

ARTS EDUCATION MONITORING SYSTEM

Arts Education in Cultural Institutions

National Report Germany

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Introduction

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

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

1.1 The constitutional framework of arts education in Germany

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

Cultural sovereignty of the German states

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

Importance of local authorities in culture and education

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

Involvement of the federal government rather selective

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

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

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

1.2. Arts education policy in Germany

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

Policy papers dealing with arts education

One of the few policy papers in which the federal government maps out rules for the support of cultural education is the Kinder- und Jugendplan (Plan for children and youth) of the ministry for family, social welfare and youth from the year 2000.⁴ According to this paper arts education shall not only enable children and youths to creatively engage with art, culture and everyday life but also advance their aesthetic abilities and social skills.⁵ In addition, arts education plays an important role in the emergent discourse of integration policy. The 2007 national plan for integration ("Nationaler Integrationsplan") includes a whole chapter on the topic of culture calling arts education a key factor of integration and social participation.⁶ Thereby, cultural institutions hold special responsibility for the development of ways to address migrant target groups.⁷

² Vgl. *ibid.*

³ Wolfgang Schneider, S.14-15.

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

⁵ *Ibid.*

⁶ Nationaler Integrationsplan, S.128.

⁷ *Ibid.*

New approaches link funding to arts education

Despite the widespread neglect of arts education within the statutes of public cultural institutions the attempt to implement a management by objectives approach toward arts education in federally funded cultural institutions was made in 2008.⁸ Furthermore, against the backdrop of the ever growing number of newly implemented support programs for arts education this positive discourse actually seems to have practical influence.

1.3. Debates on Arts Education in German Politics

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

Organized Interest

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

⁸ Website of the German Government, commissioner for culture and media.
http://www.bundesregierung.de/Webs/Breg/DE/Bundesregierung/BeauftragterfuerKulturundMedien/kultur/kulturelleBildung/kulturfaeralle/_node.html

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

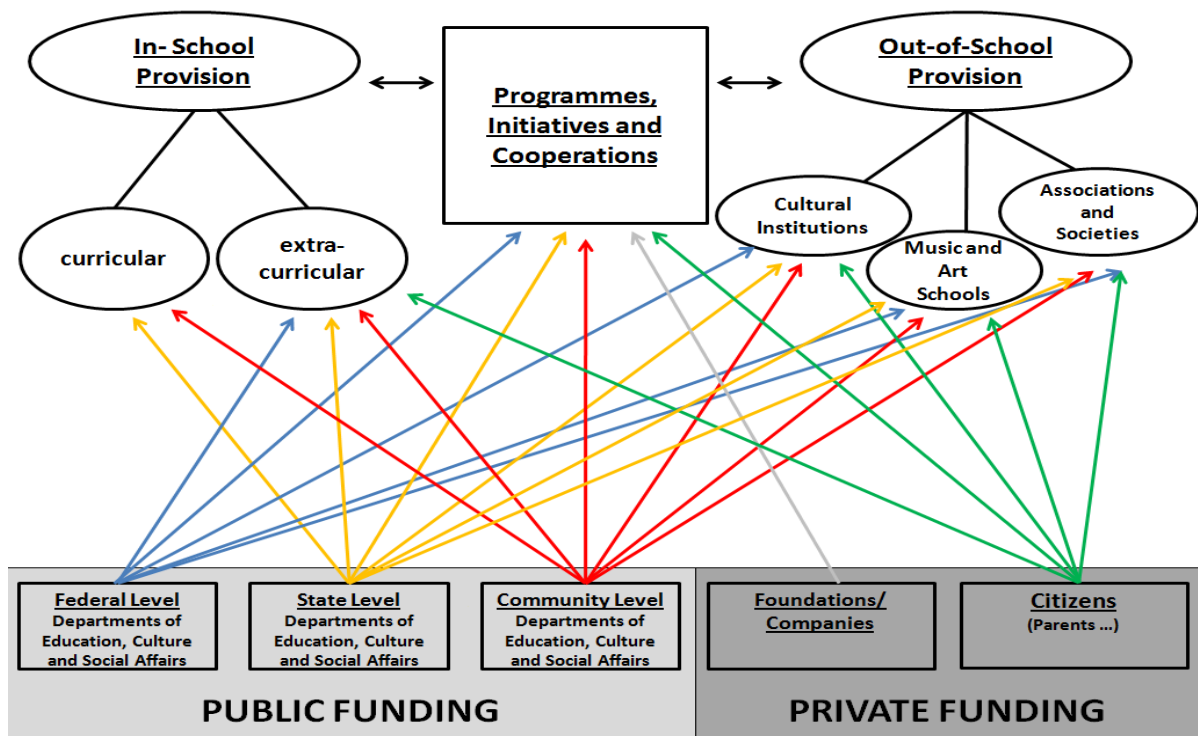
implementation of pilot projects belong to its assignments. It organizes conferences and congresses and endeavors quality assurance in arts educational work by supporting evaluation projects. Besides, the organization publishes the professional journal "Kulturelle Bildung" since 2007.

1.4. Governing arts education in Germany

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

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

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



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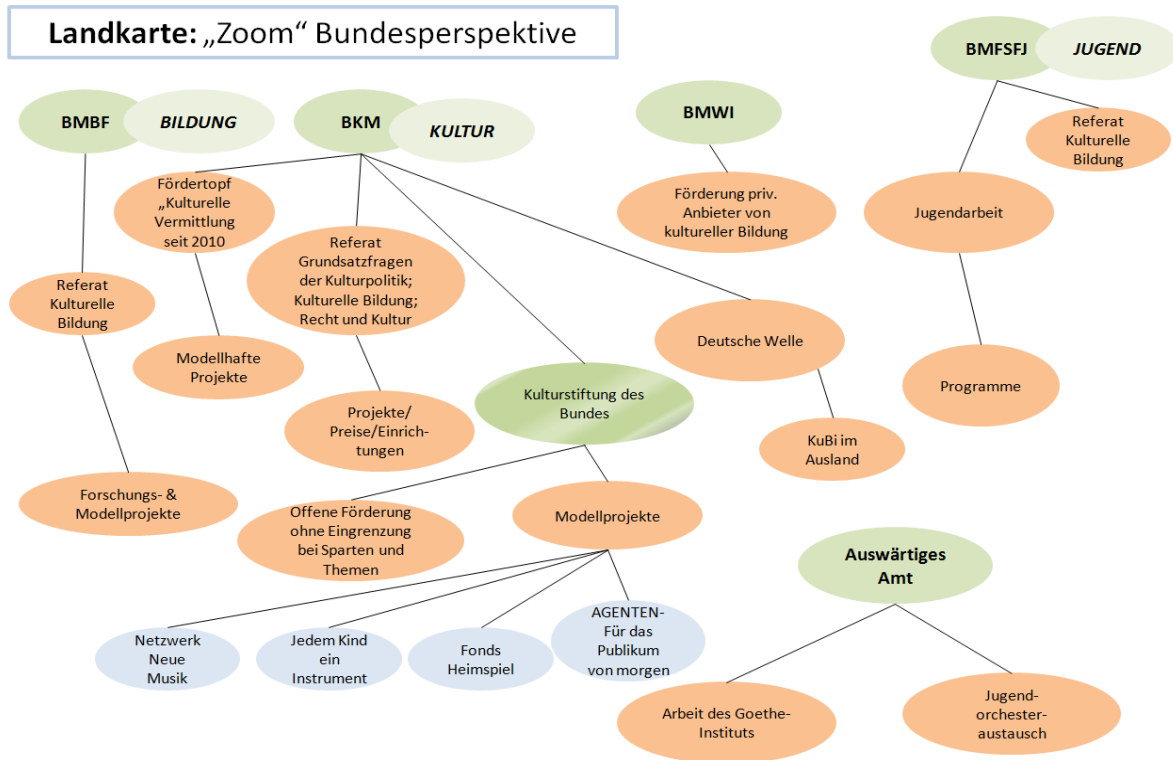
In the following, closer attention will be paid to the relevant actors of arts education governance on federal, regional or local level as well as to emergent actors from the private or intermediary sectors.

Governance of arts education at federal level

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

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

Figure 2: Governance of arts education at federal level

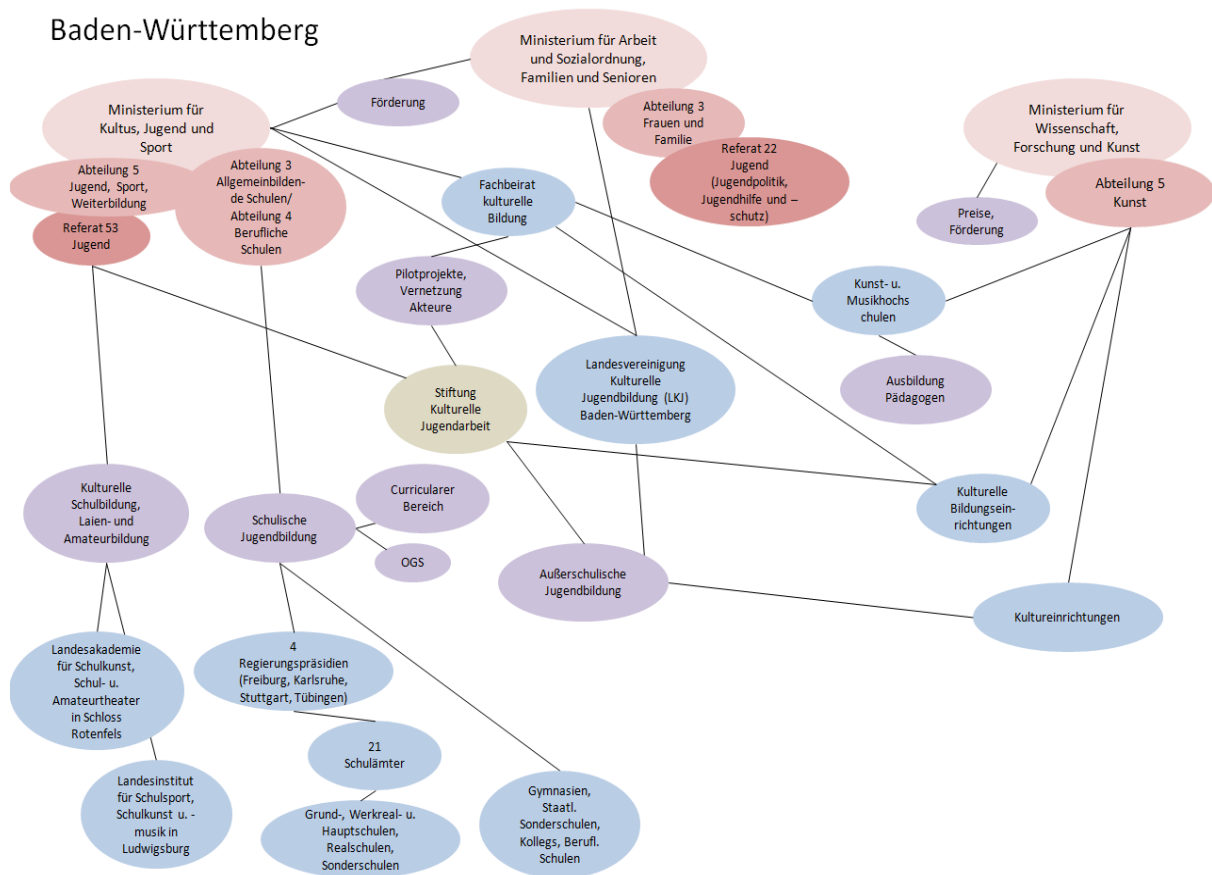


ZfKf 2011

Governance of arts education at state level

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

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

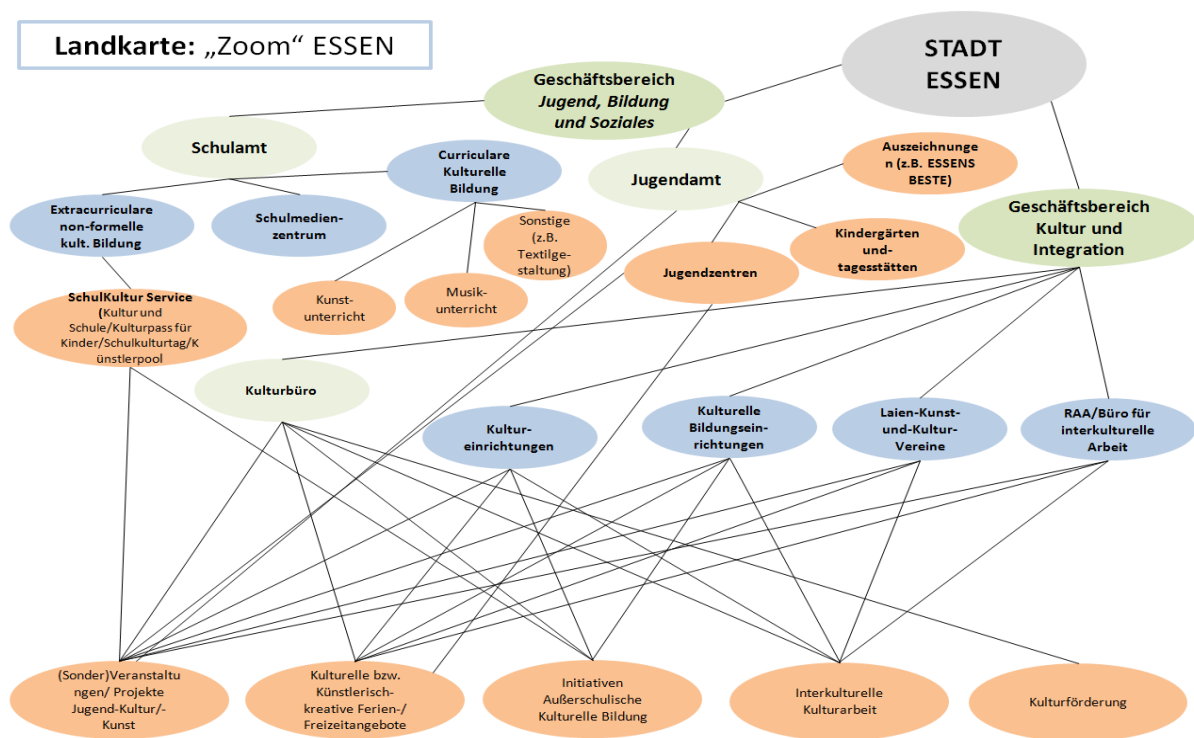


ZfKf 2011

Structures of arts education at municipal level

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

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



ZfKf 2011

Citizens as financiers of arts education

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

Foundations become more important as sponsors of arts education

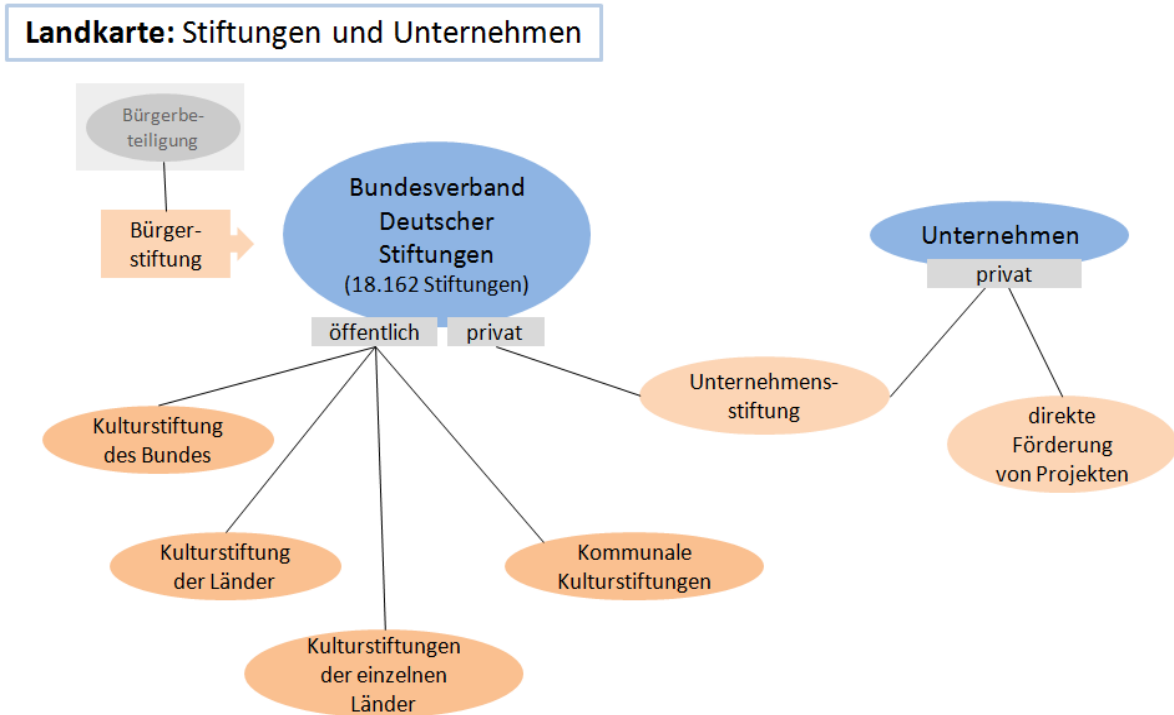
Last but not least, the importance of private foundations and corporations for the support of arts and arts education must be stressed. Especially, this is true with respect to the funding of special programs and initiatives, which have become increasingly popular during the last

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

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

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

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



ZfKf 2011

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

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

2.1. Arts Education in Cultural Institutions

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

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

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

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

Here, it should be mentioned that some institutions have committed themselves completely to arts education for the young generation, among them, for instance, 84 theatres for children and youths in the season 2001/2. Fifty of them were in private ownership and 34 in public sponsorship¹³. Moreover, there are museums with offerings exclusively directed towards children. In most cases such child museums are part of larger museums, as, for

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

¹³ Kirschner, Jürgen (2005): Vielfältige Strukturen, Kinder- und Jugendtheaterzentrum in der Bundesrepublik Deutschland, www.jugendtheater.net/texte/xyzdt_kirschner.pdf (Accessed December 22, 2008).

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

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

2.2. Arts education provision by other civil organizations

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

At the moment, about 919 publicly supported music schools¹⁵ exist in Germany whose financing originates to about 47% from parental fees. In the year 2010, the public funding of the music schools amounted to 428,328,747 €, 394,371,310 € were gathered through participation fees. Beside these publicly supported music schools exists a wide range of private music schools. Youth art schools and cultural-educational institutions provide exhaustive offerings in the field of arts education as well. According to a survey from the year 2008 the Bundesverband bjke assumes that about 400 such institutions exist throughout Germany, of which two thirds were in free sponsorship and another fourth under municipal support.¹⁶

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

¹⁴ 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.

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

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

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

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

Besides public and private music schools, also amateur music associations promote the musical education of children and youngsters, e.g. child- and youth orchestras. In addition, music and cultural associations are an important place of arts education for adults and senior citizens, too. About 5 million amateur musicians are involved in 172,620 choirs, orchestras and ensembles.²⁰ In 2006, the estimated expenses in the amateur music sector of federation, federal states and municipalities amounted to about 101 million €.²¹ 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.²² For example in 2008 the Bavarian government spent 2.7 million € on supporting amateur music organizations.²³

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

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

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

¹⁹ 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).

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

²¹ 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)

²² 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).

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

²⁴ Eickhoff, Mechthild (2010): *Starke Argumente*.

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

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

In addition, free dance groups, theatre groups and especially socio-cultural centers are important suppliers of arts education, too. Currently, there are at least 677²⁹ independent dance - and theatre groups and 460 socio-cultural centers in Germany.³⁰ According to a recent survey of the association of socio-cultural centers, arts education for children and youths is the most frequent aspect within the work of the centers.³¹ In 2009, the centers realized 84,123 events that attracted 9,195,230 visitors. Furthermore, 716,820 continuous offers, mostly educational courses and workshops, were visited by 9,073,839 participants.³² 23% of all visitors/participants are younger than 21 years and 35% between 21 and 40 years old.³³ In 2009 the socio-cultural centers received about 93.4 million € in financial aid (64%) and generated further 53.2 million through their own activities (36%).³⁴

2.3. Cooperations between cultural institutions and schools

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

²⁶ *ibid.* pp.23f.

²⁷ *ibid.* p. 29.

²⁸ *ibid.* p.31.

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

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

³¹ *ibid.*, p.10.

³² *ibid.*, p.11-12.

³³ *ibid.*, p. 13.

³⁴ *ibid.*, p.17.

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

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

2.4. Special Programs

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

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

³⁵ 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.

³⁶ Keuchel / Weil, p.103.

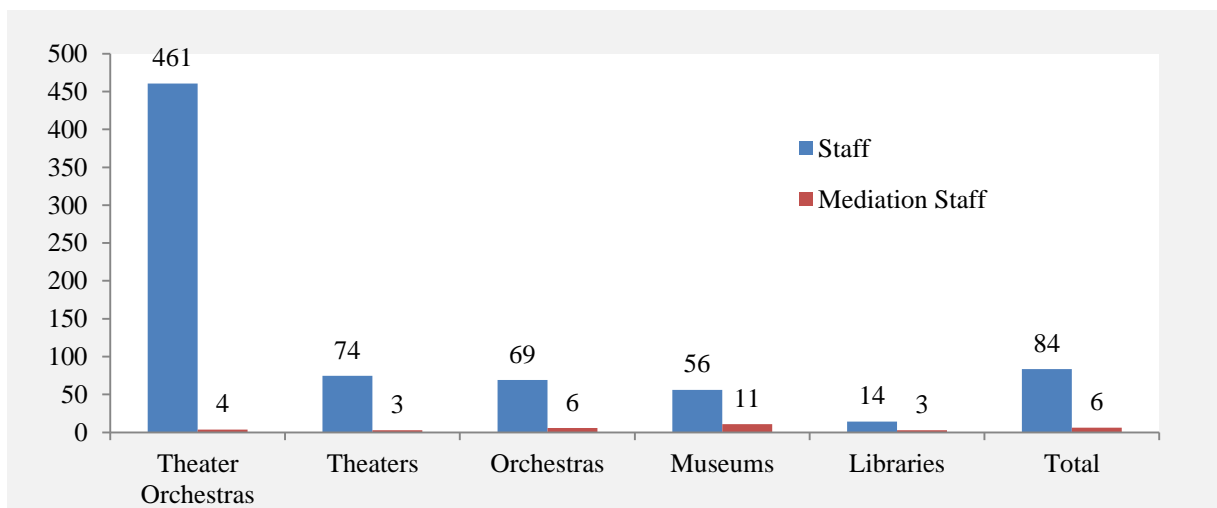
³⁷ Keuchel / Weil p.116.

3. Human Resource Education and Training for Arts Educators

3.1. Workforce in the arts education sector

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

Figure 6: Averaged number of employees in classical cultural institutions



ZfKf 2010

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

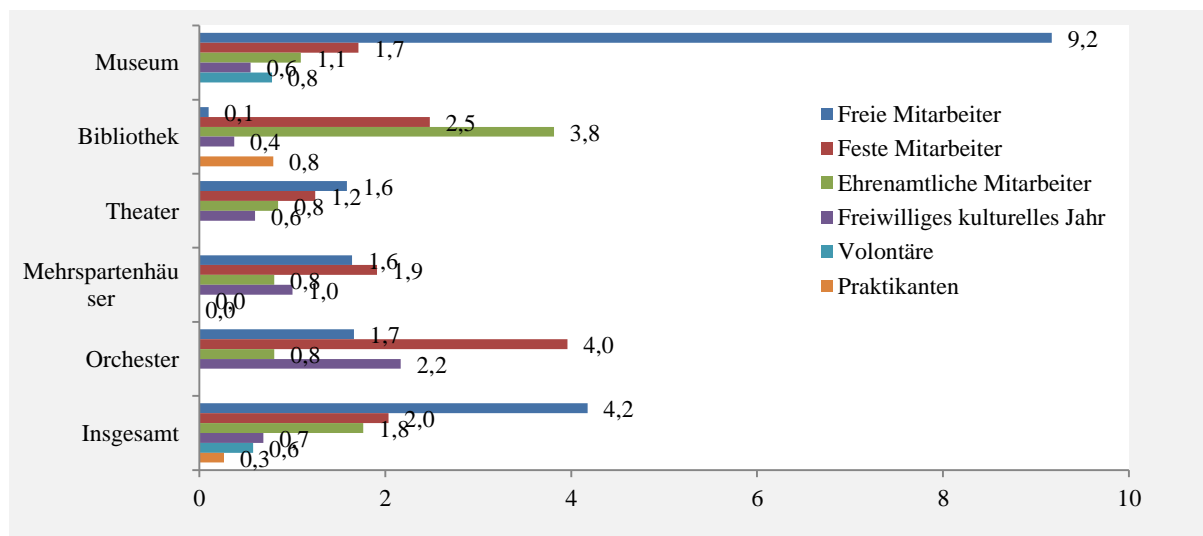
³⁸ Statistisches Bundesamt: Mikrozensus. Bevölkerung und Erwerbstätigkeit. Beruf, Ausbildung und Arbeitsbedingungen der Erwerbstätigen in Deutschland 2010, Wiesbaden 2011 <http://www.destatis.de/jetspeed/portal/cms/Sites/destatis/Internet/DE/Content/Publikationen/Fachveroeffentlichungen/Arbeitsmarkt/Erwerbstaetige/BerufArbeitsbedingungErwerbstaetigen201041210700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

are the only available information on the workforce of cultural educators in classical cultural institutions. Furthermore, according to available data, the workforce of cultural educators contains 24,773 people working in socio-cultural centers³⁹, 36,987 teachers in public music schools⁴⁰, and 3,405 full-time pedagogical employees plus 192,000 freelance course instructors in adult education centers.⁴¹

3.2. Employment contracts and environment

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

Figure 7: Employment contracts in the different classical cultural institutions



ZfKf 2010

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

³⁹ Soziokulturelle Zentren in Zahlen, S. 14

⁴⁰ Musikschulstatistik 2010.

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

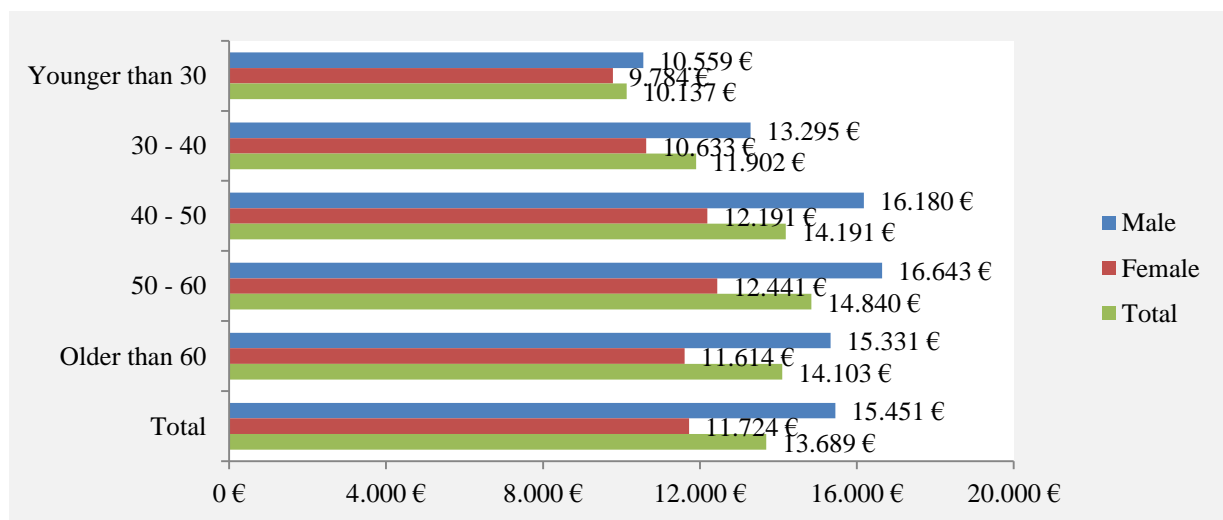
⁴² Keuchel / Weil S.34.

⁴³ Ibid. p. 34-35.

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

An important aspect of the conditions of work in the arts education sector is salary. Currently, according to the artists' social security fund (KSK), the average yearly pre-tax income of self-employed artists and publicists amounts to 13.689 €. ⁴⁶ In spite of the methodological difficulties of the KSK statistics, it becomes clear, that freelance artists earn less than the average yearly pre-tax income of employees in Germany, which accounted for 28,421 € in 2010.⁴⁷ Needless to say that besides freelancing artists many other people work as regular employees in culture related institutions, often with agreed wages (e.g. musicians in publicly supported orchestras). Therefore, individual income in the arts differs significantly.⁴⁸ According to a 2010 ZfKf-Study freelance performing artists (KSK members) generate 30% of their income from arts education activities.⁴⁹

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



KSK 2011

⁴⁴ S. 14

⁴⁵ Huntemann / Reichart: pp.7-8.

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

⁴⁷ Statistisches Bundesamt: Volkswirtschaftliche Gesamtrechnung. Inlandsproduktberechnung Vierteljahresergebnisse, 3. Vierteljahr 2011, Wiesbaden 2011.

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

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

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

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

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

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

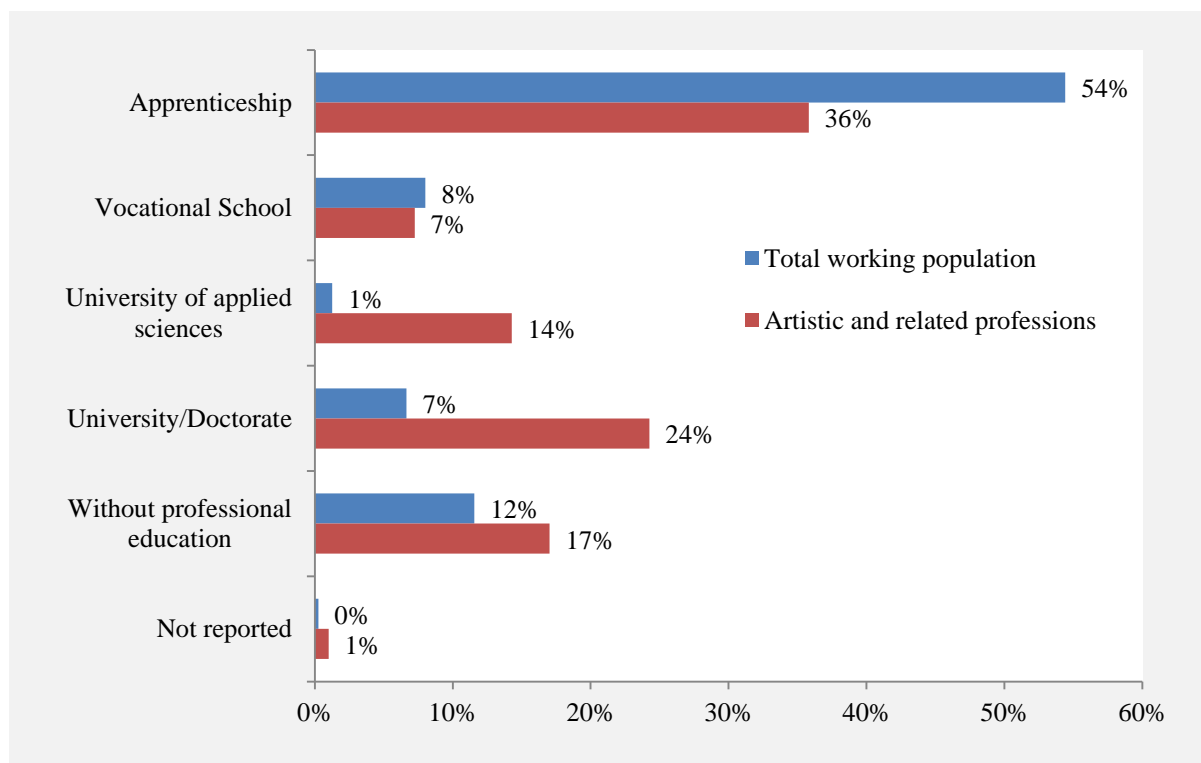
⁵⁰ *ibid.*

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

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

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

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



Statistisches Bundesamt 2011

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

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

⁵⁵ *ibid.* p. 215.

⁵⁶ *ibid.* p. 215f.

⁵⁷ *ibid.* p.215.

⁵⁸ *ibid.* p.216.

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

Anyway, during the last years cultural mediation became an emerging topic within the system of higher education and professional training. For instance, in 1998 the academy of music in Detmold implemented a program for music mediation and concert pedagogy ('Musikvermittlung und Konzertpädagogik')⁶² and the WDR broadcasting offers a traineeship for music mediation and orchestra administration⁶³.

4. Evidence, Statistics and Financial Resources

4.1. Statistics

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

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

⁵⁹ *ibid.*, p.217.

⁶⁰ *ibid.*

⁶¹ *ibid.*

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

⁶³ For more information see: http://www.wdr.de/unternehmen/karriere/traineeprogramme/trainee_orchester.jsp (accessed February 22, 2012).

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

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

4.2. Governmental Budgets

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

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

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

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

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

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

Figure 10: Public spending on culture in 2007⁶⁸

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

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

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

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

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

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

⁶⁹ 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).

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

⁷¹ Ibid.

4.3. Research on arts and cultural education

Which stock-takings of the arts educational structures are at hand so far? In the series “Konzeption Kulturelle Bildung“ of the German Cultural Council three volumes have appeared since 1988. The most recent study up to now from 2005 gives an overview about the situation of arts education in Germany and discusses it against the background of such significant events like the GATS agreement, the UNESCO convention to the cultural variety and the bad performance of Germany in the Pisa studies.⁷² 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.⁷³

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

Research perspectives on arts education

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

Relevant actors in the research area

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

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

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

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

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