types of contracts (freelance, employment) have a major impact on the working conditions of practitioners.

Financial resources

Money and budgets are the first things that spring to mind when discussing resources. However, it is often difficult to establish which costs are covered by the educational department budget and which by the total budget of the institution. Due to budgetary constraints in the cultural sector, and because calculation is

frequently project based, there is often no sufficiently sophisticated cost accounting system in place to answer questions relating to cost.

Moreover, financial resources are the transmitter resources for infrastructure, staff and organisational resources and discussions about budgets always involve a process of translation into other resources.

Time

Initially, we regarded time as an independent resource. In the input-output model, time was used as a sub-variable of infrastructure and human resources. The duration of programmes offered or formats provided was considered in the input-output model as part of the output and as a variable of formats. If arts education is a product of daily services (museums), project based (workshops) or a long term cooperation integrated into the schools' curriculum was of particular interest. Since these dimensions are very complex, time was no longer considered an independent resource.

7.2. Pathways or dead ends: design and feasibility of models

Concentric cycle model

The concentric cycle model is a general model that was used in earlier studies analysing creative industries. The most specific definition of the research object is positioned at the centre of the model; less specific definitions are positioned farther outside. For our purposes creative arts are positioned at the centre. Core creative industries such as film and photography are positioned close to the centre. Moving away from the centre more and more other industries are considered creative, such as for example the designing of clothes for a chain, which contains certain aspects of creativity.

This concept can be used to analyse arts and cultural education from various points of view. From an institutional point of view public organisations such as schools and museums would be at the centre. The next circle would be intermediaries, NPOs and NGOs. The civil society and private contributors would be on the periphery. This categorization doesn't appear to be very helpful, since most arts and cultural education programmes are likely to be positioned in the inner circle with no possibilities to differentiate further.

Consequently, the concept has to be broadened. In addition to a classification according to sectors (public, private, intermediary) arts and cultural education programmes can also be classified according to intensity, the hypothesis being that the act of creativity determines the intensity of arts and cultural education programmes. To provide a feasible distinction we define the centre as artistic education with the highest degree of professionalism and artistic and creative skills. The inner circle could further be divided according to institution (e.g. schools, arts institutions and other organisations). Situated in the circle close to the

centre would be arts education (e.g. aesthetics). The next circle would be cultural education (e.g. history of arts and heritage). The outside circle would include cultural education in a wider socio-cultural context (e.g. discussions about youth culture, migration or intercultural dialogue).

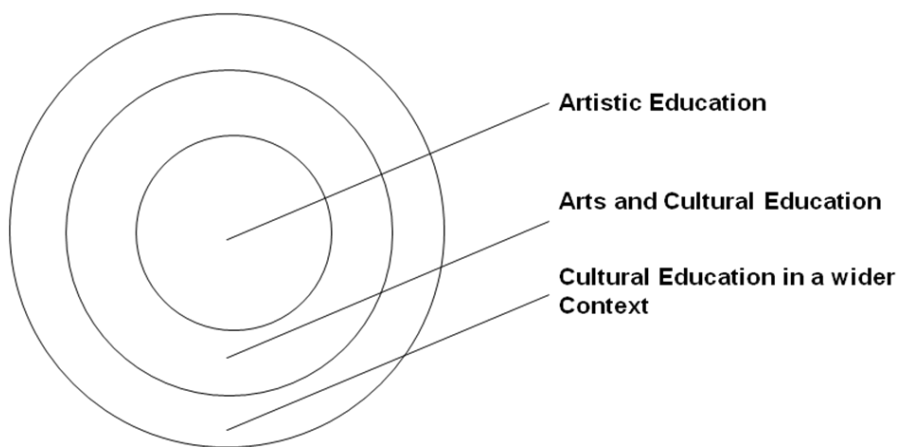


Figure 1: The Concentric-Cycle Model

Input-output model

The input-output model assumes that arts and cultural education is a process at an institutional level. By disregarding all details of inner processes and of output it simplifies the complex process of arts education and makes researching the input easier.

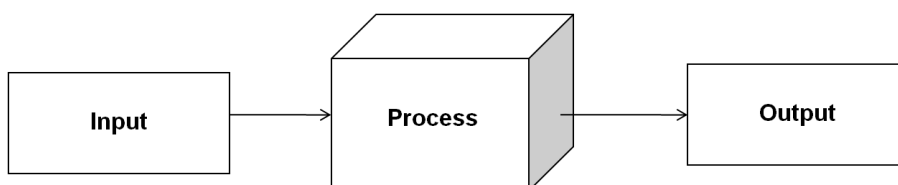


Figure 2: The input-output model⁵¹

Initially we assumed that arts and cultural education practitioners in institutions can provide information about resources needed. Classifying funds and resources will enable us to collect data. The input-output model at an institutional level⁵² is rooted in the environment an institution operates in. All our international partners agreed that it is crucial for our approach to take into account the different socio-systems arts education takes place in. Resources for arts education are also directly connected to the

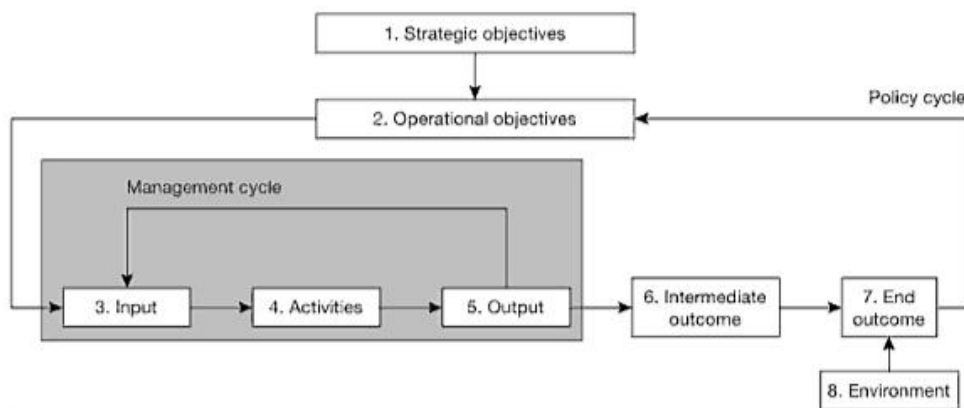
⁵¹ Own description

⁵² In keeping with a system-theoretical view we will separate arts education from other education fields.

process and the institution. Main resources are goods, time, employment; supporting resources include class rooms, the quality of the teachers' education and others.

The use of various forms of the input-output model is common when implementing new public management (NPM) for civil services and public programmes, where modern management methods such as evidence-based decision-making by politicians are adapted⁵³. According to NPM, politicians should first look at the required outputs or outcomes of programmes and public services and should distribute funds accordingly. Due to shrinking public funds and government budgets, the effectiveness of public programmes is increasingly important. The need for output/outcome evaluations and the existence of government budgets has possibly led to an over-provision of outcome and impact evaluations and an absence of structured input-output studies. Whatever the reasons are, according to the NPM approach, a comparison between both sides is crucial.

When analysing the political field of arts and cultural education in terms of NPM, it is worth looking at the concept of Bouckaert⁵⁴, a simple model that merges input-output model, management cycle and policy cycle.



The policy and management cycle

Source: Bouckaert et al. (1997)

Figure 3: The policy and management cycle by Bouckaert

Focusing on inputs or resources in this model shows input as the point where policy cycle and management cycle intersect. Inputs can be defined by institutions and by governmental bodies.

⁵³ Mastronardi P., Schedler K. (2004)

⁵⁴ Bovaird, T.; Löffler, E. (2009)

Triangle model

Based on the first Swiss cultural-economic report⁵⁵, arts and cultural education can be positioned inside a triangle with the private, the public and the intermediary sector at the corners.

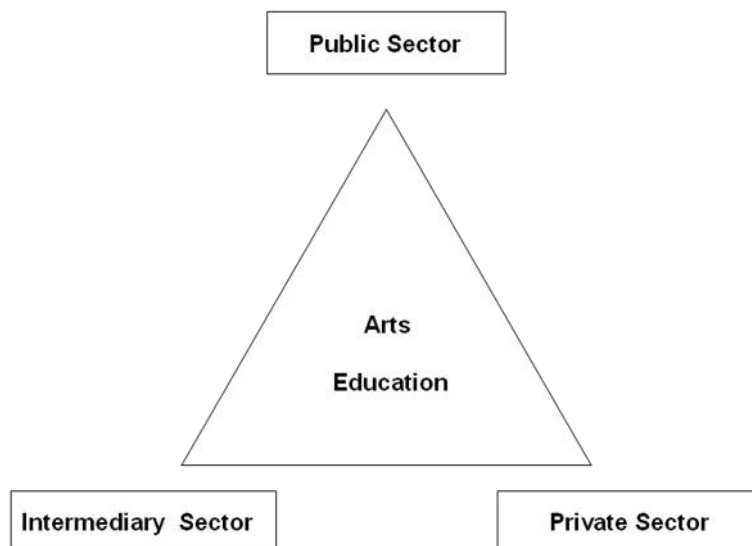


Figure 4: The 3-Sector Model

Arts and cultural education can be regarded as the intersection of the three sectors. Public policy programmes initiate education programmes and support public and private institutions. NPOs/NGOs provide arts and cultural education. The range of public institutions varies from country to country. In Central Europe, public programmes are traditionally provided by public institutions. Despite a recent trend towards outsourcing, the number of public institutions such as museums, schools and other public entities remains constant. In England, outsourcing and delegating services to private or intermediary institutions has become increasingly common since the Thatcher era.

From an institutional perspective we identify public units as formal organisations that have an executive board and receive public funds and can also receive sponsorships and donations⁵⁶. Intermediary institutions can be broadly defined as in-between public and private organisations⁵⁷. This model shows that programmes and funds are provided by all three sectors with many overlaps.

⁵⁵The concept of the triangle was first used in Switzerland and subsequently used in numerous reports on arts and culture, Schlussbericht der Enquete-Kommission, Kultur in Deutschland (2007). One form of the concept we used in Schad/ Wimmer (2008)

⁵⁶ E.g. in Austria, state museums are defined as public entities by law

⁵⁷ Tschmuck, Peter (2008)

7.3. Maps: Country maps

An overview of several European countries

To gain an expert insight into the status quo of resources in arts and cultural education in different European countries, we asked the partners of our Fact Finding Mission project, Cultuurnetwerk Nederland, Interarts, Creativity, Culture and Education (CCE), Zentrum für Kulturforschung and the Ministry of Education and Science of Lithuania to map the situation in their countries. EDUCULT carried out the same task for Austria. As a common basis, we provided an outline of topics that needed to be addressed:

- definition of arts and culture education by public bodies
- definition of resources
- details of public responsibility
- other partners in the field
- status quo of facts and figures
- circumstances under which arts and culture education takes place
- main difficulties in finding information about resources
- possibilities of improving transparency

The full country surveys can be downloaded at the projects' webpage⁵⁸. This comparison is not an exhaustive interpretation of national trends but tries to show the main differences and similarities as well as trends. It aims to explain the complexities that impede transnational comparisons and to improve the transparency of resources in arts and cultural education.

Considerable differences in the definition of arts and culture education

As mentioned before, the main challenge was that no common definition of the professional field in Europe exists. Even at a national level, according to our partner from England CCE/bop consulting, 'there is no common definition for arts education, nor is any found in any government documents'. To circumvent this dilemma CCE/bop consulting decided to focus on 'the broadest possible definition of arts education – including all forms of engagement with culture with an educational focus. This includes activities in or relating to museums, films, libraries, heritage, dance, literature, new media arts, theatre, visual arts and music'.

Interarts on the other hand uses a much narrower definition of arts education. According to the Spanish Organic Law of Education of 2006 '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'.

⁵⁸ <http://www.educult.at/index.php/European-Arts-Education-F/654/0/>

Cultuurnetwerk Nederland defines cultural education (cultuuereducatie) as an 'umbrella term that covers arts education, heritage education and media education'. This kind of cultural education 'involves learning about, through and with culture including learning how to assess, enjoy and engage personally in the arts – both in and out of schools'. In their definition arts education (kunsteducatie) comprises the visual arts, dance, literature, music, theatre and audiovisual art, and also includes applied art and world culture.

To this day, no legal foundation for arts and culture education in Austria exists, consequently, no explicit definition exists and the terminological basis is weak. The definition provided by the government is mostly concerned with mediation (offered by cultural institutions for children and schools). English translations of governmental papers indicate that the terms mediation and education are used synonymously.

These different definitions are no coincidence. They are the result of historical developments in which different institutions followed different objectives, and they represent the various institutional backgrounds of providers which range from public schools, culture institutions and youth organisations to private initiatives and informal networks. In Germany, the traditional 'Kulturpädagogik' and 'kulturelle Bildung' have been established since the 1970s as an innovative pedagogical practice in institutions such as arts and music schools. At the same time, England decided to abolish regular curricular-based music and fine arts education in schools which made cultural institutions the main providers of arts and cultural education. In Spain, the term 'cultural education' did not have an institutional equivalent at all, instead artistic education meant high-quality tuition of students in particular schools.

These few examples show that up to now no generally used definition of arts and culture education existed in Europe. As a result, resources have been allocated in different ways, which made comparing results impossible.

Common understanding of resources

While national, regional, local and even institutional definitions of our research project differ considerably, the terminological basis of what we mean by 'resources' seems to be less fragmented. All interview partners of the Fact Finding Mission equalled the term 'resources' with financial resources or funding. However, other resources such as human resources, time, infrastructure and immaterial resources (e.g. research results, know-how, policies, political programmes) need to be considered. Admittedly, they all depend on financial resources.

Cultuurnetwerk Nederland considered 'amenities, means and all kinds of budget (money, time, human capital)' as resources whereas our Lithuanian interviewees explicitly mentioned 'human resources' (people in the field who have a professional qualification) as well as the distribution of public money.

For our purposes it is interesting to note that none of our European partners report a significant public or expert debate on the definition of resources. There is also no discussion about possible consequences of having no data available on which to base policy decisions.

Status quo

According to our partners there has been no systematic survey of resources in arts and culture education at a national level until now. Nevertheless there are a number of ways to gather facts and figures relevant to arts and cultural education.

Cultuurnetwerk Nederland gave an overview on existing data and pointed out that these data contain facts and figures of arts and culture education without explicitly declaring them as such. In many cases, grants are not specifically earmarked because cultural education and institutions spend public resources for arts and cultural education among other things. Expenses for arts and cultural education are part of aggregated numbers and cannot be separated. The same is true in Spain. In Austria, the LIKUS project⁵⁹ did not list arts and culture education as a separate category when collecting and comparing data on cultural policies in different Austrian regions. The same is true for most European countries.⁶⁰

It is worth mentioning that Zentrum für Kulturforschung, one of our German partners, just started a pilot research project surveying funding structures and collecting data relevant only for arts and culture education in at least four German regions.⁶¹

As mentioned in chapter, up to now European and national statistics have not listed arts and cultural education as a separate category, but there are signs that this might change: ERICarts, the organisers of the Compendium on Cultural Policies and Trends, the most comprehensive comparative project in terms of scope and content, state that after years of negotiations between the organisers and their national correspondents, the content for arts and culture education could be expanded by resource dimensions. The results of the Fact Finding Mission will be considered in the existing scheme. This would be one of the major successes of the project.

Differences in political and administrative structures

Recent research suggests that there is a positive correlation between type of government and spending on culture⁶². According to Anne Bamford 'the more 'left of centre' a government is, the more it spends on arts

⁵⁹ The Institut für Kulturelles Management, Vienna (IKM) developed 'LIKUS', a model of cultural statistics on which these figures are based. The LIKUS system has been used in Austria since 1995 (with the exception of Upper Austria, which stopped publishing cultural reports several years ago). The definitions of this statistical system are used for reports about governmental support for culture and the arts at national and regional levels.

⁶⁰ For a comparison between the types of financing of arts and culture, see for example Policy Department Structural and Cohesion Policies Culture and Education: Klammer, Arjo et al. (2006): Financing the Arts and Culture in the European Union. Brussels. http://www.culturalpolicies.net/web/files/134/en/Financing_the_Arts_and_Culture_in_the_EU.pdf

⁶¹ The research project 'mapping//kulturelle-bildung' is funded by Stiftung Mercator and carried out by Zentrum für Kulturforschung in 2010-11. <http://www.stiftung-mercator.de/themencluster/kulturelle-bildung/studie-mappingkulturelle-bildung.html>

⁶² Budge, Ian (2001)

and culture'.⁶³ But these correlations are not only true in terms of different ideological backgrounds of national governments they are also relevant for the political structures of states.

Since political structures influence the way arts and culture education is provided, we tried to gain better insights by differentiating between centralised, federal and liberal structures. In most cases pure models don't exist and developments over time determine how competences are distributed between different public bodies.

In the Netherlands, the Ministry of Education, Culture and Science (OCW) is responsible for cultural education policy but other national, provincial and local authorities have different responsibilities regarding cultural policy. The distribution of tasks between the three levels of government is based on the Cultural Policy Act, which defines the various roles.

- Municipal authorities are responsible for putting cultural education policy into practice.
- Regional authorities provide direct support mechanisms for policy implementation.
- The federal government focuses on indirect support, development and experimental projects.

The existing legal framework also gives the Dutch state authorities a strong position when consulting provincial and municipal umbrella organisations about cultural policy. In addition, all public bodies have agreed to work together on a number of national projects such as 'Cultuur en School' (Culture and School), the 'Actieplan Cultuurbereik' (Culture Outreach Plan) and the 'Fonds voor Cultuurparticipatie' (Cultural Participation Fund). It is obvious that this distribution of competences and responsibilities has considerable consequences for the quality, quantity and availability of resources.

Germany on the other hand is characterised by a strong federalism. Each 'Bundesland' (federal state) establishes its own school system and curricula; each department of cultural affairs decides autonomously which projects or initiatives it funds and under which conditions. Local authorities are also in a powerful position when it comes to providing arts and culture education programmes out of school.

According to our partner organisation Deutsches Zentrum für Kulturforschung, regional and local authorities are responsible for structural decisions and provide appropriate infrastructure. The federal governments are mainly involved in the funding of innovative pilot projects as well as in programme evaluations and fundamental research.

While Germany represents a long-standing tradition of federalism, Spain is an important example of a formally highly centralised state that has become increasingly decentralised. As a result, most competences of the central government have been given to regional and local authorities in recent years.

⁶³ Bamford, Anne (2011): p.4

The central government retains the power to foster framework legislation and remains responsible for most national cultural institutions as well as the promotion of international cultural exchange. Our partner Interarts emphasised that, despite the official distribution of competences between public bodies, 'the cultural sector in Spain operates in a more informal way than that of other EU member states'.

Austria is characterised by an unusual interaction between central and federal structures. Competences relevant to arts and culture education can be found at all organisational levels of public bodies. The federal government is responsible for national cultural institutions and for the implementation of arts education in schools. With the exception of music schools in some Austrian regions there is no legislation that regulates competences for arts and cultural education. As a consequence, the provision and organisation is quite uncoordinated.

The Austrian Federal Ministry for Education, Arts and Culture runs the expert centre, 'KulturKontakt Austria' which sends artists to schools to hold what are termed as 'dialogue-meetings'. The centre also supports other arts and culture education activities and school projects. It runs selected programmes supported by the Ministry to promote innovative education projects, such as the current initiative to promote education programmes in federal museums.⁶⁴

In contrast to the continental welfare approach, England has traditionally been characterised by liberal structures, which leave the allocation of resources to market forces. Nevertheless, New Labour and Ken Robinson's report 'All Our Futures' in 1999⁶⁵ make a strong case for more involvement of the federal government. The Department for Culture Media and Sports (DCMS) and the Department of Education (DofE) took significant responsibility for arts and cultural education. But schools and institutions such as libraries, leisure centres, museums and galleries as well as extracurricular arts education services (e.g. lessons, opportunities to rehearse, performances for children and young people) are usually funded by local authorities.

In addition to central and local government there are a number of other public bodies that are responsible for some forms of arts and culture education. Most important is the Arts Council England (ACE), an independent body funded by the government that distributes public money from the British government and the National Lottery to individual cultural programmes as well as national and local culture organisations. Another national organisation is Creativity, Culture and Education (CCE), which was created to promote cultural and creative initiatives that enhance aspirations, achievements, skills and life changes of children and young people in England. CCE delivers the Creative Partnership Programme, which invites creative workers such as artists, architects and scientist, into schools to work with teachers and to inspire young people. Despite the major and internationally recognised success of the project, the changes of

⁶⁴ Vermittlungsoffensive Kulturvermittlung an Bundesmuseen <http://www.kulturkontakt.or.at/page.aspx?target=259182>

⁶⁵ Robinson, Ken (1999)

government together with substantial funding cuts will fundamentally reduce the scope of this programme.

The appearance of new partners

In addition to the various public bodies a number of new partners such as foundations and charities are taking an increased interest in funding arts and culture education. The most prominent example is the National Lottery in England, which covers a large part of the expenses of the Arts Council England. In other countries such as Germany, the number of private foundations that provide arts and culture education programmes is increasing considerably as well. The Stiftung Mercator and the 'Kulturstiftung des Bundes' (Federal Cultural Foundation), for example, are now investing 20 Million Euro to support the programme 'Culture Agents for Creative schools' in selected schools in five German provinces.⁶⁶

Since the current financial and economic crises led to considerable cuts in the cultural and education budgets of many state authorities, the role of private partners has become crucial in many European regions. This is particularly true for former communist countries which were confronted with a breakdown of their state funding systems. The remaining bodies are therefore highly dependent on the involvement of foundations.

The increased involvement of private and, at least partly, non-profit organisations as providers and participants in arts and culture education, raises a number of questions in terms of equality of distribution, access and transparency of funding. In an article published by the 'Bundeszentrale für Politische Bildung' (Federal Agency for Civic Education) Peter Kamp refers to the current situation in Germany when he says: 'Every private initiative in the field of cultural education, as desirable as it might be, can only have an additive, not a structural function.' According to Kamp, private involvement is mostly project-based and thus indirectly contributes to negative structural development. It is also always motivated by private interests and never legitimised by democratic decision-making processes. According to Kamp, this is even more true for sponsoring.⁶⁷

In terms of transparency, our Spanish partner Interarts notices a considerable lack of all-embracing policy discourses and notions at state level. The relative fragility of the official discourse on arts education and other related concepts does not necessarily mean that programmes and projects do not exist in these fields.

⁶⁶ Stiftung Mercator, Kulturstiftung des Bundes (December 2010): Modellprogramme zur kulturellen Bildung in fünf Bundesländern http://www.stiftung-mercator.de/fileadmin/user_upload/INHALTE_UPLOAD/News-Downloads_2010_12/Nr.113_Dezember_2010_Pressemitteilung_Kulturagenten_final.pdf

⁶⁷ Kamp, Peter (2010)

Recommendations from our partners

We asked our partners to give recommendations on how to improve the national and European transparency of resources in arts and cultural education.

Our partners from Cultuurnetwerk Nederland question the need to invest into new research activities. They recommend to first find out if more transparency is necessary and if yes, at which level. They doubt that information about resources makes sense without corresponding information about the output variables but they agree that there is a close correlation between input and output quality.

Due to the complexity of the German topography our German partners, who are working on a pilot project to survey resources for arts and culture education in at least four German regions⁶⁸, report major obstacles to further research on resources: 'Because of the many different levels of responsibilities there are not enough reliable statistical data regarding the financial support of arts education in Germany'. The Enquete Commission on Culture confirmed that there is a shortage of valid data in cultural statistics: 'Neither a summary of the arts educational activities, nor figures on government expenditure for arts education' exist⁶⁹.

In addition to the complex political structure of the German federalism our German partners also report that arts and culture education is part of several political sectors simultaneously. This leads to a confusingly high number of bodies, each of them pursuing different cultural and political goals and prioritising different education activities and projects. In terms of funding it is often difficult to separate the activities of cultural institutions from other arts education offers.

The English partners mention terminological challenges, especially the use of 'the arts' versus 'creative education'. They also state that there needs to be a better distinction between 'arts education' and 'arts outreach'. They deplore the confusing complexity of the current system but think that it will become more transparent because of recent cuts decided by the conservative government: 'There are likely to be changes to the sector to make it more "coherent" and to make funding cuts as a result of the recent "austerity budget". ... We are likely to see the amalgamation of some organisations, and the abolition of others, so any research programme will have to work hard to keep up.'

The English partners also refer to the blurry lines between the in-school and out-of-school provisions of arts and cultural education. In Germany, Austria and most likely in most other countries, they observe a difficulty in isolating specific spending on arts education activities. Many organisations' accounts show what is spent on arts education but will give imprecise information about what the money is used for. As private involvement plays a particularly important role in England it still seems to be 'near impossible to

⁶⁸ Zentrum für Kulturforschung, mapping//kulturelle-bildung 2010-2011

⁶⁹ Deutscher Bundestag (2007)

guess the contribution of private donations or contributions to the sector'. This crucial question is examined in detail in [section 8](#) of the report, where the interviews with practitioners in the field are summed up.

Our partners from Spain formulated rather precise recommendations:

- Further collection of data, particularly at regional level. An examination of existing data in Spain showed the non-existence and/or non-availability of detailed information, it is therefore recommended to identify some good practices.
- Study and further analyse existing data (it is likely that more information exists than has been published). Making use of similar surveys carried out in other sectors at national and regional level.
- Improvement of data-collection tools. More efforts should be made to collect and analyse the information already in existence. The lack of data on human resources might be linked to the lack of well-defined professional profiles in the sector, which are consequently not properly categorised.

7.4. Graphical path for structuring arts and cultural education from a resource based view

7.4.1. Basic Structure

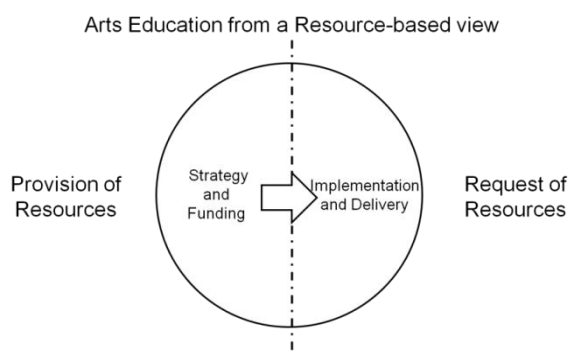


Figure 5: Arts Education from a Resource-Based View

In terms of resources, the domain of arts education can be divided into the provision and the request of resources, comparable to the economic distinction between supply and demand. Providers of resources (inputs) are mostly members of the public or intermediary sector, aiming to reach specific political goals and objectives. Cultural or educational institutions require resources to implement and deliver arts education activities and programmes (outputs).

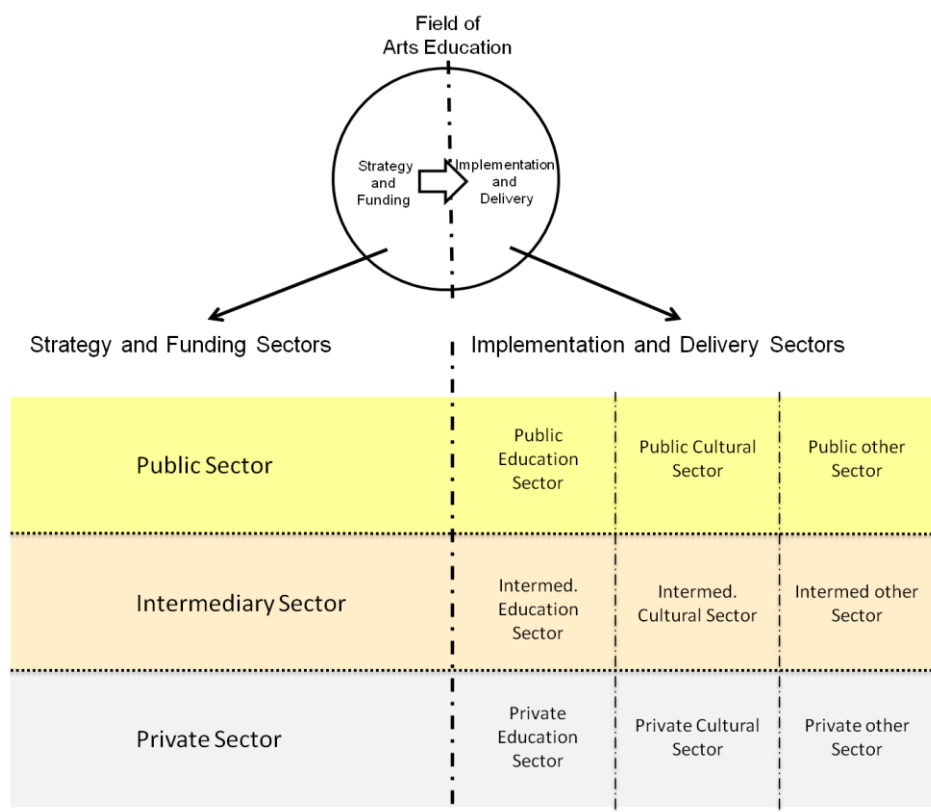


Figure 6: Arts Education Clusters

The main structuring tool for the involvement of public and intermediary institutions, as well as private initiatives that provide resources, is the 3-sector model described in chapter. Political decisions, governmental structures, strategies of foundations or members of the private market are included in this model.

Institutions that receive funding and provide arts and cultural education are clustered according to which sector (public, private or intermediary) they belong to. They can be divided further according to their main field of activities (education, culture, youth or social care). Since deviations between the targeted policy fields and institutional affiliation might occur, the ways institutions define themselves are important.

This basic structure allows for each field of the diagram to be analysed, because it represents the provision and the need for resources.

7.4.2. Funding structure

Public Sector Provision

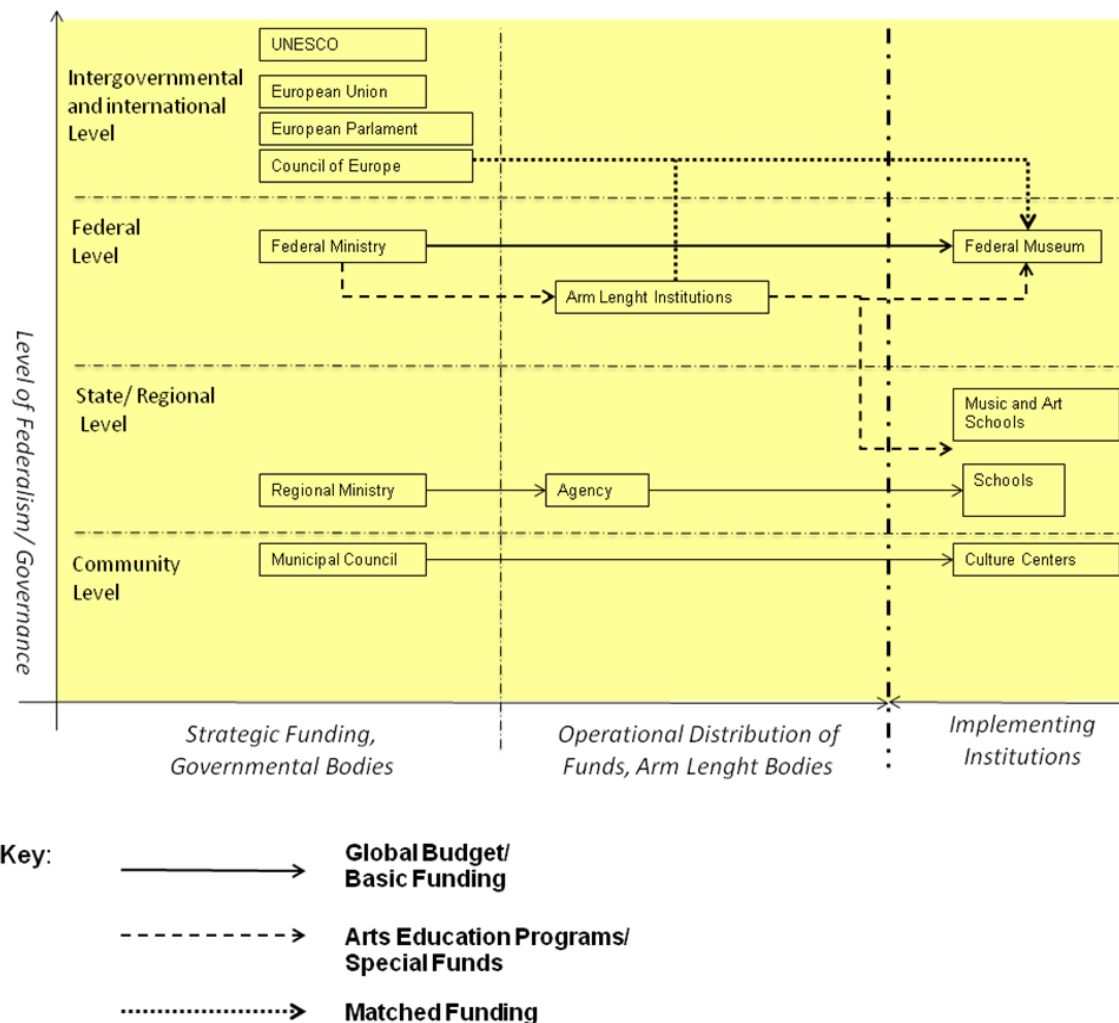


Figure 7: Public Funding Structure

When analysing the provision of resources by the public sector, governmental structures play a key role. The federal levels, including the intergovernmental level, are represented by the vertical axes. On the horizontal axes a further distinction between policy decisions (strategic funding) and operational distribution functions of arms length bodies can be made. On the right side of the graph, the receivers of resources are listed.

In this example, the provision of resources is analysed in terms of financial funds. Three basic classifications of the flow of funds can be described:

- 1.) Basic funds for global budgets of institutions with objectives in arts education

- 2.) Funds earmarked for arts education programmes, earmarked for specific activities
- 3.) Matched funds, which play an increasingly important role for intergovernmental organisations.

The European Union has not yet identified arts and cultural education as an individual sector. Supporting structures and grants for the culture sector still focus on the production of arts and not on its educational aspects.

Intermediary and private sector provision

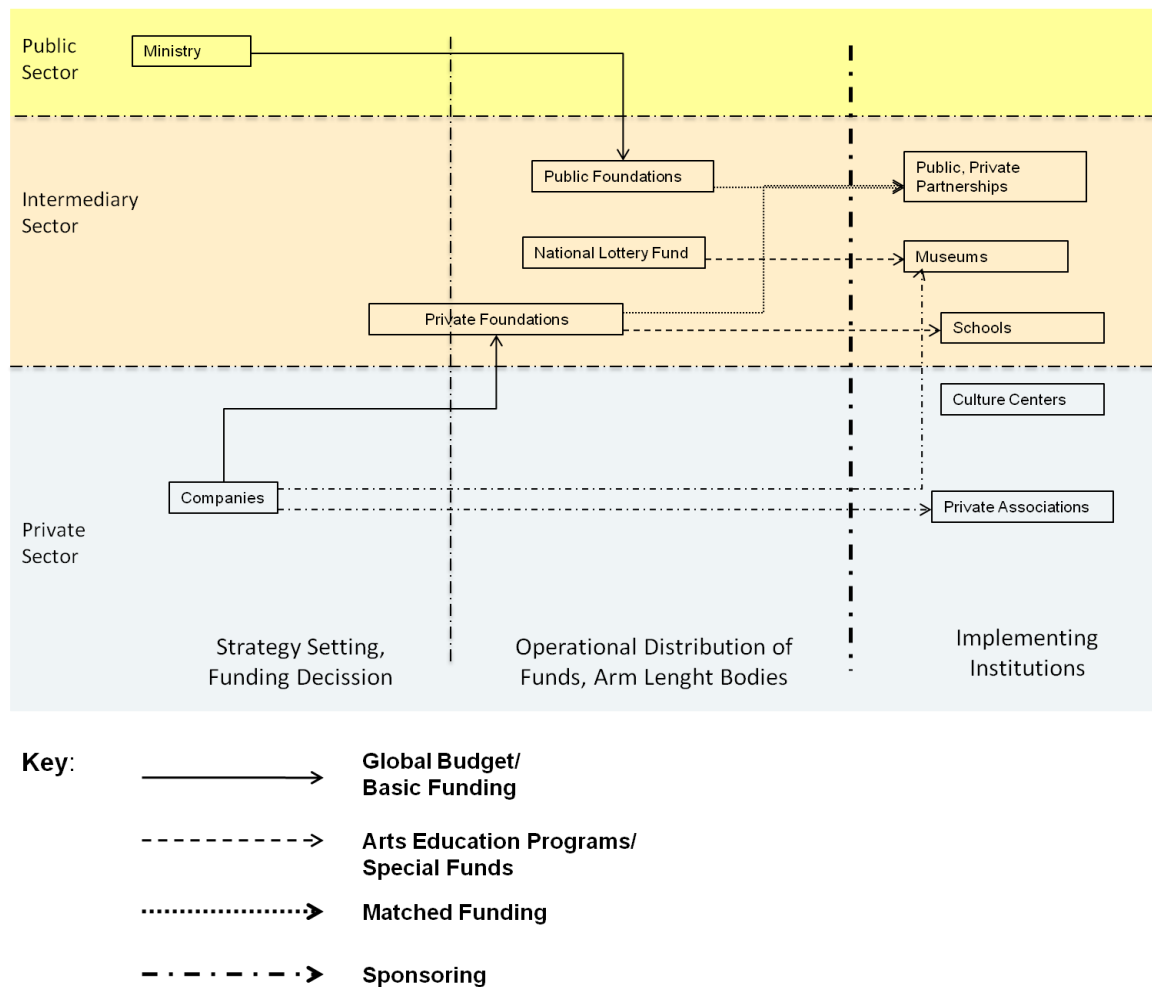


Figure 8: Intermediary and Private Funding

The intermediary and the private sector show the highest variety of funding methods. Other than the matched funding in the intermediary sector, direct or indirect contributions from the private sector are expected to become more important. Defining intermediary cultural institutions poses some methodological challenges. Some legal entities of out-sourced institutions, such as public foundations and public companies, might be controlled by the government in one way or another. Whether they belong to the intermediary sector needs to be verified on a case by case basis.

7.4.3. Allocation structure i.e. public cultural institutions

The diagram of allocation structures below is based on our focus on cultural institutions. Most cultural institutions are directly or indirectly part of the public sector, since they are owned by and responsible to governmental bodies at national, regional or local level.

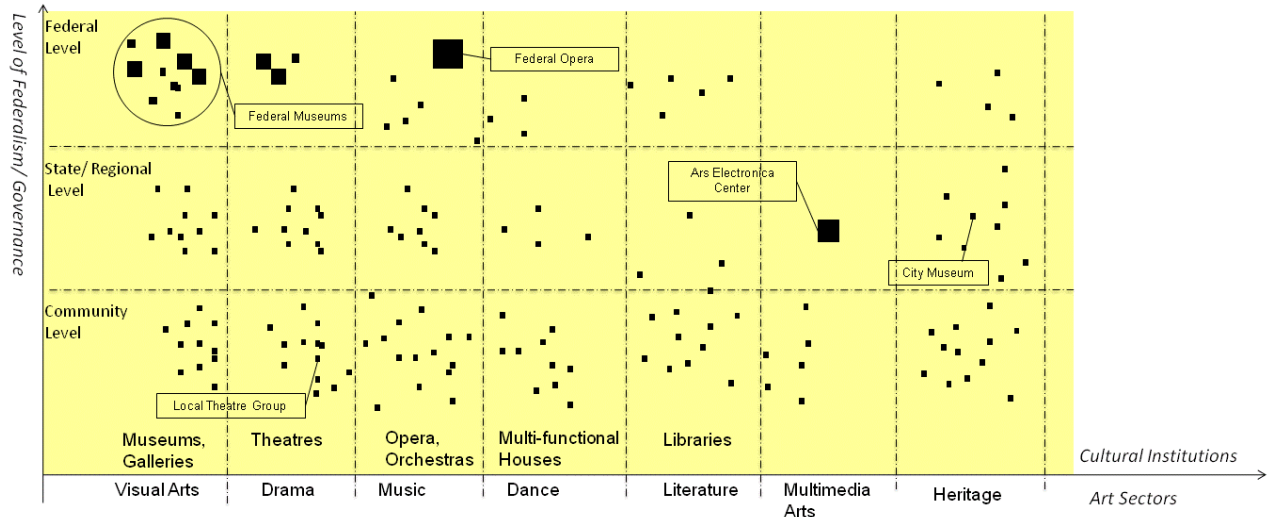


Figure 9: Clustering Cultural Institutions

Public sector institutions receiving or requesting resources are clustered on the vertical axis depending on the federal structure of their ownership. The model could be extended by incorporating umbrella organisations, which might gain more importance in the future.

Cultural institutions are further sub-clustered into major forms and topics. Art centres or multifunctional institutions are a particular challenge. In this first proposal institutions can choose themselves which segment they want to belong to. Within this table the single institutions can be represented as a dot, with the size of the dot indicating the general size of the institution (e.g. overall budget, number of participants in education programmes).

7.4.4. Micro analysis of cultural institutions

The financial resources of a typical institution were examined first in a micro level analysis and with the assumption that the amount of funding received matches the funds used i.e. the overall budget equals the total expenditure of the organisation over a defined period of time. Theoretically, the annual expenditures for arts and cultural education programmes are represented in the annual budget of the departments or divisions that they are within. Expenditures/expenses for programmes or activities only include direct expenditures such as employees, material, room rent, etc. Including indirect costs such as cleaning services or administration costs would give a comprehensive picture of the real cost.

The counterpart of the expenditures of an institution is the income which must cover these costs. Research indicates that there are four types of income.

1. Internal resources, which are part of the organisation's total budget and cover general expenses of arts and cultural education activities
2. Earmarked funds provided by public programmes or foundations for which institutions usually have to apply.
3. Special sponsorships by private companies, which usually ask for promotional and advertising activities in return.
4. Contributions from visitors or participants. An initial analysis indicates that private contributions cover between 0 and 60% of direct costs. The difference between estimated and real costs of a project is usually covered by the total budget of the organisation.

Although this model was developed for financial resources, a similar grid can be used for all other resource types, such as human resources, infrastructure and organisational/immaterial resources. The equivalent of the monetary transformation of the resource dimensions are indices such as number of employees, full-time equivalents, average salary, floor space per room, investments, internal evaluation efforts, etc. (see [chapter 8.2.](#))

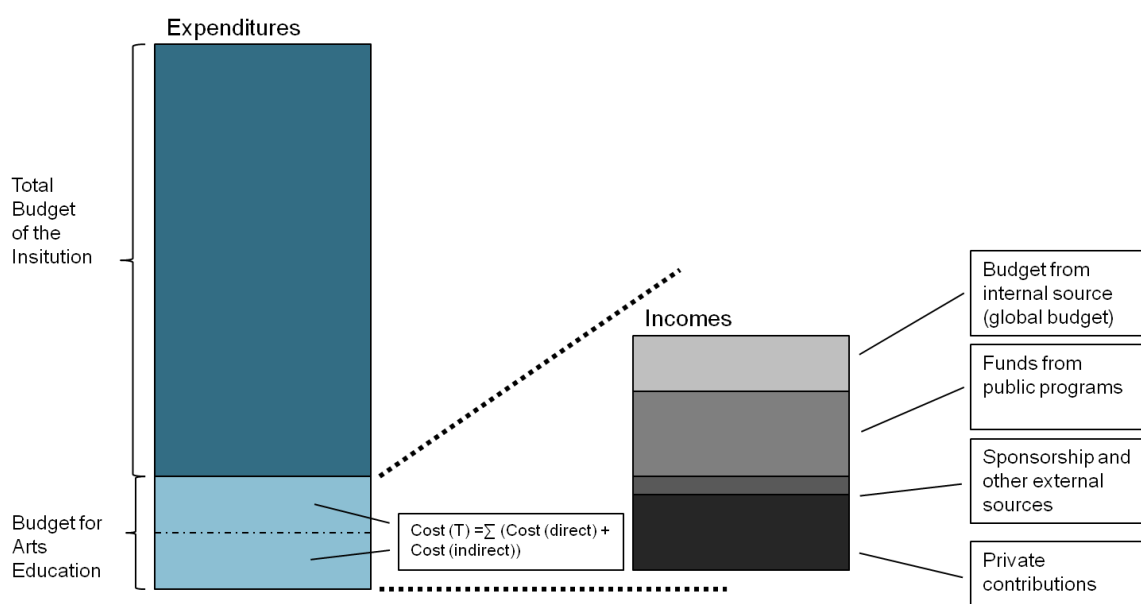


Figure 10: Micro Perspective of Cultural Institution

The use of homogeneous quantitative data (financial resources) is not imperative. To improve comparisons between institutions, key indicators can be incorporated into an index (e.g. number of employees, full-time equivalents, floor space and strategic importance of education department). This comprehensive but very complex assessment would lead to a better understanding of the various resource dimensions (see [chapter 7.1.](#)).

7.4.5. From micro-study to comprehensive macro mapping

After evaluating the proposed indices in a representative sample of institutions in each cluster (e.g. dance as art form in the local public sector in Austria), the sum of each cluster can be represented by a bubble graph. The sum of all expenses of all cultural institutions for arts and cultural education determines the size of the bubble.

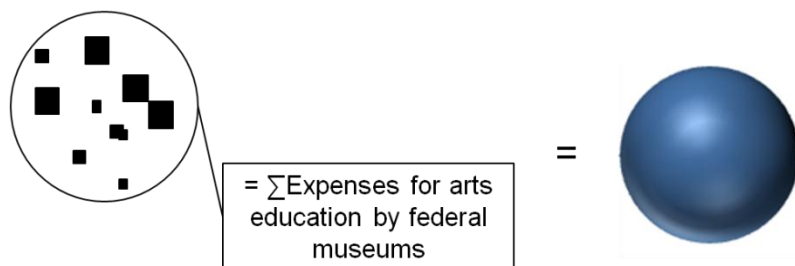


Figure 11: From Micro- to Macro Perspective

In a next step, the bubble, representing the chosen cluster, will be positioned in the sector as a sub-division of the main structure presented above. This method can be used accumulatively for all countries in Europe, possibly weighted with the overall population or the GDP of each country.

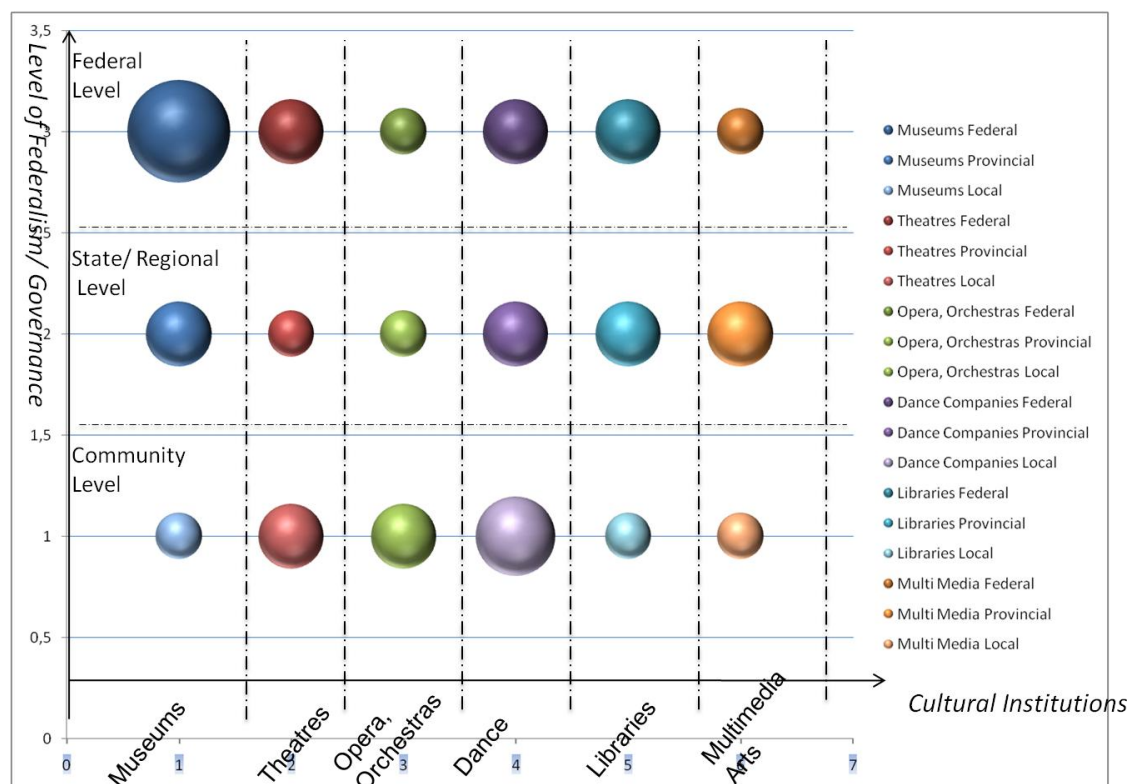


Figure 12: Bubble Graph of Resources

This graphical path for structuring arts and cultural education from a resource based view provides a guideline on how to move from a macro to a micro perspective, for collecting data at an institutional level and providing aggregate figures for a macro structure. The model is based on the resource dimensions described in [chapter 7.1](#). The structuring path in this presentation was applied to financial resources. Different figures of qualitative and quantitative aspects can be researched using this basic structure. Key indicators and their possible combinations into an index need to be researched further.

In a next step the project 'Arts Education Monitoring System (AEMS)', is going to incorporate the crucial dimension of human resources into this model.

8. Findings of the investigation

One result of the exploration phase was the development of an interview guideline to ask our partners about institutional frameworks and expected outputs of their arts and cultural education activities. Our assumption was that some resources are more important than others and that, in reference to the Barney criteria, the provision of key elements has a crucial impact on the successful implementation of activities or programmes.

Financial resources are most often mentioned as being the most important resource. However, the interviews showed that budgeting is a complex process and identifying the financial resources for arts and cultural education activities is a challenge for most cultural institutions. The interviews helped to investigate the implementation of resources for programmes and activities and to find ways to make resources more transparent.

8.1. Witnesses and key persons: analyses of interviews

21 interviews with 23 interviewees were conducted. The aim was to interview institutions representing different art forms, sizes and artistic or cultural approaches. In each sector one Austrian institution as well as counterparts in our partner countries Germany, the Netherlands, Spain and the United Kingdom were supposed to be included. We did not succeed in generating a mixed European sample and interviewed representatives of 13 Austrian, 6 German and 2 British institutions.

The institutions were selected according to their involvement in arts education and their reputation. They were contacted via e-mail and the interview guidelines were sent. The interviewees were selected by the institutions. In most cases they were the heads of the education departments. In two cases, the head of the education department was interviewed together with the managing director. In total, 8 managing directors and 12 members or heads of education departments were interviewed, 3 interviewees were freelancers, administrators or members of an association respectively.

In our experience, different approaches are necessary to successfully contact interview partners in European countries. This might be due to different attitudes towards accountability and transparency. In some cases the fact that e-mails were sent in English might have been a reason for non-replies in non-German or English-speaking countries. Facts and figures were mostly given for human resources. Discussions about financial resources were often not underpinned by data. Sometimes the institutions were not interested in an external presentation of their data; sometimes it was not possible to calculate the budget within the institution. This was especially true for festivals and smaller organisations. The interview transcripts were evaluated using a content-analysis method,⁷⁰ which helped structure information according to questions and content and allowed a systematic evaluation and analysis of categories.

⁷⁰ Mayring, Philipp (2009)

8.2. Questions of our interview guide

► Institutional framework

In which art forms do you offer arts education programmes? (music, dance, drama, etc.)

What is the legal status of your organisation? (limited company, non-profit organisation, foundation, etc)

Who owns the institution or is responsible for major funding? (name of ministry or foundation(s))

► Outputs

Who are your target groups? (in general, for arts education programmes)

What formats and products are part of arts education in your institution?

► Immaterial (organisational) resources

Does your organisation have a separate department for arts education?

Is the department of strategic importance and how is its relationship with other departments?

Are projects and activities evaluated externally?

Do you co-operate with other institutions or networks?

► Infrastructure

What kind of infrastructure is used for arts education programmes? (rooms, workshops, etc.)

Are you using any infrastructure exclusively for arts education programmes? (special rooms, etc.)

Are there annual (past or future) investments into infrastructure?

► Human resources

What different job positions for arts education exist in your organisation? (management, conceptualisation, implementation)

Can you give some figures relating to them? (number of employees, salary, age, type of contracts)

Do your educational staff have significant qualifications? (students, educators, artists)

Do you offer professional training for your staff? (internally or externally)

► Financial resources

Do you have a separate budget for arts and cultural education?

Does the department for arts education have control over the budget?

What is the budget used for? (employees, material, rent)

Where does the budget come from? (total budget of institution, public funding, NGOs, sponsoring)

Do you raise additional funds by applying for programme or project that offer funding?

Do you feel comfortable/satisfied with the budget size?

What proportion of the total costs of educational programmes are covered by entrance fees?

How is the budget allocated within your organisation and is there a process of negotiation?

Can you give some figures of your arts education budget? (size, fluctuation, cost coverage)

8.3. Analyses of interviews

Institutional framework

Questions about the institutional framework included the arts and cultural sector the institutions operate in as well as form and ownership of the organisation. The position of the organisation in the governance structure was analysed. Four Austrian institutions belong directly or indirectly to the Ministry of Education, Arts and Culture and one English institution receives most of its funding from the Arts Council England. Most German institutions in the sample report to a local or regional government. 'Non-classical' arts institutions such as festivals or independent associations receive major funding from local authorities or local government. The limited companies in our sample were all Austrian. All institutions of urban culture, architecture and multi-media arts in the sample report to a local government. In total the sample consists of 8 museums, 4 theatres including dance, 2 orchestras, 2 film festivals, 2 houses of literature, 1 film distributor, 1 freelancer and 1 member of an association. Cultural sectors covered by interviews were: 4 visual and urban arts, 3 natural, technical or life science, 2 architecture, 2 multi-media arts, 4 drama, 2 dance or performance, 3 music, 4 film and 2 literature (multiple responses were possible).

Outputs

When asked about the main **target groups** for their arts and cultural education programmes two institutions, both museums, explained that they measure them as a proportion of the total number of visitors. In one of them 60% of visitors are schools and young people, 15% small children and 15-20% other target groups, such as migrants. According to the other, 30% of visiting children and young people come within an institutional education setting, i.e. with their schools or Kindergartens.

Most of the interviewees divide young visitors within an institutional education setting into age groups. Four interviewees start with early childhood education (Kindergarten and pre-school). The next age group is 6-12 (primary to lower secondary school), a group some institutions focus on.

Others focus on young people aged from 14-21 years (in and out-of school). One of our German interviewees explains that this age group was chosen to avoid competition since other local providers already offer high quality programmes for younger age groups. The same interviewee explains that their school-based activities aim to involve all types of schools. Another interviewee does not differentiate between schools types but states that there is a core group of schools that regularly takes part in their education programmes.

Some institutions run special programmes for young people in vocational training or provide special programmes for university students.

One institution regards teachers and pedagogues as a main target group.

Three interviewees regard families as main target groups. All interviewees say that younger people are generally the main target group for their education activities, but education programmes for adults are also increasing. One German museum plans workshops for adults after they have been particularly enthusiastic during children's workshops. For one interviewee adult education is a separate area of activity. One offers team-building seminars for companies. Three interviewees mention senior citizens as a target group.

'We are planning workshops for adults. Especially the dads are very engaged in the creative workshops and the children sit in the second row.'

Interview partner, Germany

Social aspects also need to be considered when approaching specific target groups. One institution focuses

'Actually, it would be good if we would not have to stress that we want to involve people from all backgrounds. This should be natural.'

This should be natural.'

Interview partner, Germany

on citizens with a migrant background 'due to a new cultural policy tendency'. Another interviewee would like to focus more on migrants and incorporate relevant ideas into marketing and programming. For some interviewees multicultural classes are part of social reality and they are aware that this development needs to

be considered in the planning of their education activities. Some interviewees question the need of a social differentiation of their activities.

The Centre for Cultural Research has recently published the results of a study on the infrastructure of educational projects in 'classical' cultural institutions in Germany.⁷¹ In this study target groups were analysed in quantitative terms. The authors conclude that 'the largest target group are children and young people in cooperation with schools. There is still scope for growth for special offers in Kindergartens and child day-care centres (at the moment it is 6%).'⁷²

We also asked our interview partners about their output i.e. the **formats and products** they regard as arts education in their institution. In the study mentioned above for the Centre for Cultural Research, the correlation between resources and formats in terms of quantity and variety was analysed. The authors note that 'the number and variety of education formats offered has increased drastically during the last five years.' This increase has gone hand in hand with a new awareness of arts and cultural education among German cultural policymakers.⁷³ The study also describes a significant correlation between the number of people working for a cultural institution and the spectrum of educational programmes offers.⁷⁴ Interestingly, there is a significant correlation between the total budget of an institution and the number of activities and programmes, but there is no significant correlation between total budget and variety.⁷⁵

⁷¹ Keuchel; Weil (2010)

⁷² Keuchel; Weil (2010): p. 6.

⁷³ Keuchel; Weil (2010): p 17.

⁷⁴ Keuchel, Weil (2010): p. 30.

⁷⁵ Keuchel, Weil (2010): p. 37.

Based on the above mentioned study, it is logical to distinguish between artistic-creative and receptive-analytical education methods.⁷⁶ The empirical findings of our Fact Finding Mission show that those methods are usually combined (e.g. a project starts with theoretical input on which a creative workshop is based later).

We also distinguish between offers for pre-defined target groups such as schools or families and offers for the general public (e.g. 'in conversation with the artists', open rehearsals, introductions to a production).

Our interviewees also differentiate between open access activities and programmes for a closed group or programmes for which registration is necessary. Formats can also be classified according to location (in the institution vs. in schools or other locations).

'We have learned quickly that we need to go to schools to reach schools.'

Interview partner, Germany

Some interviewees criticise that there is a trend towards special and temporary projects whereas they aim to implement sustainable education programmes, for example, by working with teachers within the regular curriculum instead of offering extra-curricular activities. Interviewees also have different aims in terms of quantity (activities that involve more people) or quality (fewer but sustainable activities). This aspect also influences decisions about accessibility and artistic ambition.

Most interview partners are of the opinion that activities for children have to be 'fun' in order to raise and maintain interest. However, views on the education-entertainment ratio differ. On one end of the spectrum are activities such as birthday parties, on the other end are activities such as lectures, various kinds of workshops are positioned in between.

'The arts are no longer reduced to the final product. We want to understand the whole process of artistic creation.'

Interview partner, Austria

One interviewee stresses that a professional mediator is necessary to offer accessible, high-quality products of arts education. This view is supported by another interviewee who says that art cannot be limited to the artistic product.

Immaterial resources

To gain background information on immaterial resources, we first asked about the position of arts and cultural education within the institution. The initial question was whether the institutions have a department for arts and/or cultural education. Seven of our interviewees say that this is true for their institution. In one institution, the education department is even responsible for their own marketing. In other institutions, the education department is part of the marketing department or is called

⁷⁶ Keuchel; Weil (2010), p. 12.

communication or events department. The size of the department usually depends on the size of the institution. If a separate department exists in smaller institutions, it is usually run by one person. However, the fact that a department exists does not mean that it can make independent decisions about budgeting or staff.

Our next question referred to the **strategic importance** of arts and cultural education within the institution.

'Yes – arts education is very important and has a high status.'
Interview partner, England

In general, those institutions who have an education department think that the education programme is strategically important. Three interviewees say that the strategic importance of the education work has increased during the last years. For some of them the reason for this strategic importance is an increased focus on audience development and marketing and an increased relevance of education programmes when promoting visibility of and access to the institution. One interviewee thinks that education work aims to 'rejuvenate' the audience; another says it is important to 'generate and sustain future audiences'. Other interviewees view education as a 'mission' of cultural institutions rather than as an instrument to ensure its economic survival. Feeling responsible for education in society is one reason for increased strategic importance, profitability is another. Both arguments can back up the strategic importance within the institutions. The support of management is regarded as crucial. It is up to them whether the person(s) responsible for education can cooperate closely with management or whether they are 'down the line', 'an extra' or 'an appendage' as some interviewees put it.

The attitude of management is also reflected in the **relationship with other departments**. Two interviewees regret that all they get is 'a briefing from the curators once the programme is finished'. Others still need to justify their work within the institution and used to be regarded as mere assistants. Another interviewee reports that the relationship between the curators and educators is slowly improving and that cooperation is increasing. However, most answers indicate that it is still rare for education personnel to be fully involved in the curating, programming and production processes. For some, this distribution of tasks is acceptable and works well. Others regard a continuous negotiation process as a motivating challenge to position themselves within the organisation. One interviewee expresses the explicit wish to be involved in the conception and planning at an earlier stage. Two interviewees find it particularly important that artists accept the education work and view the cooperation with educators as a process of mutual support. In one institution artists carry out the education workshops themselves, however, with an artistic approach. In institutions where education is connected with audience development, collaboration with the marketing and communication department is strong. Although most interviewees stress the willingness to collaborate and to support each other internally, competitiveness and rivalry also occur: One partner reports that improved employment contracts led to an improved position of the education department, which provoked 'defence mechanisms' of other departments.

'We had a difficult start. But now we are fully accepted and supported. We cooperate with other departments and we can make use of their resources'
Interview partner, Austria

We also asked whether arts and cultural education activities are **evaluated**. This seems relevant as generating and analysing information is an important immaterial resource crucial to quality improvement. Our interviewees' answers indicate that comprehensive, external evaluation using scientific methods is still very rare. Reasons for this are limited budget resources and limited time available. Two interviewees carried out external evaluations as university-based research projects. Three interviewees from Germany mention best practice competitions as a way to receive feedback on quality. Two other institutions say that the responsible public authorities (ministries, regional authorities, municipalities) don't ask for a qualitative evaluation and are only interested in figures (investments and visitors). These institutions also

'No one ever said that we do something good. Maybe we will get some feedback on our performance in two or three years' time.'
Interview partner, Austria

give an account for their plans and objectives to the public authority. One of them regrets that no feedback on quality is given. The institutions that carry out internal evaluations mostly use questionnaires for visitors. Some of them have also developed special questionnaires for teachers or students. Other interviewees

use informal discussions with the audiences and/or teachers to receive feedback and evaluate their activities.

Cooperation and networking can also be regarded as an informal resource, as it allows to share information and to develop strategies together. Six interviewees network with schools. All interviewees have good contacts in schools that are regular partners and/or visitors. One interviewee has founded a 'kind of club' with teachers and schools that they regularly cooperate with. Another interviewee has 'strong network contacts with educational institutions' in the city and region, including teacher training colleges, a university and the regional school board. Our Austrian interviewees list KulturKontakt Austria as an important partner to network with schools. Some interviewees mention local NGOs or churches as cooperation partners. Contacts in trade associations and foundations as well as universities, archives and scientific organisations are also mentioned. Another strategy is to network with institutions with a similar thematic scope or related artistic approaches either informally or through national and international organisations such as ICOM⁷⁷ or NEMO⁷⁸. Networking organisations for arts and cultural educators are still rare; one example is the 'Verband der KulturvermittlerInnen' (Austrian Association of Cultural Mediators in Museums and Exhibitions).⁷⁹ According to our interviewees, an interdisciplinary networking organisation for partners from different art forms and cultural institutions does not exist.

Infrastructure

⁷⁷ International Council of Museums <http://icom.museum/>

⁷⁸ The Network of European Museum Organisations <http://www.nemo.org/>

⁷⁹ <http://www.kulturvermittlerinnen.at/english.htm>

The infrastructural resources institutions have at their disposal for their education activities depend on art form, education formats and approaches as well as size. Smaller organisations tend to use multifunctional rooms, whereas education departments of larger institutions can make use of the extensive infrastructure of the whole organisation such as state-of-the-art stages, rehearsal rooms and technical equipment. Museums in particular often have additional rooms for education activities. Festivals can use external or temporary infrastructures for their education work. Six interviewees use school facilities for their work. One interviewee stresses that it would be important for pupils that activities take place in special rooms in

'Especially for pupils it is a sign of recognition that they can make use of the general facilities of our institution.'
Interview partner, Germany

the cultural institution.

We also asked if any infrastructure such as, for example, **special rooms** is used exclusively for arts education. The answers show that the above mentioned different institutional contexts and requirements need to be taken into account. Eleven interviewees do not have special rooms but make multifunctional use of their multifunctional. Five interviewees (all of them museums) have rooms they use exclusively for education activities.

When asked about planned investments in infrastructure for arts and cultural education, three interviewees (museums) said that investments into new rooms took place only recently during general restorations. One of them said that reconstruction plans and investments into special facilities would also be considered in future. All others said that no investments were planned. Three interviewees said that they had no budget for investments.

'We would like to invest, but I think this is utopian'
Interview partner, Germany

Human resources

Questions regarding human resources involved employment **figures** (e.g. number of employees, salary, age, types of contract). Institutions with full time employees in their art education department usually employ between one and four employees for arts and cultural education work. They mainly deal with planning, management and administration. In addition, bigger institutions, especially museums, use between ten and forty freelancers (depending on the size of the institution). Freelancers are usually not considered in the budget for personnel; they work between ten (or less) and twenty-five hours per week. In Austria, after an intervention of the health insurance authorities, institutions are obliged to permanently employ the educators that work for them. The effects of this amendment are not only positive: educators used to work flexibly and for different institutions, the new legislation reduces this flexibility. Smaller institutions usually need to operate with less full-time staff. Two German interviewees use volunteers taking part in the structured programme, 'Freiwilliges Jahr Kultur' (Voluntary Year for Culture)⁸⁰.

⁸⁰ <http://www.fsjkultur.de/>

Performing arts institutions tend to employ one or two educators and involve artists (dancers, musicians) in their education programmes.

Answers to questions regarding **job positions** and which tasks are carried out by which position (management, conceptualisation, and implementation) indicate a trend towards distinguishing between management (or coordination and administration and in at least one case fundraising) and conceptualisation and implementation. There is a difference between performing arts institutions and museums. In the performing arts institutions interviewed, at least some artists (often in cooperation with

'Our artists are not obliged to take part in education activities. However, around 60% regularly do. They receive extra pay.'
Interview partner, Germany

drama, music or dance educators) are involved in the implementation. One interviewee states that artists are not obliged to take part in education work but receive extra pay if they do. In two institutions, management and educators/artists cooperate when conceptualising programmes.

Qualification of staff is important to assess human resources. Our research supports the hypothesis that no universal definition of arts or cultural educators exists. The variety of qualifications and requirements reflects the different formats, methods and target groups. The performing arts sector (orchestra, dance, theatre) has developed the most precise job description of the music/dance/theatre educator. Four institutions employ educators/pedagogues or teachers (or teacher students) for their education work. Three interviewees don't think that a pedagogical qualification as an educator is necessary. One of them says: 'Either you are a natural talent or you are not'. Another thinks they are 'learning by doing' and a third believes that 'it is easier to teach pedagogy to an artist than art to a pedagogue'. In museums, the qualification of staff varies the most. Educational backgrounds range from arts history, visual arts, history, architecture, social sciences to astrophysics and natural sciences. Interviewees from museums view this variety of qualifications as a resource and see no need for a common profile. Interviewees from film and literature on the other hand would appreciate a standardised qualification such as film education or literature education. Five interviewees use students for their education activities. One interviewee explains that their festival could not afford to work with fully qualified staff on a long-term contractual basis. Because training is very expensive one museum uses an assessment process to choose staff according to knowledge about contemporary arts, social skills and the willingness to work for the institution permanently. But this might be an exception; the recruiting process is usually informal and based on soft skills. Three interviewees regard experience in working with children, motivation and enthusiasm as a 'key competence' of staff.

Finally, we asked whether opportunities for internal or external **professional training** were provided. According to our interviewees a structured approach is very rare. Only one large museum offers internal and external training on a regular basis. Another museum has implemented a

'It is too much training on the job.'
Interview partner, Germany

new concept for professional training, supplemented by a budget that has doubled since 2010. Individual departments decide who gets trained in what subject. A third museum offers training on mediation, presentation, group dynamics and project structures. Three interviewees do most of the training on the job and receive either internal feedback or feedback in cooperation with partners.

Financial resources

The final questions dealt with budgets available for arts and cultural education activities. Most interviewees have a **separate operating budget** at their disposal. Three interviewees calculate the costs and budgets for each project individually. One interviewee says that the budget is unpredictable as it depends on the number of participants. Another interviewee needs to negotiate the budget every year with the administration department and/or management. Two interviewees have small budgets and need to raise additional funds to enable larger projects.

Having a separate budget does not automatically mean that those responsible for arts and cultural education are also the ones that decide how those funds are used. Yet the majority of interviewees do have **control** over their budget. In four cases, management gets involved when decisions on the allocation of funds are made. One interviewee is able to set priorities, but 'many of them are set by management'.

Answers to the question: what is the budget used for? reflect the complexity of budgeting in institutions for arts and cultural education. Even if separate budgets for **cost factors** such as employees, material and room rental are available, not all costs are always covered. The easiest cost to attribute to a cost centre is print material for marketing and documentation. In four institutions, material costs are covered by the education budget, in one institution they are covered by the total budget. Since in-house rents do not have to be paid; rent is only a cost factor if external facilities are needed. According to our interviewees personnel costs are the highest. The interviewees explain, however, that the budget allocated to arts and cultural education normally does not include personnel costs. To complicate matters further, only salaries and non-wage labour costs of permanent employees are considered personnel costs. Remunerations and fees of freelancers are considered material costs. Those costs (e.g. fees for artists, external lecturers, workshop leaders) are usually covered by the budget allocated to arts and cultural education. According to our interviewees, if the budget is calculated on the basis of individual projects, the project costs include additional costs but usually not proportional shares of fixed costs. These are only included in large institutions with a cost accounting system. According to the interviewees the budget usually has to be increased by raising funds from the private and the intermediary sector by up to 60% of the total project cost. Consequently, the availability of data on financial resources largely depends on the cost accounting system implemented and whether it takes all cost factors into account. Cost positions usually do not include all the staff involved in arts and cultural education activities. Costs caused by other departments or management are usually neglected. Some small institutions cannot afford a comprehensive cost

accounting system. On top of that accounting systems in Europe are not standardised – they are not even standardised in Austria’s Federal Museums.

‘Only through networks and mixed financing can we ensure a sustainable development.’

Interview partner, Germany

The **sources** for the budgets of arts and cultural education can come from the total budget of the organisation, public money, NGOs, sponsoring. The answers of our interviewees suggest that there is a trend towards mixed funding. Budgets for arts and cultural activities are usually allocated from the total budget of the organisation. They are then increased by project-based funding from various other sources. In only one case, 100% of the education work is financed by one sponsor. The activities of our interviewees from Austria depend largely on public funding from municipalities, regional governments and the federal government. Three of our Austrian interviewees do not have any additional sponsors. Three other Austrian institutions have sponsors that exclusively support the education programme. One interviewee from Germany lists the various sources of the institution’s budget: 25% communal subsidies, project-based subsidies from the federal government, support from one foundation plus income from admission fees, membership fees, leasing, rents and donations. Donations made by the ‘friends of the institution’ are regarded as essential by one interviewee. One interviewee mentions project funding by the EU as a source of income.

Applying for funding programmes and competitions to acquire additional funds is another strategy to secure funds, especially to cover costs for additional arts and cultural education activities. Two federal Austrian museums mention the Federal Ministry’s initiative to encourage arts mediation in federal museums⁸¹. One German interviewee sometimes participates in competitions organised by German foundations such as ‘Kinder zum Olymp’⁸². The same person admits that although the participation improves the reputation, often the time and effort involved in participation means that they still only break even with the additional funding. As a consequence, programmes and competitions are often not a relevant source of funding. One theatre and one museum apply for ‘small grants’. Two interviewees mention co-operation programmes as a way to split costs and funding. Six interviewees do not apply for funds or take part in competitions, either because no appropriate programmes exist or because such programmes would be ‘too big to handle’ for a small organisation.

To our questions about the **satisfaction** with budgets we received a mixed set of answers. There are no major differences between institutions and art forms but individual aspects affect the degree of satisfaction. Six interviewees are satisfied with their budgets. One German interviewee points out that the involvement of foundations benefits the institution. One

‘Despite a tight budget the biggest challenge is to maintain the artistic quality of our education work.’

Interview partner, Germany

⁸¹ <http://www.bmukk.gv.at/ministerium/vp/pm/20091221.xml>

⁸² <http://www.kinderzumolymp.de/cms/home.aspx>

Austrian interviewee mentions that their budget 'increased significantly in 2011', due to substantial new education programmes. Increased budgets for big projects do not necessarily mean more income: A German interviewee says that a bigger budget does not always generate a surplus, as bigger projects absorb a lot of money for external staff. Three Austrian interviewees, on the other hand, recently saw their budgets cut. In once case the whole institution and not only the education department were affected. The two other interviewees suffer severely from the cuts and their programmes are affected. For another interviewee the budget has remained the same since 2001. Interviewees from the film sector particularly stress that their budgets are small, and they regret that the public sector seems to have little interest in funding the film industry.

The next point we asked about is quite sensitive in terms of cultural and social policy aspects, as **private contributions** and admission fees to cover costs are commonly regarded as an obstacle to enabling everyone, regardless of income, to enjoy culture and the arts. Six interviewees working in art forms, institutions and countries say that their programmes for schools are complimentary. In other institutions, the contribution of each pupil or child ranges from one to nine Euros. One German interviewee explains that for social reasons most of their programmes are complimentary except for one scheme in which schools collaborate with artists. Since schools need to cover 25% of costs most schools are unable to participate.

Those institutions that could give a total cost-private contribution ratio state that private contributions cover between 15 and 50% of costs. One museum mentioned that birthday parties are the only format that breaks even.

Within institutions budgets are usually **negotiated** with the finance department. In some cases, the budget for each project has to be negotiated individually.

Only few institutions were willing or able to give us exact figures about the **size of their budget** for arts and cultural education. We can only speculate about the reasons. In some cases they might have been reluctant because they were unwilling to share numbers with (potential or real) competitors. Most probably, the lack of exact data is due to the complexity of budgets already mentioned. For example, a cost accounting system might exist for the whole institution but projects for arts and cultural education are not included and calculated separately. Or permanent employee costs might be included in the personnel costs of the institution, whereas external staff and freelancers may be treated as material costs.

9. Perspectives

The European Arts Education Fact Finding Mission intended to investigate the resource dimension of arts and cultural education as a transversal domain between education and culture. Focusing on arts and cultural education provided by cultural institutions, the definition, demand and distribution of resources was analysed. We made steps towards the ambitious aim to develop a comprehensive framework for the collection of data on resources for arts and cultural education. As researchers, we were able to create models on how to structure the sector in terms of resource provision. However, the discussions with experts and practitioners made clear that to enable the collection and comparison of data, further discussions and reflections on the national and international policy level are crucial. Therefore, the report is to be regarded as an incentive for further discussion and we welcome your reactions as interested readers.

On the European level, the implementation of working groups⁸³ and their policy recommendations are concerning arts and cultural education as an essential part of cultural and education policy. The attention towards the issue is not yet reflected by the provision of European funding specifically dedicated at arts and cultural education activities. Closing this gap between resource provision and policy attention is one of the major challenges on the European level.

As long as arts education implementations and funding structures are mostly project-based while evidence for the decision making processes is missing, the sustainability of the current level of provision is fragile.

Moreover, concerning statistical frameworks as the basis of comparable evidence that can be traced over time, it has to be discussed whether arts and cultural education as transversal domain can be part of the education or the cultural statistics and who will be responsible to observe the synergies between culture and education.

Additionally, the important role of foundations and sponsors and the self-financing ratio of cultural institutions of up to 50 per cent lead to doubts whether it makes sense to focus on statistics covering solely public funding.

Whereas effectiveness and efficiency are claimed for other policy fields like finance, health care or unemployment, cultural policies and related decision-making processes are highly advocacy- and interest-driven. This opacity makes it easier to cut budgets. Eventually, those who take advantage of this situation are the most perseverant lobbyists.

⁸³ E.g. the working group on synergies between culture and education or the platform access to culture

Due to tight budgets, financial decisions are often limited to the maintenance of existing structures instead of supporting new approaches that would maybe more appropriate given the changing demographic landscape all over Europe.

The maintenance of traditional forms of presentation goes often hand in hand with a short-sighted strategy to focus on a financially strong but diminishing audience.

The claim that arts and cultural education programs have to be supported and financed by public funding remains a mere lip service if the provision by cultural institutions and arts educators is still precarious. As long as education is not seen as an integral part of the key functions of cultural institutions we stand to loose what we have reached by now.

Instead of coming to conclusions, we leave you with food for thought – three prognostic scenarios where arts and cultural education could be situated in the future:

Scenario I:

Further budget constrains for public cultural policy and cultural institutions are leading to an even higher concentration on traditional forms of presentation and existing audience. Culture is the final retreat of the diminishing white urban upper class.

Scenario II:

Further budget cuts of public funding are compensated by cultural institutions through a strong market orientation. Besides concentration on traditional forms, cultural offers are identical with entertainment, serving the taste of the audience. Education will be limited to edutainment activities. As a result cultural institutions will no longer have a consistent image, values of culture and the arts will be indicated by quantities of audiences and return on investment.

Scenario III:

The efforts for arts and cultural education within the last years are taken seriously and the allocation of resources is shifting to new approaches concerning education as integral part of culture. Traditional functions of cultural institutions are questioned and new forms of presentation and audience development are implemented. The democratic legitimation of cultural policy and public spending is achieved and arts and cultural education is seen as essential for social cohesion and economic development. This scenario can only be achieved by cultural policy interventions and a democratic debate on the basis of evidence. Without the willingness to promote transparency of resources in the sector of cultural policy and arts and cultural education in particular, we are more likely to move towards scenario I or II.

If the importance to professionalise the sector by achieving evidence-based decision making process and to strength the position in the political dialogue is recognised, we still face the present situation with scattered networks and particular interests and a lack of co-operation across art and cultural education forms and approaches or geographical borders.

The Arts Education Monitoring System as follow-up activity takes this challenge on board and relates it to the main result of the Fact Finding Mission, that the role and position of human resources are the key to the development of the sector.⁸⁴

⁸⁴ Further information can be found at the project webpage at <http://www.educult.at>

10. Annex

10.1. Table of Sample

Cultural Sector	Institution	Nationality	Legal Status	Reporting to	Name	Interviewee
Visual Arts	Museum	Austria	legal entity under public law	Ministry of Education, Arts and Culture	Albertina	Luise Sternath-Schuppanz (Assistant Director), Ines Groß- Weikhart (Arts Education Department)
Fine Arts to Natural Science	Museums	Austria	public body	Regional Government of Upper Austria	Oberösterreichische Landesmuseen	Peter Assmann (General Director)
Technical Development and Science	Museum	Austria	legal entity under public law	Ministry of Education, Arts and Culture	Technisches Museum Wien	Beatrix Hain (Education Department), Wolfgang Tobisch (Financial Director)
Urban Culture and Arts	Museum	Austria	Public body	Local Government of Vienna	Wien Museum	Christian Kirchner (Financial Director)
Architecture	Museum	Austria	Non Profit Association	Local Government of Vienna	Architektur Zentrum Wien	Alexandra Viehhauser (Marketing and Education Department)
Architecture	Museum	Germany	Public Body	Local Government of Frankfurt	Deutsches Architekturmuseum	Christina Budde (Education Curator)
Multi Media Arts and Life Science	Museum	Austria	Limited Company	Local Government of Linz	Ars Electronic Center	Gerit Maria Hager (Education Department)
Visual Arts and Multi Media	Museum	Germany	Foundation under public law	Regional Government Baden Württemberg, Local Government of Karlsruhe	ZKM Zentrum fuer Kunst und Medien-technologie Karlsruhe	Janine Burger (Museums Communication)
Drama	Theatre	Austria	Association	Chamber of Labour	Theater Akzent	Wolfgang Sturm (Director)
Drama	Theatre	Austria	Limited Company	Bundestheater Holding (Ministry of Education, Arts and Culture)	Burgtheater Wien	Peter Raffalt (Education Department)

Drama	Freelancer	United Kingdom	Non	Non	Non	Chrissie Tiller (Freelancer)
Drama, Music, Performance	Theatre	United Kingdom	Charitable trust limited by guarantee	Arts Council England	Nottingham playhouse	Kitty Parker (Roundabout Administrator)
Dance	Theatre and Training	Austria	Limited Company	Local Government of Vienna	Tanzquartier Wien	Christina Gillinger (Education Department)
Music	Orchestra	Germany	Foundation under public law	Regional government of Berlin	Berliner Philharmoniker	Catherine Milliken (Education Department)
Music	Orchestra	Austria	Limited Company	Lower Austrian Culture Holding	Tonkünstler Niederösterreich	Elisabeth Pöcksteiner (Education Department)
Film	Festival	Austria	Association	Non	Diagonale	Barbara Pichler (Festival Director)
Film	Festival	Germany	Department of the Community College - City of Duisburg	Local Government of Duisburg	doxs! - die Kinder- und Jugendsektion der Duisburger Filmwoche	Gudrun Sommer (Children Department of Festival)
Film	Non (Open Cooperations)	Germany	Association	Non	Entuziazm / Kunst der Vermittlung	Michael Baute (Board of Association)
Film	Cinema – Film Distribution	Austria	Limited Company	Local Government of Vienna	Stadtkino Wien	Ines Kratzmüller (Department Marketing for pupils)
Literature	House of Literature	Germany	Association	Local Government of Stuttgart	Literaturhaus Stuttgart	Erwin Krottenthaler (Director and Education Department)
Literature	House of Literature and Documentation Center	Austria	Informal cooperation of three Associations	Ministry of Education, Arts and Culture	Literaturhaus Wien	Robert Hüz (Director)

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10.3. Country Mappings

Attached you will find the country mappings of the grouping.