

Arts Education in Germany – Fact Finding Mission Nr.1:

GERMAN RESOURCES AND STRUCTURES OF OUT-OF-SCHOOL ARTS EDUCATION PROVISION

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1. The infrastructure of arts education in Germany

Arts education has a long tradition in Germany. The roots of music as a school subject date back to the times of reformation and art instruction, firmly anchored in the curriculum, exists since 1880.¹ The first publicly supported music school was founded in 1923² and has developed to an exhaustive net with 909³ publicly supported music schools today. The first youth art schools were founded in the late 1960s. Meanwhile about 400 suitable institutions exist in Germany.⁴

Besides, during the last years there has been a clear upward wind for art educational projects and programs in Germany as well as in general in Europe, also partly supported by the UNESCO-world conference in Lisbon 2006. If ten years ago in Germany the need and the importance of arts education were still stressed, today the accents have shifted: One does not ask any more whether arts education is good, but checks upon the quality of the arts educational projects in particular cases. For example effect studies and evaluations of the major offensive "Jedem Kind ein Instrument" in Germany for a period from 2008 to 2013 were supported with a yearly budget from up to one million euro by the Federal Ministry of education and research (BMBF).

Conducting research into the institutional and financial resources of arts education in Germany, one comes across a wide variety of concepts and responsible actors. A complexity which is mainly caused by two factors: The character of arts education as a cross-sectional task and the strong federalism of the German political system. Thus, in every German state the departments of education create their own school systems and curricula and the departments of cultural affairs can decide autonomously on which projects and initiatives to fund. Further than that, when it comes to the fields of education and culture local authorities hold powerful positions as well, contributing to an even bigger differentiation and complexity in the organization of arts education provision. While state and local authorities are responsible for structural decisions and the provision of an appropriate infrastructure, the involvement of the federal government mainly consist of funding innovative pilot projects, program evaluations and fundamental research. Besides the departments of education and culture the ministries of families, youth and senior citizens (in some states also social affairs) act as the third institutional pillar of arts education. These institutions come into play when educational offers concern special target groups such as youths (e.g. youth orchestras), seniors (e.g. senior theatre groups) or migrants (e.g. intercultural activities) Therewith, the three main sectors that support arts education provision in Germany are named. On all levels of the federal system these agencies host departments engaged in the topic. Rather selectively, also other departments can fund arts education activities. For example, the department of foreign affairs aids the international exchange of youth orchestras and the ministry of economics supports private suppliers of arts education.

But it is not only the public authorities who provide the financial resources for arts education. Other important players in financing educational offers are the citizens who are interested in the arts and culture. With their fees and admission they contribute to the maintenance of much of the infrastructure. For example, in case of public music schools, attendance fees pay for nearly half of all expenses.⁵ In terms of equal opportunities a critical light can be shed on the practice of parental

¹ Lehmann-Wermser, Andreas (2006): Musik. In: Arnold, Karl-Heinz/Sandfuchs, Uwe/Wiechmann, Jürgen (Ed.): Handbuch Unterricht, Bad Heilbrunn: Klinkhardt, S.499.

Uhlig, Bettina (2006): Kunst, in: *ibid.*, S. 506.

² Verband deutscher Musikschulen e.V. (Ed.) (2010): Statistisches Jahrbuch der Musikschulen in Deutschland 2009.

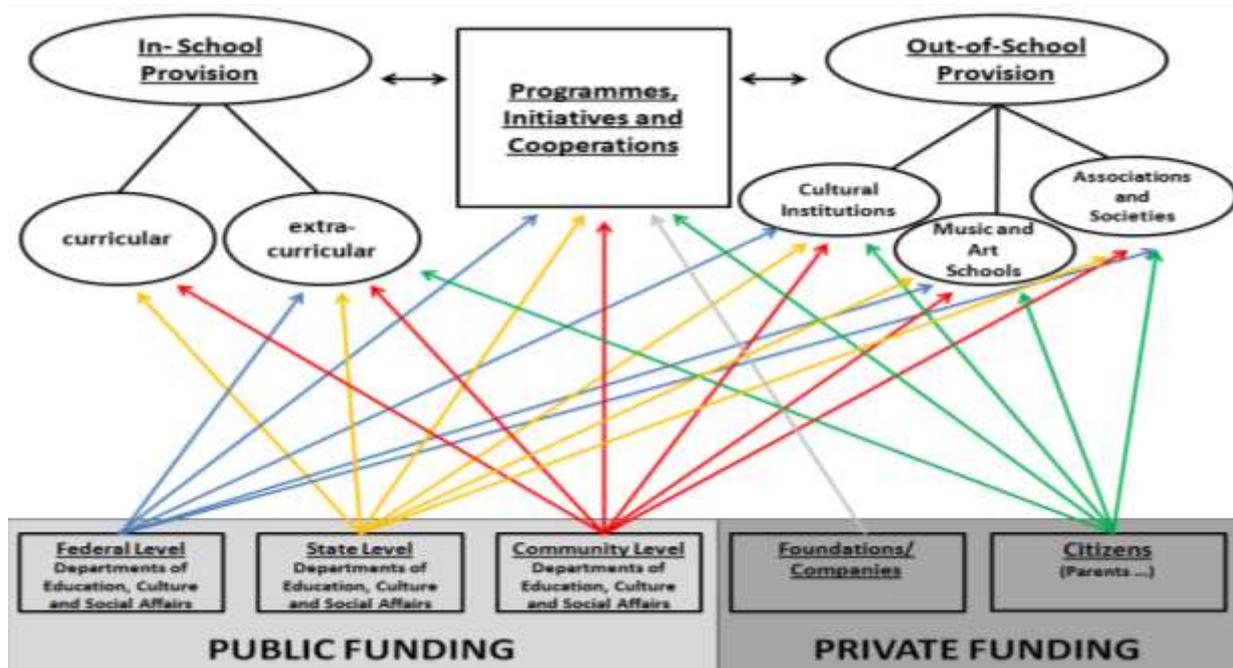
³ The number refers to the member schools of the association of German music schools (Verband deutscher Musikschulen, VdM).

⁴ The number refers to youth art schools as well as to cultural-educational institutions (kulturpädagogische Einrichtungen).

⁵ Deutsches Musikinformationszentrum (2010): Schüler, Lehrkräfte u. Finanzierung der Musikschulen im VdM, <http://www.miz.org/intern/uploads/statistik2.pdf> (Accessed July 26, 2010).

financing that disadvantages children from poorer families.⁶ Last but not least, the importance of private foundations and corporations for the support of arts and arts education must be stressed. This is especially true with respect to the funding of special programs and initiatives, which have become increasingly popular during the last years. Cooperation of governmental agencies with private institutions leads to a concentration of efforts to cut through the jungle of federal competencies and creates new synergies. For instance, the “Rahmenkonzept Kinder- und Jugendkulturarbeit“ in Hamburg links the departments of education, youth affairs and culture that joined forces in order to come up with new concepts for arts education. Other well known examples are the state program “Culture and School” in North Rhine-Westphalia or the project „Jedem Kind ein Instrument“ (Kulturstiftung des Bundes, Land NRW, Zukunftsstiftung Bildung). Besides that, other important foundations engaged in the field of arts education are for example “Stiftung Mercator” (Essen), “Robert Bosch Stiftung” (Stuttgart) and PwC-Stiftung.

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



ZfKf 2010

But how much money do the public authorities spend on arts education? The following chart shows public cultural spending for the different genres in the year 2005. Beyond that, detailed information on arts education spending is hardly available. Research is even complicated by the fact that educational offers are not always easily separable from the regular program of a cultural institution. Based on available budget plans from the states of Hamburg and North Rhine-Westphalia it can be estimated that in the fields of music and theater 6-10% of the budget are spent on arts education provision. This estimation must be interpreted with great caution. A recent study of the infrastructure of arts education provision in classical cultural institutions (museums, theaters, orchestras, libraries etc.) could show that an average of 4% of the budget is spent on arts education offers for children and youths.⁷ Generally, due to federalist task sharing the local authorities bear most of the expenses in the cultural sector. In 2005 local authorities (45%) and the states (42%) paid

⁶ Keuchel, Susanne/Wiesand, Andreas Johannes (Ed.) (2006): Das 1. Jugend-KulturBarometer. „Zwischen Eminem und Picasso...“. Bonn: ARcult Media.

⁷ Keuchel, Susanne/Weil, Benjamin (2010): Lernorte oder Kulturtempel. Infrastrukturerhebung: Bildungsangebote in klassischen Kultureinrichtungen, Köln: ARcult Media.

for most of all cultural spending while the federal government took charge of the missing 13%.⁸ Thereby, culture's status as a so called "voluntary task" in municipal budgets is crucial, since in times of tight public budgets this definition puts most of the cultural infrastructure at risk.

Figure 2: Public spending on culture in 2005⁹ in million Euro with an estimation of the percentage spent on cultural education in North Rhine-Westphalia and Hamburg

	FEDERAL GOVERNMENT.	STATE GOVERNMENTS	LOCAL AUTHORITIES	TOTAL	ESTIMATION NRW	ESTIMATION HAMBURG
THEATER, MUSIC	19,8	1.289,3	1.626,6	2.935,7	10%	6%
LIBRARIES	137,7	354,5	609,5	1.101,7		
MUSEUMS/EXHIBITIONS	335	510,5	690,1	1.535,6		
HISTORICAL HERITAGE PRESERVATION	48,6	254,8	105,7	409,1		
INTERNATIONAL CULTURAL AFFAIRS	275,5	8,4	0	283,9		
ART ACADEMIES	16,5	404	0	420,5		
OTHER CULTURAL SPENDINGS	185,1	388	271,7	844,8	3%	6%
CULTURAL ADMINISTRATION	0	134,7	338,2	472,9		
TOTAL	1.018,2	3.344,2	3.641,8	8.004,2		

Offices for Statistics of the Federal Republic of Germany and federal states 2008

Thanks to a parliamentary question in the German Bundestag in 2008 concrete figures for federal spending on arts education are available to the public. A comparison of these figures over the course of the last several years shows a slight downside trend in spending which contradicts the general upswing for arts education. While in the year 2001 10.6 million Euros were budgeted by the departments of education and families for the cultural education of children and youths, six years later this amount was reduced by one million Euros.¹⁰

Figure 3: Federal spending (BMBF u. BMFSFJ) on arts education for children and youths (in 1.000 Euro)¹¹

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

BMBF and BMFSFJ 2008

⁸ This data has been calculated according to: Statistische Ämter des Bundes und der Länder (2008a): Kulturfinanzbericht 2008. Wiesbaden: Statistisches Bundesamt.

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

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

⁹ Statistische Ämter des Bundes und der Länder (2008a): Kulturfinanzbericht 2008. Wiesbaden: Statistisches Bundesamt.
Statistische Ämter des Bundes und der Länder (2008b): Umfangreiches Gesamtmaterial zum Kulturfinanzbericht 2008, <https://www-ec.destatis.de/csp/shop/sfg/bpm.html.cms.cBroker.cls?CSPCHD=00000001000046d9me4k000000OganRGEVe2qA92ULBuuAzg--&cmspath=struktur,vollanzeige.csp&ID=1022681> (Accessed December 16, 2008).

¹⁰ Bundesregierung (2008): Antwort der Bundesregierung auf die Kleine Anfrage der Abgeordneten Christoph Weitz, Hans-Joachim Otto (Frankfurt), Christian Ahrendt, weiterer Abgeordneter und der Fraktion der FDP. Drucksache 16/8971. Kulturausgaben von Bund, Ländern und Gemeinden, <http://dip21.bundestag.de/dip21/btd/16/091/1609193.pdf> (Accessed August 13, 2010).

¹¹ Ibid.

2. Resources of arts education in the non formal area (out-of-school-provision)

In practice the arts education presents itself by analogy with the official competence and thus non formal cultural educational offers are found in areas of leisure, culture as well as education. Cultural institutions, for example, are offering painting courses, workshops on selected subjects or working groups on theatre and at school besides the curricular cultural subjects (music, arts or performing play in single federal states) also optional extracurricular offers like school orchestra, art or theatre working groups at all-day schools, with a significant contribution by actors of the non formal cultural educational area. In a survey of all-day schools in four federal states in 2007 it could be determined¹² that 50% of the schools cooperate with non-school institutions in arts education, like music or youth art schools, 47% with artists and/or free cultural pedagogues as well as 46% in a few points and/or continuously with a cultural institution, like a theatre or a museum. Nevertheless, an essential part of arts education in non-formal area institutions in Germany still¹³ takes place in leisure activities, in music and youth art schools, cultural associations, amateur orchestras and amateur choirs, cultural institutions or also in free dance groups and theatrical groups. The following chapters should give an overview over existing structures and resources.

2.1 Non formal arts education in cultural institutions

The infrastructure of the classical cultural scene consists of about 8,500 institutions distributed as follows in the different types of facilities: Thus there are about 6,200 museums, about 2,000 libraries, 127 theatres, 74 institutions offering theatre, dance and opera and 56 orchestras.¹⁴ The already mentioned ZfKf-infrastructure survey to arts education in classical cultural institutions proved that the majority (87%) is involved in the area of arts education. This is the norm for publicly funded cultural institutions in Germany with the exception of very small institutions in rural regions. The cultural institutions offer 2.8 different educational formats on average beside their regular programs. Each format reaches averaged 1,589 participants per year resulting in a yearly average reach of about 4,450 participants of educational offers per institution. This amounts to an average portion in the annual whole visitor's of 3% (from 160,850).

Above all during the last five years the number has clearly risen in educational offers in the classical cultural institutions. Arts educational offers are financed primarily through own budgetary funds (78%), and partially through participant fees (39%) and public (28%) and/or private (21%) third-party funds. On an average the cultural institutions invest about 4% of their whole budget especially in the educational work with children and youngsters. Big institutions with more than 100 employees invest on an average of 259,020 €, small institutions with up to five employees 11,730 € per year.

Also free dance groups and theatre groups and above all socio-cultural centers are shown to be important suppliers of arts educational offers. Currently there are some 600¹⁵ free dance - and theatre groups in Germany and about 500 socio-cultural centers. In 2007 the number of members in the federal union of socio-cultural centers was 467.¹⁶ In 2006 over 7,864 from 90,303 single events of these institutions were dedicated to arts education for children, youth and young adults. 440,804 continuous offers of these institutions consisted mostly of educational courses and workshops and

¹² Keuchel, Susanne (2007): Kulturelle Bildung in der Ganztagschule. Bonn: ARCult Media.

¹³ The „still“ refers to the current upgrading of all-day schools in Germany, which increases the integration of arts education offers in the extracurricular in-school activities. According to the third education report 2010 currently 42% of all general-education schools (years 1 to 10) are all-day schools.

See in this context e.g. Keuchel, Susanne (2007): Kulturelle Bildung in der Ganztagschule. Bonn: ARCult Media oder: Ministerium für Städtebau und Wohnen, Kultur und Sport des Landes NRW (2004): Kultur in NRW. Kunst und Kultur in der offenen Ganztagschule. Kontakte – Projekte – Konzepte. Düsseldorf.

¹⁴ Keuchel, Susanne/Weil, Benjamin (2010): Lernorte oder Kulturtempel. Infrastrukturerhebung: Bildungsangebote in klassischen Kultureinrichtungen, Köln: ARCult Media.

¹⁵ This number results from summing up the members of all state-wide associations that are members of the federal association of free theatres (Bundesverband freier Theater e.V.). www.freie-theater.de/Landesverbände (Accessed August 13, 2010).

¹⁶ Krimmer, Holger/Ziller, Christiane (2007): Soziokulturelle Zentren in Zahlen 2006/2007. Auswertung der statistischen Erhebung der Bundesvereinigung soziokultureller Zentren e.v. <http://www.soziokultur.de/bsz/sites/default/files/file/statistik2006.pdf> (Accessed August 11, 2010).

were visited by 4,500,392 participants. More than half of all visitors of the socio-cultural centers were also children, youngsters and young adults. In 2006 the socio-cultural centers received a total of 90.6 millions € of public funds. This corresponds to a portion in the whole budget of 58%. Among others things the remaining 42% were gathered from entrance fees, course fees or catering trade.

2.1.1 Educational offers in the preschool area

Compared to the big range of offers for school children and youngsters there are relatively few resources for educational offers for children of pre- school age and younger. Only 18% of the educational offers of the classical cultural institutions in 2008 were directed towards children at pre-school age. Only very few formats were conceived especially for kindergartens and day-care centers (6%) or preschool children with their parents (7%). Libraries are especially active with the address of preschool children. About one fourth of their art educational offers are directed at this target group. Popular educational formats in the preschool area are above all artist's visits in kindergartens, special guided tours in institutions and artistic-creative projects.

2.1.2 Educational offers for children and youngsters

The target group of the children and youngster takes center stage in most arts educational offers of classical cultural institutions. The majority of these arrangements are co operations of the cultural institutions with schools. Co operations with elementary schools (38%) are most frequent, followed by classes of the secondary schools, classes of the "Hauptschule"¹⁷ (compulsory schools) are not included, (35%) as well as especially classes of the compulsory schools (28%). In this area artistic-creative educational formats are enjoying great popularity over more traditional receptive formats. Thus in the context at school as well as in the leisure area seminars/workshops/courses and artistic-creative projects are also preferred educational formats for children and youngsters.

It should be mentioned here that some institutions have committed themselves completely to the task of arts education of the young and coming generations. Included are theatres for children and youths which summed up to 84 in the season 2001/2. Fifty of them were in private ownership and 34 in public sponsorship¹⁸. Analogously to the theaters there are also special institutions, their offers exclusively directed towards children. In Germany such child museums in most cases are part of large museums, as for example the historical museum in Frankfurt am Main, or originate from the dedication of individuals as it is the case at the child academy of Fulda.¹⁹

2.1.3 Educational offers for adults

Although adults and senior citizens play an important role as an audience in the classical cultural institutions, they are hardly in the focus of art educational offers. Thus on an average only 6% of all educational offers in 2008 were directed at seniors. Differently than with the other target groups were here not workshops or courses the most popular educational formats, but rather special guided tours. 27% of the educational offers directed at senior citizens are explicit senior citizen's offers, like guided tours for seniors or senior citizens-theatrical clubs. 43% appealed beside seniors to other target groups also and 30% are explicitly constructed for the exchange between young and old.

¹⁷ There is no counterpart for this type of school in other educational systems than Germany's. It is best translated compulsory school. The attendance of this type of school at least is mandatory for each German citizen.

¹⁸ Kirschner, Jürgen (2005): Vielfältige Strukturen, Kinder- und Jugendtheaterzentrum in der Bundesrepublik Deutschland, www.jugendtheater.net/texte/xyzdt_kirschner.pdf (Accessed December 22, 2008).

¹⁹ Löffler, Udo (2001): Fitnesscenter der Sinne. Kindermuseen als Bildungsorte auf dem Vormarsch In: Bildung und Innovation. Das Online-Magazin zum Thema Innovation und Qualitätsentwicklung im Bildungswesen.

2.2 Non formal education in non-school arts educational institutions in Germany

Music schools, adult education programs (Volkshochschule) as well as youth art schools and cultural-educational institutions (kulturpädagogische Einrichtungen) exist in the non-school area in Germany. At the moment about 909 publicly supported music schools²⁰ exist in Germany whose financing originates to about 48% from parental fees. The public funding of the music schools amounted, for example, in the year 2009 to 410,516,760 €, 394,311,869 € were gathered through participation fees. Beside these publicly supported music schools exists a wide range of private music schools.

The youth art schools and cultural-educational institutions also provide an exhaustive offer. According to a survey from the year 2008 the Bundesverband bjke assumes that about 400 such institutions exist in the Federal Republic of Germany. Two thirds of it were in free sponsorship another fourth in municipal sponsorship.²¹

Also the offers of adult education programs cover the complete federal territory. Based on current statistics of the German institute of adult education there were 957 adult education programs in Germany in 2008. This strong infrastructure finances itself to just 40% from participation fees and to a large part by municipal allowances.²² In the year 2009 a total of 395,827 millions € of public subsidies were paid for the support of adult education programs in Germany. 382,863 millions € were gained by participation fees and besides another 192,256 millions € came in by other income, e.g., means of the work support after the Social Code II/III.

2.2.1 Educational offers in the preschool area

With respect to the fact that in Germany the kindergartens as compared to other states are not to be assigned to the educational area like schools, cultural educational offers normally are realized with non-school art educational actors. There are no dependable figures about the extent of such operations. Nevertheless these are more or less separate detached measures and no exhaustive actions. At the moment, nevertheless, there are some efforts in several German federal states to aim at those. The project „Music in the kindergarten everyday life“ of the youth welfare department of a circle Viersen can be mentioned as example here with which on the one hand the children is promoted musically and on the other hand the educators are educated further music-educationally. Also in the leisure area there are artistic offers for preschool children, for example, in 2009 about 160,000 pupils in the pre-school age at public music schools were taught in instrumental- and vocal fields or musical early education.²³

2.2.2 Educational offers for children and youngsters

The music and youth art schools are of particular importance regarding the infrastructure of non-formal arts educational offers for children and youngsters. Thus in 2009 700,000 students, most of them between 6 and 25 years old, received instrumental or singing lessons in public music schools.²⁴ Besides, the association of the private music schools (BDPM) reports about 100,000 students who are taught in its associated schools and the musicians organized in the “Tonkünstlerverband” (DTKV) had according to estimates of their association approximately another 180,000 music students.²⁵ The most popular subjects in the music schools of the Association of German Music Schools (Verband Deutscher Musikschulen) “VDM” in 2009 were by far piano and guitar.²⁶ With 640,000 students the

²⁰ The number refers to the member schools of the association of German music schools (Verband deutscher Musikschulen, VdM).

²¹ Eickhoff, Mechthild (2010): Starke Argumente, in: Infodienst, Nr. 95, April, S.20f.

²² Reichart, Elisabeth / Huntemann, Hella (2009): Volkshochschulstatistik 2008, <http://www.die-bonn.de/doks/reichart0902.pdf> (Accessed August 10, 2010).

²³ Berechnet nach: Deutsches Musikinformationszentrum (2010): Schüler, Lehrkräfte und Finanzierung der Musikschulen im VdM, <http://www.miz.org/intern/uploads/statistik2.pdf> (Accessed August 10, 2010).

²⁴ Deutsches Musikinformationszentrum (2010): Schüler in verschiedenen Fächern in den Musikschulen des VdM, <http://www.miz.org/intern/uploads/statistik3.pdf> (Accessed August 10, 2010).

²⁵ Deutsches Musikinformationszentrum (2010): Orchester, Ensembles, Chöre u. Musizierende im Laienbereich 2009/10, <http://www.miz.org/intern/uploads/statistik39.pdf> (Accessed August 02, 2010).

²⁶ Deutsches Musikinformationszentrum (2010): Schüler in verschiedenen Fächern in den Musikschulen des VdM.

youth art schools and cultural-educational institutions also taught a large number of children and youngsters. Most from them are between six and 19 years old, and have been taught by approximately 8,200 art educational employees, partly permanent employed ones and freelancers.²⁷ The offering consists of courses in all art genres.

2.2.3 Adult education

In the area of art education for adults one should refer in particular on the important role of the adult education programs which provide a very wide offer of artistic activities. 16% of all annually courses offered in 2008 were assigned to the area „culture – shapes“, what corresponds to an absolute number of more than 90,000 offers. Very frequently represented are offerings from the area painting/sketching/typography, dance and musical practice. Further popular offers are theatres and textile, design and dressmaking.²⁸

2.3 Non formal arts education in amateur teams and associations

Above all amateur music associations also promote the musical education of children and youngsters beside the music schools, for example, by child- and youth orchestras. In addition, music associations and cultural associations also are an important place of the arts education for adults and senior citizens. If one counts over music schools, rock-, pop -, jazz - and folklore teams, just about 4.9 million people in Germany are involved amateur-musically in 157,790 choirs, orchestras and ensembles.²⁹ According to estimates, in 2006 the expenses of federation, federal states and municipalities in the amateur area amounted to about 101 million €. ³⁰ The financing of the music associations is raised mostly through membership fees, donations and revenues from performances and their own events. There is no regular or all-inclusive funding, but rather support for selected projects.³¹ For example in 2008 the Bavarian government paid 2.7 million € to amateur music organizations.³²

3. Problems in research problems, existing studies, experts and actors an overview

Because of the complexity of its topography, there is no complete map of arts education up to now in Germany. Caused by the many different levels of responsibilities there are not enough reliable statistical data regarding the financial support of arts education in Germany. In this context the Enquête Commission on Culture in Germany (German Bundestag) also ascertained a shortage of valid data of the cultural statistics. In total “neither a summary of the arts educational activities, nor the state expenses for arts education”³³ could be shown completely. Already the last cultural financial statement dates back two years and contains data originating from back to the year 2005.

The biggest difficulties with the systematic investigation of the cultural educational scenery in Germany have their origin in the complex political structures of the German federalism as well as from the positioning of arts education as a cross section task. Both aspects together, lead to a large number of responsible actors. As shown, they are made up of private and public institutions of federation, federal states and municipalities, which all pursue all their own cultural-political and educational initiatives and projects. Also it is a problem to separate the activities of cultural institutions, arts educational offers, art production and care of the cultural inheritance personally and financially from each other.

²⁷ Eickhoff, Mechthild (2010): *Starke Argumente*.

²⁸ Reichart/Huntemann (2009): *Volkshochschulstatistik 2008*.

²⁹ Deutsches Musikinformationszentrum (2010): *Orchester, Ensembles, Chöre u. Musizierende im Laienbereich 2009/10*, <http://www.miz.org/intern/uploads/statistik39.pdf> (accessed: 02.08.2010).

³⁰ Deutsches Musikinformationszentrum (2010): *Musikausgaben im Kulturbereich 2006 in haushaltssystematischer Gliederung nach Bund, Ländern u. Gemeinden*, <http://www.miz.org/intern/uploads/statistik18.pdf> (accessed: 02.08.2010)

³¹ Examples can be found on the webpage of the association of music youth in the state of Rhineland-Palatinate (Landesmusikjugend Rheinland-Pfalz) <http://www.lmj-rlp.de/zuschuesse.html> (accessed: 22.12.2008).

³² Haushaltsplan des Bayerischen Staatsministeriums für Wissenschaft, Forschung u. Kunst 2007/08.

³³ Deutscher Bundestag (2007): *Schlussbericht der Enquete-Kommission „Kultur in Deutschland“*, Drucksache 16/7000. 11. 12. 2007. S.379.

Which stock-takings of the arts educational structures are at hand so far? In the series “Konzeption Kulturelle Bildung“ of the German Cultural Council three volumes have appeared since 1988. The most recent study up to now from 2005 gives an overview about the situation of arts education in Germany and discusses it against the background of such significant events like the GATS agreement, the UNESCO convention to the cultural variety and the bad performance of Germany in the Pisa studies.³⁴ From the implementation of this series in 2009 an other publication followed which beside basic and conceptual questions points out, how arts education presents itself facing challenges like demographic change, intercultural education, education in kindergarten as well as the new media.³⁵

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

Since middle of the eighties the centre for cultural research (ZfKf) amongst other topics focuses on arts education research. Bigger studies of the ZfKf include the review „Arts Education in Germany. Models of Innovative Project Work“ (2000), the BLK-Program „Arts Education in the Media Age“ (2003) as well as the empiric studies „The 1st Youth-Cultural-Barometer“ (2006), „Arts Education in the Whole Day School“ (2007), „The Cultural Barometer 50 +“ (2008), the study „Learning Places or Cultural Temples“ (2010), which was introduced in single results before, as well as the evaluation to a program of the federal state North Rhine-Westphalia „Culture and School“ (in 2006-2010).

Beside the German Cultural Council in the policy field there is another important actor at organization level - the federal union “Kulturelle Kinder- und Jugendbildung e.V. (BKJ)” (Association for Arts Education for Children and Youth). It is the umbrella organization of 54 institutions, professional associations and unions of federal states for arts education. Representation and counseling of its members, interlinking as well as implementation of pilot projects belong to its assignments. It organizes conferences and congresses and endeavors quality assurance in arts educational work by supporting evaluation projects. Besides, the organization publishes the professional journal "Kulturelle Bildung" since 2007.

³⁴ Deutscher Kulturrat (Ed.) (2005): Kulturelle Bildung in der Bildungsreformdiskussion. Konzeption Kulturelle Bildung III, Berlin.

³⁵ Deutscher Kulturrat (Ed.) (2009): Kulturelle Bildung: Aufgaben im Wandel, Berlin.