

ARTS EDUCATION MONITORING SYSTEM - AEMS

Report Phase One

National Report of Hungary

Hungary
March 2013

The Budapest Observatory
*(Regional Observatory on Financing
Culture*

in East-Central Europe)
Október 6 utca 14.
HU-1051 Budapest
www.budobs.org



Table of Contents

1. Introduction	3
1.1 Defining arts education	3
2. Polity, policy, politics and governance of arts education in Hungary	5
2.1. Polity	5
2.2. Politics	6
2.3. Policies.....	7
2.4. Governance	9
3. Cultural institutions	11
3.1. Arts education in cultural institutions.....	11
Performing arts organisations	11
Museums and heritage	12
Libraries	13
Houses of culture.....	14
Festivals.....	14
3.2. Cooperation between cultural institutions and schools.....	15
3.3. Special Programmes	16
4. Human resource education and training for arts educators.....	17
4.1. Workforce in the arts education sector	17
4.2. Employment contracts and environment	17
4.3. Carriers in the sector	18
4.4. Training and qualification of mediators/professionals	18
5. Evidence, statistics and financial resources	20
5.1. Statistics	20
5.2. Governmental budgets.....	21
5.3. Research on arts and cultural education.....	21

1. INTRODUCTION

The project Arts Education Monitoring System (AEMS) intends to provide evidence in the field of arts education policy-making in order to foster a better connection between arts education research and decision-making processes. AEMS aims to develop and implement a structuring tool while this report as a first phase policy analysis provides an explorative mapping of arts education in Hungary.

1.1 DEFINING ARTS EDUCATION

There is a lack of arts education definition in Hungarian literature and policy documents, therefore this paper refers to the notion in its broadest possible sense. However to still frame arts education, the findings of the 2010 UNESCO-KACES *Arts Education Glossary Research*¹ were incorporated as follows:

Arts education can be defined along the 6 basic questions (5W1H method): Who, When, Where, What, Why, How.

- **Who:** although actors of arts education can be categorised in several ways, to our understanding it is relevant to define whether the actors are public or private authorities. This dimension divides arts education into two different forms of appearance with varying purposes.
- **When:** time spent on preparation, implementation and evaluation defines the types of arts educational processes therefore while analysing arts education in national context, the factor of time should appear as an axis for comparison.
- **Where:** considering location the dichotomy of school and out-of-school activities would strike into ones' mind, however online platforms are gaining evermore importance.
- **What:** activities vary broadly, therefore it is challenging to conceptualise. Activities may differ according to its connection to arts (direct contact with artistic work, engaging in arts practices, study of artistic works, encounter with artists, field visits, participation, etc.) or according to the field of art (visual arts, music, dance, craft, design, drama, media, etc.).
- **Why:** arts education happens to support either personal or social benefits as well as to serve different target groups. In the concept of lifelong learning, it needs to address young to old; needs to approach disadvantaged and people with fewer opportunities, as well as the once-to-be arts mediators.
- **How:** as how arts education is implemented, the usual division lies in formal, non-formal and informal learning environments. However approach (whether it is education in the arts or through arts), the motivation (whether it is obligatory or optional), the teaching method (centralised or free of will), financial questions, partnerships, used resources and different assessment types are also defining arts educational processes.

¹ Read more: <http://unesdoc.unesco.org/images/0019/001907/190747E.pdf>

As it may be visible, arts education is such a broad concept that creating a general definition is rather unnecessary. Any definition might fail to include aspects which could be essential while preparing a comparative analysis of national features. However as such, the translation of the expression of *arts education* in Hungarian literature is an issue.

The first challenge appears with translating the concept of education which describes a two channelled knowledge transfer – teaching and learning. The everyday translation of education, *oktatás*, includes only the meaning of teaching therefore placing the context into a rather formal appearance. A similar concept is *nevelés* with a slightly more inclusive meaning. This understanding is closer to *nursing* or *raising up*, however still excludes the added value of the receivers. In this sense, *művelődés* may be the closest in definitions, as it does not focus only on knowledge transfer, but it also includes the receivers' perspective – it is more complex than education, it has the meaning of *cultivation*, it is a unified word for culture and education at once.

While considering the whole expression of arts education, it mainly appears in the context of the specific fields of arts (museum pedagogy, theatre pedagogy, music pedagogy, etc.), leaving out the general meaning and wording of arts education. And as visible from the above examples, the most commonly used expression is pedagogy which again does not exactly overlap with the meaning of education. Therefore while describing the Hungarian characteristics it is essential to keep in mind that general public still addresses educational issues from the perspective of only being a receiver not so much an active partner in learning processes.

2. POLITY, POLICY, POLITICS AND GOVERNANCE OF ARTS

EDUCATION IN HUNGARY

2.1. POLITY

AEMS definition: *Polity 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.*

Hungary was a loser in two world wars. With the demise of the historical multicultural Kingdom of Hungary after WWI, a truncated, fairly homogeneous state began a new course which after WWII took another bitter twist, by being drawn into the Soviet empire. Although after the 1956 uprising Hungary kept loosening its ties to Moscow, definite breach with totalitarian party state was brought about in 1989 only. Since then the country has been a parliamentary democracy, entering the European Union in 2004.

As a consequence of national mismanagement and the global crisis, the centre right Fidesz party won over two-thirds of the parliamentary seats at the last elections in 2010. The new government started a fundamental overhaul of the legal and administrative system of the country. The main alterations include a new constitution, a new taxation system, and a restructuring process of education, health, social and employment administration, with increasing centralisation in public administration.

This national re-organisation is, however, taking place under the circumstances of the economic crisis therefore all decisions are based on rationalisation and cost efficiency. Among others, a number of ministries were fused into the Ministry of Human Resources (*Emberi Erőforrások Minisztériuma*, EMMI), with one state secretariat in charge of the school system, another one for higher education and a third one for culture.

Historically Hungary had a four tier administrative system. Below the central government of the Kingdom of Hungary the only region enjoying autonomy was Croatia: even the formerly independent Transylvania was incorporated into the kingdom in 1848. The fundamental administrative unit was the *megye* (county), the construct established by the first king St Stephen after 1000. A lower level is *járás* (“Bezirk”), actually being re-established by the Fidesz government. At present there are 19 *megye-s*, 175 *járás-s* and about 3300 local governments.

Allocation of responsibilities has been in flux and search for the past decades. After the EU accession seven NUTS regions were created but their function is little more than participating in the planning and implementing the use of Structural Funds. The actual re-centralising moves deprive (or liberate) lower levels from a number of responsibilities, the final outcome of the process, however, is still to be seen.

With regard to the legislative background of arts education, the new constitution (officially named Fundamental Law) took over the relevant parts from the previous one, practically the general pledges to rights and obligations about education and culture. The constitution confirms

the notion of *közművelődés*: literally “public self-cultivation”, which covers local community culture, amateur arts and partly also life-long-learning. (The constitution does not help in the definition, its text adds rather to the confusion. Even to the Hungarian reader the context brings it close to education, which becomes complete with the usual faulty English translation into “public education”.)

It is in the law that regulates local governments’ obligations about *közművelődés* (Act 1997/CXL, regulating also museums and libraries), where there are references to arts education, besides legislation on the formal educational system. There is no comprehensive cultural law; the recently rewritten Performing Arts Law (Act 2008/ XCIX) has indirect indications to arts education, when listing the criteria for public subsidies of theatres and orchestras.

2.2. Politics

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

The position of arts education in Hungary still bears the impact by the communist legacy, which in principle, and to a certain degree also in practice, favoured the democratisation of culture. The maintenance of the large network of cultural houses, local units of *közművelődés* were (and are) scenes and agencies, among others, of out-of-school arts education. The political parties of both orientations keep endorsing this legacy: the socialists for obvious reason, and for the conservative parties due to the strong presence of national arts (folklore) in the activities of the houses of culture.

EU membership has no direct expectations or obligations in the field of culture, education, and thus in arts education. Yet because cultural operations are dependent of (at least in their hopes) EU funds, the strong emphasis on arts education among priorities of various European programmes, this external factor should be acknowledged, not independently of the general international trends in today’s culture.

Regardless of the above, and that value of arts education is usually and widely accepted and echoed by political powers, in their programmes, however, arts education rarely finds explicit emphasis.

The same applies to government programmes. Apart from rhetoric affirmation in strategic conceptions, arts education has not been a central priority of any of the past several administrations.

While the field of arts education is governed by the State Secretariat of Education, the scope of arts and cultural organisations are governed by the State Secretariat of Culture.

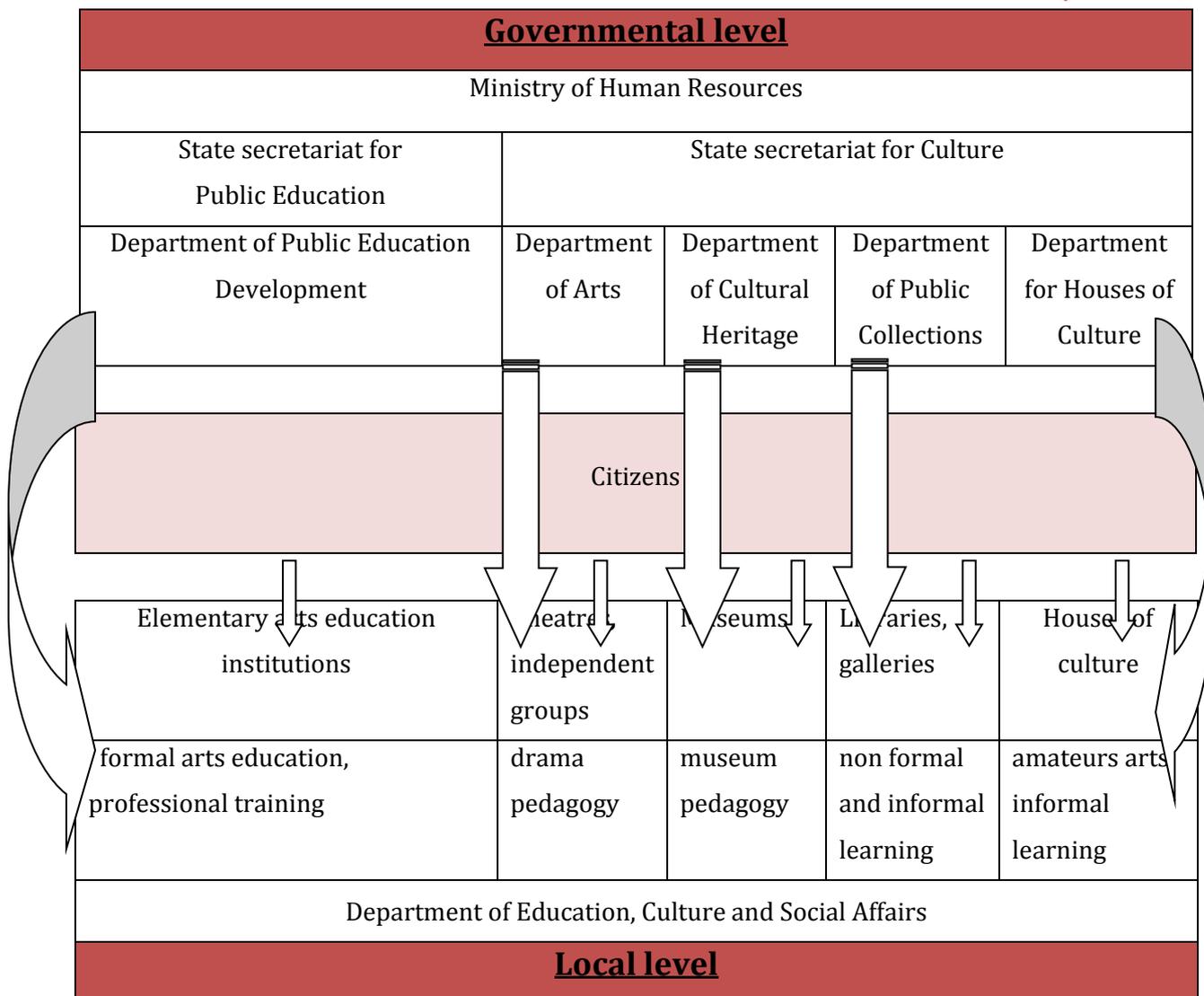


FIGURE 1: GOVERNANCE OF ARTS EDUCATION IN HUNGARY

2.3. Policies

AEMS definition: 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.

As was stated before, high level conceptual documents that would act as terms of reference are rare in Hungary. Documents governing public cultural interventions on a more practical level but still with strategic perspective are also rare.

Arts in public education

To the understanding of the position of arts in the Hungarian public school system one has to go back several decades. A key personality of the early phases of communist (in the Hungarian parlance “socialist”) period was Zoltán Kodály (1882-1967). A composer of world fame, who kept his integrity in the years of extreme right rule and German occupation during the last years

of WWII, behaved similarly during the years of communist takeover. Although politically sovereign, Kodály availed of the omnipotence of the new power in realising his professional ideal of music education. Kodály focused on general education where he aimed at assuring to singing a position commensurate to other basic skills like maths or writing. After a number of pilot schools, by the end of the 1950s hundreds of primary schools picked up the Kodály method and were labelled as “Singing and Music General Schools” with somewhat elevated number of “singing” classes in the curriculum. Although Kodály cared little about professional music training, the network of special music schools also profited from the priority that music education enjoyed. Although with time the intensity of the movement lost momentum, the number of general schools specialising on the method has shrunk, together with the time for “singing” or arts in primary and secondary school curriculum, arts educations in Hungary is dominated by music.

Turning to the current school practice in primary schools (classes from 1 to 8), a minimum of one "Singing and music" lesson and one "Drawing" (including visual art history and practice) lesson a week is included in the curriculum. In 2001, a new obligatory subject called "Drama and dance" (performing arts in general) was introduced in primary and secondary schools as part of the new framework curricula. The minimum of 18 lessons a year (practically one lesson in every second week) is compulsory but schools may spend more hours on these subjects. Regarding the content, the 110/2012. (VI. 4.) government decree on National Basic Curriculum (*Nemzeti Alaptanterv*) is the fundamental policy paper. This curriculum provides a general framework and requirements for schools' local pedagogical programme.

Separate legal regulations control specialised arts educational institutions on primary level, classes from 1 to 8. Ministerial Decree 27/1998 on pedagogical programmes and requirements for elementary arts education describes detailed demands for local pedagogical art programmes along with the structure of departments and special requirements for all art forms (music, dance, arts and crafts, theatre and puppet theatre). Most of these schools are music institutions where pupils can develop their artistic skills in the major music art forms. These schools serve adults as well, who can attend courses and learn to play on instruments. The most talented students can apply for arts secondary schools (most of which again focused on music). Final secondary exam can be taken in several music paths (divided according to instruments) and the exam itself is a registered professional qualification accredited by the National Qualifications Register (*Országos Képzési Jegyzék, OKJ*).

The state is responsible for the maintenance of primary level arts educational institutions. Some arts educational institutions are maintained by business organisations, churches or NGO's having legal opportunity for receiving public funds. Finances, in general, are based on a normative (i.e. per capita) state support and on the contribution of students and their families (participation fee). The current normative support model is being transformed into a task financing model as of 2013.

Regarding the structure of education, the current reform means a transition from the Act LXXIX/1993 on Education to the Act CXC/2011 on National Public Education which was introduced on 1st September 2012. Technically both laws identify elementary arts institutions as arts educational schools with 5 main artistic fields as

- music,
- dance,
- fine arts,
- arts and crafts,
- theatre and puppet theatre.

Policies on out-of-school arts education

In recent years, both demand for and of arts education activities has considerably grown both among established cultural institutions and independent cultural initiatives. The increased level of social responsibility is a product of changes in values and the environment, which inspires organisations to seek additional functions and mission. In some cases the decrease of public attendance (or the fear from it) is a considerable driver, too. Furthermore, diminishing public resources also motivate cultural operations to look for new sources of income, which they can find through funding agencies that are prepared to supporting arts education. Such activity is done in the form of ad hoc outreach projects, or incorporated into the core activities. Museums, theatres, libraries, houses of culture and other organisations provide jobs for cultural organisers working on educational programmes. In a few cases arts education is the main feature of the organisation, especially drama pedagogy theatre groups, registered as art organisations (independent theatres), although primarily they provide educational services.

2.4. Governance

AEMS definition: *Governance in the meaning of governing arts and cultural education throughout public and private actors, including the emergence of associations, foundations and grass-root organisation. Hereby we underline the usage of the term governance in its wider sense of the development and evolution of new actors and not focusing on (state) public governance structures.*

As was mentioned above with regard to the four tier administrative system, the supervision and financial charge of public cultural institutions is in motion. Museums and libraries that were earlier affiliated to counties are being shifted to the care of local municipal governments or the central government and some other reshuffling is also taking place.

Non-governmental organisations and foundations providing arts educational programmes usually do not receive governmental or municipal support, therefore their budget relies on project funding. The National Cultural Fund (NKA), supervised by the Minister of Human Resources is the most important in this regard. NKA provides funding for six different purposes:

- establishment, protection and spreading of cultural values;
- cultural events;
- support for participation;
- development and research on artistic creation, culture and cultural heritage;
- award giving to actors in cultural field;
- support for international membership fees.

Nine boards administer the distribution of support to applying organisations and persons. There is no special board for arts education. Several of the boards may, however, formulate related goals in their calls for proposals, especially the ones on performing arts, cultural festivals and *közművelődés* respectively.

The National Development Agency, which is in charge of administering the Structural Funds in Hungary plays an essential role in forming arts educational programmes. Under the guise of education (as culture did not figure among the eligible targets of the national framework programme) a great deal of arts educational programmes are supported, as out-of-school educational activities that contribute to the enhancement of growth and jobs. Beside sporadic cases in the operative programmes of the seven regions of the country, such projects are concentrated in the Social Renewal Operational Programme (TÁMOP) and Social Infrastructure Operational Programme (TIOP).

3. CULTURAL INSTITUTIONS

3.1. ARTS EDUCATION IN CULTURAL INSTITUTIONS

Arts education in cultural institutions is usually understood as arts programmes delivered in/at

- performing arts organisations (including educational drama and theatre),
- museums,
- libraries,
- houses of culture,
- festivals.

Performing arts organisations

The legal setting of performing arts (Act 2008/XCIX) was modified in 2011, introducing three categories of the organisations: national, outstanding and independent (the precise term for this latter is “applicational”, *pályázati*, i.e. organisations that can receive public funding by means of applying for funds). 24 performing arts organisations qualify as national, ranging from the State Opera House and the National Theatre to 10 symphony orchestras. The outstanding category comprises 40 theatres, 2 dance groups and 12 orchestras; all remaining performing art organisations are “independent”.

Performing art groups usually have a marketing and PR department developing educational programmes which is an advantage when being evaluated by the Performing Arts Office for sake of formulating proposals to the Minister concerning the budget.

The Hungarian Association for Drama Pedagogy (founded in 1988) incorporates companies aiming to

- make the methodology of drama in education available in schools and in general educational practice;
- promote children's and youth theatre activities;
- act as a representative on behalf of groups and people working in these areas.

Currently there are 13 drama pedagogy member groups (workshops) in different cities.

As a recent phenomenon, FÜGE, the association of independent cultural (mainly performing art) organisations has occupied a central role in the field of arts education, more precisely in classroom theatre. A private donor initiated a call for productions that can be performed in schools, the majority of which projects address social issues and challenges. Although at the beginning the initiator had professional theatres in mind, the main accent of the programme soon tilted towards the independent groups. After the successful launch in 2011, for the second edition in 2012 the number of candidate productions propelled to 137, challenging FÜGE, in charge of the administration of the selection. This attracted the attention of the NKA, the National Cultural Fund, and the third edition will be announced jointly in the course of 2013.

Museums and heritage

Since the 14th century, different kings' collections have saved intangible heritage, I. Mathias (1458-90) collected fine artworks for the first time in Hungarian History. Although under Turkish occupancy collections were dispersed and partly destroyed, several aristocrats seized the role of collection and preservation. During the Enlightenment Project, collections were assembled for educational purposes; the Hungarian National Museum was established in 1802 based on aristocrat Ferenc Széchenyi's collection. Today many cultural heritage sites, museums and archives collect and preserve cultural heritage. (See Table 1.)

Domain	Cultural institutions (subdomains)	Number (Year)
Cultural heritage	Cultural heritage sites (recognised)	11 (2009)
	Museums (organisations)	662 (2009)
	Archives (of public authorities)	85 (2009)
Visual arts	public art galleries / exhibition halls	ca. 700 (2009)
	Art academies (or universities)	6 (2009)

TABLE 1. COLLECTIONS BY DOMAINS AND SUB DOMAINS (SOURCE: KSH)

Nowadays the categorisation of museums as national, county or local level is under restructuring, which includes fusions which affect the actual number of museums, too. The total number of visitors annually is about 10 million, which roughly corresponds to the number of inhabitants of the country. (See Table 2.)

Year	Number of museums	Visits (million)	Visits per thousand inhabitants
1990	754	14.0	1 349
2000	812	9.9	987
2006	652	11.6	1 154
2008	666	10.2	1 014
2010	647	9.4	946

TABLE 2. MUSEUMS IN HUNGARY (SOURCE: KSH)

Educational activities of museums are usually coordinated by a cultural organiser who must have a degree in *közművelődés* or other humanities, supplemented with drama pedagogy or other relevant cultural degree. Museums on county level must employ staff for educational activities, but larger municipal museums also have a team for projects which are usually for educational purposes.

Museums, archives and heritage sites must be officially registered, while exhibition halls, rooms and art galleries can be opened unregistered therefore their numbers are just estimated based on professional organisations and associations' data.

As was mentioned above, in the frame of the seven-year national development plan for the use of Structural Funds contained a programme on the development of human and infrastructural conditions for museum pedagogy. A central educational unit has been established in the courses of which hundreds of people have already been enrolled. Museums can apply for funds to run programmes on their premises for visitors at large or in co-operation with schools. Although only a smaller part of these activities qualified as arts education (done in museums with artistic collection), a broader conception embraces cultural education also.

Libraries

By law, all self-governments must maintain a library or organise library services on the settlement by involving neighbouring libraries. In 2009 there were 3 587 libraries in Hungary and the documents (books in majority) lent were about 26,5 million. (See Table 3.)

The main library which collects all documents published in Hungary is the National Széchényi Library. One can find central county libraries and specialised libraries as well. Libraries gathered significant role in adult education which is due to the introduction of electric/digital use of archives or to the use of digital info systems (web, e-mail). The most visited electronic libraries are Digital Literature Academy of Petőfi Literature Museum, and the National Digital Archive and Film Institute.

Year	Number of public libraries	Units lent in public libraries (million)
1980	4 915	40.7
1990	4 179	35.9
2000	3 132	34.5
2006	2 574	29.8
2008	3 327	26.3
2010	3 474	26.5

Source: Central Statistical Office.

TABLE 3: LIBRARY STATISTICS, 1980-2010

Arts educational activities of libraries are usually connected to literature or poetry. The most popular forms of arts programmes are summer camps (without accommodation), but libraries regularly organise authors' meetings and exhibitions since the venues (well constructed and maintained buildings) are usually suitable for that.

The public library system in Hungary is a major beneficiary of the Structural Funds in the 2007-2013 period. Hundreds of libraries (the figure may as well be the majority of the network) received financial support. This includes introducing new practices, up-to-date digital cataloguing, establishing cooperation with schools, reaching out to new groups of readers, extending customer services, undergoing total modernisation overhaul, which usually involves training of staff.

Houses of culture

Act 1997/CXL. on museums, public library services and *közművelődés* (see definition above) define the functions of cultural centres or houses of culture. A house of culture operates as a venue for non-formal arts learning, with flexibility and special arts learning opportunities. In fact, one of the main functions of houses of culture is to help amateur arts programmes on stage, including gala performances of pupils finishing elementary arts education school.

In villages and smaller towns centres for learning and cultural activities were created already before WWII under the name of “people’s house” (*népház*) which usually included a library. After the communist takeover, there were three main period in the history of houses of culture. At the beginning of the post war period, the centrally organised activities focused on the ideological re-education of masses. Later, in the reform period of the Kádár era *közművelődés* gradually turned towards satisfying the cultural and social demands of local communities. Still later folkloric activities grew stronger, which resulted in the appearance of the dance-house movement, revival of authentic folk dance in a contemporary setting. After the regime change *közművelődés* became somewhat ambivalent, due to its attachment to the previous regime, and having a low respect in the eyes of urban liberal intellectuals. By the end of the 1990s, however, the movement regained its strength which Act 1997/CXL expresses.

Nowadays cultural centres attract more visitors than any other type of cultural institution, more than half of the population visits a house or centre at least once in a year. A recent survey (2010) found that there are 3385 cultural centres in 3113 Hungarian settlements with less than 30 000 inhabitants. The approximately 4000 houses of culture (together with those located in larger cities) is a huge number to a country of this size.

The variety of institutions providing arts education services are usually and generally present in Hungary in almost every locality, however, civil initiatives and traditional cultural institutions are rather focused in larger cities.

The stable position of *közművelődés* gained expression also along the operation of the Structural Funds. Hundreds of houses of culture could get money for upgrading their facilities and also for running out-of-school and adult education programmes, including in arts education.

Festivals

Festivals are increasingly important actors of cultural life in Hungary. From the 1990s we have witnessed a festival boom. This gave birth to Sziget, a youth festival of European fame, whose feature is that from the outset music shows have been combined with a great variety of educational programmes. Another cult festival is the Valley of Arts in a few villages north of the Lake Balaton, where entertainment is similarly combined with education. A third example is the Bartók+ Opera Festival in Miskolc, which regularly organises listeners’ opera courses for the local citizens because opera was not regular in the city theatre.

A national festival registration and qualification system is in function. Qualification or rating involves visits by monitors who score the events along a template with 19 different dimensions. Arts education figures in one of the 19 aspects, the one that inquires about educational and informative functions in general.

	number of festivals	%
1928	1	0,3
1931	1	0,3
1934	1	0,3
1938	1	0,3
1957	1	0,3
1959	1	0,3
1960-1970	10	3,1
1971-1980	19	6,0
1981-1990	24	7,5
1991-2000	115	36,1
2001-2005	74	23,2
2006	14	4,4
2007	22	6,9
2008	21	6,6
2009	9	2,8
2010	5	1,6
Total:	319	100

Source: www.fesztivalregisztracio.hu

TABLE 4. REGISTERED FESTIVALS BY THE YEAR OF ESTABLISHMENT

3.2. COOPERATION BETWEEN CULTURAL INSTITUTIONS AND SCHOOLS

Whatever existed before, it has been rendered insignificant after the great influx from the Structural Funds. The first such call to support co-operation between cultural institutions and schools was announced in 2009. This met such success (234 organisations reached about 224 000 children) that it was repeated on several occasions involving growing amounts. Somewhat ironically, due to the general guidelines of the European Social Fund, the main source of the resource, the educational feature had to be over-emphasised, which is why the programme ran as “Assisting out-of-classroom and free-time activities of educational institutions”, although the main applicants were (are) cultural organisations with co-operating schools as partners.

This generosity towards the cause reflects less a policy priority, than the acknowledgement of the absorption capacity of this kind of activities. With the increasing worries about exploiting the subsidy potential of the Structural Funds before the programme expires this is regarded a vital asset.

An important aspect of the programme is that besides museums, libraries and houses of culture other kinds of cultural organisations could benefit from EU support, particularly the arts. In

these projects cultural organisations pledge co-operation with selected schools for at least six consecutive school years. Forms of co-operation range from theme days to series of workshops and talent nurture. Including socially challenged schools is a must and a priority. EU contribution is about €23,3Mn.

A few examples from the completed projects:

- FÜGE, the federation of independent theatre groups held over 100 theatre pedagogy performances, in the majority interactive sessions. Some of these groups belong to the elite of the Hungarian theatre scene.
- The Cultural Centre in the city of Debrecen held 412 sessions of 101 kinds of programme reaching 2470 pupils in 5 schools scaling from kindergarten to secondary vocational school.
- The County Archive in Szolnok held history classes for primary and secondary school pupils.
- The Municipal Art Museum in the city of Győr has entered into co-operation with 10 schools. In two years 2659 children attended 114 sessions.
- The *Infotéka* project ran by the Bródy County and City Library (Heves, Eger) involved 16 schools were involved. In the 2010/2011 school year 10 500 pupils attended 588 events (trainings, workshops, lectures and presentations) in the libraries.

The fundamental achievement is that thousands of children, sometimes living in miserable environments, could be involved in activities that are connected to their school but at the same time represent a stimulating difference. Another important outcome is the establishment of working relationships between schools and cultural organisations, which is of great significance for both.

3.3. SPECIAL PROGRAMMES

Special programmes as arts talent programmes are open for talented young people (National Talent Support Programme) but there are a lot of private bodies and NGO's providing arts lessons, arts camps, trainings, seminars. Events such as the World Days of Music, the Day of Open Heritage and white nights (Museums, Theatres, Libraries etc.), are becoming increasingly vigorous and public subsidy accorded to them is also becoming increasingly well planned. Public relations activity for these events is highly professional and their influence over the public is growing. The campaign for "local governments supporting libraries (museums, community culture)" has been successful and is expanding. By granting significant sums of money, the Minister acknowledges villages / towns which have recently allocated the largest sums of money for maintaining these services.

4. HUMAN RESOURCE EDUCATION AND TRAINING FOR ARTS

EDUCATORS

4.1. WORKFORCE IN THE ARTS EDUCATION SECTOR

The statistical schemes followed in Hungary do not identify arts education services, therefore the number of persons who carry out such activity in any status or any time frame can be established by way of surveys only.

4.2. EMPLOYMENT CONTRACTS AND ENVIRONMENT

People in the cultural sector can work in five forms:

- employment contract:
 - as public employees,
 - general employees,
- entrepreneurs (freelance workers commissioned for projects):
 - individual entrepreneurs (sole traders),
 - corporate entrepreneurs.

The classical options for fulltime and part-time contracts are available, however with service contracts art educators may be employed for a specific task or a specific period – which in the case of arts education is rather frequent. Flexibility is required in arts educational institutions which makes service contracts and the employment of freelancers rather popular.

According to a report of the Hungarian Central Statistical Office, in 2010 there were 9 613 employees in cultural institutions accompanied by 12 115 volunteers. Out of the employees (excluding volunteers), 43% had cultural sphere of activity and were dominantly employed as a full-time worker. Their work is supported by a huge number of freelancers, however, statistics show that just as the number of all employees, so the number of freelancers is dropping throughout the years. In 2005, within a total number of 17 842 employees (supported by 18 707 volunteers), 8 616 were freelancers, while in 2010, when half as much workers were employed in total, only 1 546 were entrepreneurs. (Figure 2.)

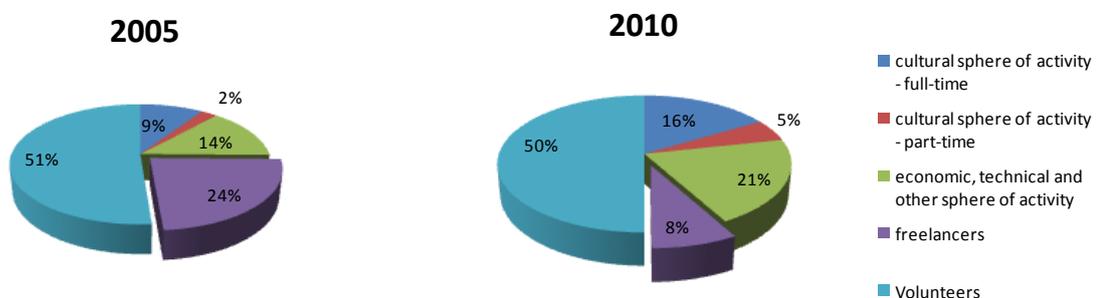


FIGURE 2. PROPORTION OF EMPLOYEES IN CULTURAL INSTITUTIONS (KSH)

In Hungary, the average gross salary was about 210 000 HUF (~735 EUR) in 2011, but people employed in the education sphere could earn only 103 766 HUF (~365 EUR), not much above

the minimum salary (93 000 HUF~325EUR). Social partnership functions relatively effectively on national level and on a large scale, e.g. between the government and civil employees - whereby they come to an agreement on improvements in working arrangements including productivity and increase of salaries. It is less so, or even non-existent, in cultural sub-sectors. Labour conditions of civil servants and civil employees are regulated by acts on civil service and on public finances. They contain detailed schedules and criteria of salaries and wages – with many direct references to cultural and artistic jobs. These are updated each year, in which the trade unions of the respective cultural sectors take an active part.

The government is aiming to re-establish employment relationships involving social security payments and related obligations in cases, where these were concealed by recurring contracts with self-employed individuals. In a number of public cultural institutions a two-tier salary system operates with some artists or operators on full time contracts, albeit at a very low salary, while others are self-employed and able to generate higher earnings in a variety of ways.

There are some provisions in the pensions system to permit performers to retire early, e.g. dancers and some other performing artists under certain circumstances. There are no specific provisions concerning the involvement of volunteers which are relevant to culture. However, after lengthy preparations, Act LXXXVIII/2005 was passed and created the necessary legal environment and protection for public voluntary work.

4.3. CARRIERS IN THE SECTOR

There are not many opportunities for arts educators to go along a successful carrier path. Their opportunities lie in further higher education by receiving master's and PHD degree, however the sector is still isolated from international cooperation leaving Hungarian educators with fewer opportunities to proceed.

Concerning the salary, civil employees are classified into 10 categories from A to J depending on the level of education but salaries are also dependent on the sum of years at work. There is a complex multiplier with which the minimum salary can be multiplied shows the amount of gross salary of a person.

4.4. TRAINING AND QUALIFICATION OF MEDIATORS/PROFESSIONALS

Regarding the primary and secondary education system teachers must have a diploma in arts. On primary level (6-10 years) ordinary teachers with diploma from a teacher training school can teach arts subjects as all other subjects. From the next primary level (10-14 years) teachers of arts subjects must have a teacher training college or university diploma in singing and music or visual arts. On secondary level every teacher must have a university diploma in arts. Teachers cannot teach drama with ordinary teacher training diploma or university diploma in arts, they must be trained for the drama, too. These measures are based on reforms in teacher training. The following certificates are now available:

- drama teacher (Decree 8/1998, XII. 1 of the Ministry of Education);
- game and leisure time teacher (Decree 25/1999., VII.6 of the Ministry of Education); and
- dance and drama teacher (Decree 20/1999., IV. 21 of the Ministry of Education).

Professionals working in cultural institutions usually graduated on university or college level in the arts higher education, or at least trained for the specific field of arts. Regarding arts education institutions DLA or PhD degree is not a general expectation for being arts teacher, but

diploma in the field of arts to be taught is a must. If there is no higher education providing diploma in a specific field (e.g. popular arts and other post-modern arts) a finished training (the training must be registered by the National Qualifications' Register (*Országos Képzési Jegyzék, OKJ*)) can be also accepted.

All other non-formal education forms involve teachers from the field on the basis of experience and teaching methods not by the diploma. Notwithstanding, there is a structure of arts courses and trainings registered in the OKJ. People can get such certificate by secondary education or in independent adult education forms (lifelong learning). The field of the arts courses is quite diverse: from playing different instruments to folk arts crafts, from teaching drama to be instructor.

Mediators (animators, cultural managers, to an important degree meant to run the houses of culture) usually have a university or college degree. Labels of majors were frequently changed in the last 20 years by the Academy of Sciences:

- Before 1989 all mediators received diploma in *közművelődés*, which bore the rather outmoded name of *népművelés* "cultivating the people",
- in the mid 1990's it was changed to cultural and adult education manager,
- after 2000 people have become cultural organisers,
- but recently it is called diploma in cultural mediation.

It has to be pointed out, though, that currently the education of cultural organisers is not an independent course on universities. Cultural managers are educated under a specification of andragogy BA course throughout a one-year-long curriculum while also being trained in the first two years on human resource management, adult education theories and other topics remotely connected to cultural management. Cultural mediation is an MA course based on andragogy degree; however pedagogues, psychologists, human resource managers from economic studies, sociologists, political scientists, informatics librarians and cultural anthropologists are also accepted.

5. EVIDENCE, STATISTICS AND FINANCIAL RESOURCES

5.1. STATISTICS

Statistics are systematically collected on formal arts education institutions only. Detailed tables on basic music and arts schools can be prepared by using the last educational statistics on season 2009/10.

Basic institutions of music and arts	State maintained			Maintained by church	Other (NGO, private etc.)	TOTAL
	local	regional	central			
Number of institutions	470	21	3	36	198	728
Number of school-sites	1 089	115	3	91	1 346	2 644
Number of teachers	5 619	550	30	256	2 192	8 647
Number of students	126 142	10 383	1 329	7 691	99 984	245 799
Number of other employees	785	86	3	48	489	1 411

(Source: NEFMI Oktatási Statisztika 2009/10, own table)

TABLE 5. STATISTICS ON BASIC EDUCATION OF MUSIC AND ARTS IN HUNGARY

Socio-cultural institutions (the members of the *közművelődés* network) are rather diverse and complex organisations. Their statistics are collected by the ministry responsible for culture. The latest cumulative figures are dated from 2003, when the equivalent of somewhat less than 100 million EUR was spent on houses of culture and resulted in the involvement of more than half a million people with cultural activities, of which 180 000 was participating in art groups.

Socio-cultural institutions (houses of culture)	State maintained by local government	Maintained by foundations and NGO's	Other (work place etc.)	TOTAL
Number of institutions (2003)	2 681	1 003	67	3 751
Number of employees	-	-	-	15 890

Houses of culture	Arts groups	Clubs	Courses	TOTAL
Number of forms	9 279	8 822	6 245	24 346
Participants	180 000	310 835	146 883	637 718

(Source: NEFMI Kulturális Statisztika 2003, own table)

TABLE 6. STATISTICS ON CULTURAL PARTICIPATION IN HUNGARY

To conclude these statistics, annually some 250 000 students were participating in formal arts education and some 180 000 people participated in amateur arts groups (arts, folk arts and crafts) on regular basis.

Collecting statistical information on the educational activities carried out in theatres, museums, libraries, cinemas and other cultural institutions has not yet taken place.

5.2. Governmental budgets

No valuable data is available currently.

5.3. Research on arts and cultural education

Arts education is a constituent of the curricula in a number of higher education institutions. There is a considerably amount of publications on various aspects, nevertheless no major comprehensive research has been made on arts education lately.

In one subject, concerning the impact of educational theatre and drama, Hungarians are in the centre of an international project executed with EU support. In the frame of DICE – Drama Improves Key Competences in Education – large scale empirical survey was administered in twelve countries to measure the effects of participation in educational drama on performance in other fields of education.