

# Arts Education Monitoring System Report Phase One - EDUCULT

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## 1. Introduction

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

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

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

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

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

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

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

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

#### **3.1. Polity**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## **Cultural Polity of Provinces**

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

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

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

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

### **3.1.2. Public administration**

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

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

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

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

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

### **3.2. Politics**

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

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

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

#### **Power of Parties**

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

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

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

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

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

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

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

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

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

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

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

**Impact of party programs**

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

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

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

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

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

### **3.2.2. Executive authority**

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

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

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

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

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



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

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

### **KulturKontakt Austria**

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

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

### **Directors of Cultural Institutions**

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

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

### **3.2.3. Interest groups**

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

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

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

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

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

### **3.2.4. Private Actors**

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

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

### **3.3. Policies**

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

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

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

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

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

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

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

## Arts Education Programs on Federal Level

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

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

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

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

## Formal Education and Teacher Training

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

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

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

### **3.3.2. Provincial Level**

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

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

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

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

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

#### **Province of Vorarlberg**

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

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

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

### **3.3.3. Local Level**

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

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

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

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

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

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

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

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

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

#### **4. Governance**

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

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

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

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

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

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

## **5.1. Classical Cultural Institutions**

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

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

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

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

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

### **Libraries**

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

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

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



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

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

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

### **Theatres**

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

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

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

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

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

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

## **Architecture**

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

## **Arts and Crafts**

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

## **5.2. Other institutions**

### **Music Schools**

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

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

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

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

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

## 6. Human resources

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

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

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

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

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

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

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

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

## **7. Evidences**

### **7.1. Statistics**

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

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

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

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

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

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

## 7.2. Governmental Budgets

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

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

## 7.3. Studies

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

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

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

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