

"Internationality" in arts educational practice

An explorative empirical study

SUSANNE KEUCHEL

In scientific discourse, it is often argued that arts or cultural education is *per se* intercultural (Federal Agency for Civic Education – bpb – 2009) since arts education is "always to do with a variety of perspectives" and "artistic approaches help us [...] see the world with different eyes" (bpb, undated). Interculturality, however, is just one aspect in the debate on diversity and cultural diversity. To an increasing extent, transcultural phenomena are being discussed in arts education too. Issues of "internationality" are still rarely addressed, however, although they play an increasingly important role in educational science (Rühle et al. 2014). The questions that are asked include: How international is education in times of globalisation, migration and resultant socio-demographic change? Does a critical reflection take place in this context? Correspondingly, we could ask: Just how "international" are topics and artistic repertoires in arts education? If the protagonists in German primary school text books are no longer called only Thomas, Brigitte or Franz but also Ali, Murad and Aylin (Luciak/Binder 2010; cf. also Rühle 2014), it is interesting to look at whether shifts are also occurring in the artistic repertoires of arts education, whether, for example, the quarter-tone scale is taught alongside the diatonic scale in active music-making in arts education, or whether the books of Iranian authors are as relevant in literature projects with children and young people as those by German authors.

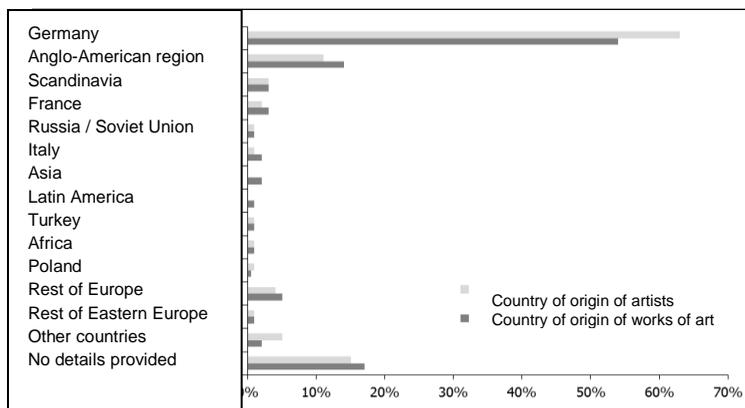
CURRENT STATE OF EMPIRICAL RESEARCH

The observation that "internationality" is still not a key issue in arts educational practice is verified in individual reports and, for example, the findings of arts education experts from 14 countries and five continents, which were collected in a preliminary study for the project "Monitoring national arts education systems" (Keuchel 2014) conducted by the International Network for Research in Arts Education (INRAE). The experts assessed the internationality of national curricula in arts education for their respective countries. It was found that works of art from other cultural regions play a less significant role in the national curricula for arts education in European or North American countries than, for example, in Asia or Africa.¹

The study "Cultural Worlds in Cologne" (Keuchel/Larue 2011) focused not on arts education programmes but on public cultural programmes offered by the city of Cologne in the context of internationality. Over a period of four months, the origin of artists and works of art were systematically examined in an empirical study for 4,016 exhibitions. It was found that exhibitions predominantly showed an artistic repertoire from Germany and the Anglo-American region, as Fig. 1 illustrates.

¹ The results have not yet been published but were presented at the conference in Wildbad Kreuth "New Alliances for Europe – Prologue III on Arts Education", 17 to 20 May 2015.

Fig. 1: Cologne's cultural offerings in a four-month period (multiple responses per event possible) (cf. Keuchel/Larue 2011: 23)



Source: Centre for Cultural Research (ZfKf) (2010)

The significance of international perspectives in arts education was also examined in the study "Learning Environments or Temples of Culture" (Keuchel/Weil 2010), an infrastructure survey of educational opportunities² in traditional cultural institutions from 2010. This study revealed that educational programmes in theatres (9%), multidisciplinary venues (11%) and orchestras (3%) very rarely focus on countries or cultures outside Europe (cf. *ibid.* 2010: 147). Such references are more common in museums and libraries (26% respectively). The stronger presence of relevant programmes in museums may be attributable to the subjects covered by ethnological museums, 47 percent of which address other cultures in their exhibitions. A higher proportion of international perspectives outside Europe was observed in the arts educational work of cultural establishments in metropolitan areas with over one million inhabitants (38%), notably in Berlin, Munich and Hamburg. Aspects of

² Full survey of German theatres, orchestras, music theatres and partial survey of museums and libraries in 2008. Surveys were sent to 771 cultural establishments, 413 of which responded (54% response rate). Based on the written survey of the establishments 1,016 different educational formats and 89,558 individual arts education events were investigated in these establishments.

Eurocentrism in educational issues are also currently being examined and discussed in educational science (Knobloch 2014: 297).

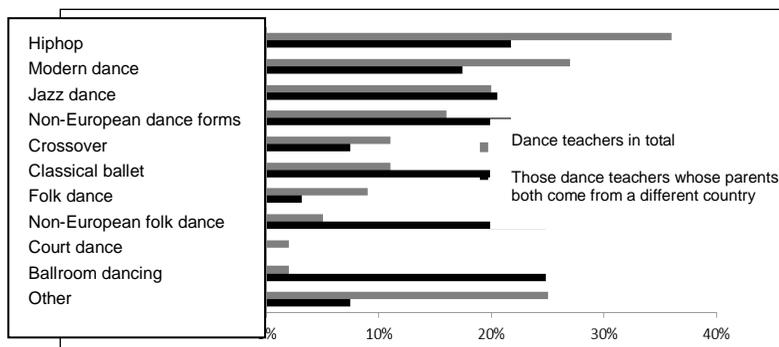
Another outcome of the 2010 infrastructure survey in cultural institutions was that comparatively few cooperations with independent migrant organisations (10%) took place in the context of arts education projects. An empirical study of overall municipal concepts³ from 2012 (Keuchel 2014b) also proved that independent migrant organisations were rarely included in the context of arts education, although the proportion here was already 25 percent (ibid.: 104).³ The still comparatively low percentage was surprising in that 67 percent of municipalities attached particular importance to intercultural aspects in the context of overall municipal concepts, however these aspects were interpreted very differently: "The majority of cities (42%)" understood this to mean "reaching (young) people with a migration background, 33 percent including art from different countries of (migrant) origin [...]. Twenty-five percent of the concepts" focused their activities "less on country-specific cultural differences than on the aspect of migration as a phenomenon in itself" (Keuchel 2014b: 98).

The infrastructure survey also looked at whether cultural institutions employ staff with a migration background in the areas of art, education, administration and/or technology. Thirty-seven percent of the interviewed institutions confirmed this. It was observed in particular in museums and libraries that institutions employing staff with a migration background focused more strongly on educational programmes that specifically include migrant communities (49%) than institutions without such staff (23%). This was also true of partnerships with independent migrant organisations.

The trend that personal biographical migration experience can increase sensitivity to diversity issues and specifically to target groups with similar biographical experiences was also observed on a general level in the empirical assessment of the "Dance in Schools" projects (Keuchel/Grünsche/Groß 2009). As the following overview illustrates, mediators with similar biographical backgrounds focus far more frequently on migrant target groups and tend to consider international, non-European subjects when devising arts education projects.

³ The overall municipal concepts of 12 municipalities were analysed.

Fig. 2: Dance forms taught in the "Dance in Schools" projects in NRW 2009 (cf. *ibid.* 7 and 22⁴)



Source: ZfKf (2009)

For example, non-European dance forms are considered far more frequently by dance teachers whose parents are from other countries of origin. However, this does not mean conversely a restriction to such content was observed but that many other dance forms were addressed by dance teachers who had a migration background.

The "InterCulture Barometer" 2012 also showed that sections of the population with a migration background, defined here in the meaning of the Federal Statistical Office,⁵ often have a broader spectrum of cultural interests, in terms of artists from different cultural regions, since many are interested not only in artists and works of art from their country of origin but also from their host country (cf. Keuchel 2012: 86 ff.).

⁴ The table collates Keuchel's two tables from 2009 (Overview 1, p. 7 and Overview 25, p. 2).

⁵ The Federal Statistical Office defines "people with migration background" as "all those who have immigrated to the current territory of the Federal Republic of Germany and all persons born in Germany with at least one parent who had immigrated to Germany after 1949 or was born there as a foreigner" (cf. Federal Office for Migration and Refugees 2009).

QUESTIONS ASKED IN THE PRESENTED EXPLORATIVE STUDY

There are varied and complex ways to create diversity-related references in arts educational projects. The preceding articles in the book – and also the review of existing empirical surveys of arts education projects in the context of international and intercultural issues – demonstrate a broad spectrum and identify diversity-related subjects that have been specifically practised in arts education: discussing the phenomenon of migration or cultural diversity, for example by examining works of art or everyday life in other cultures, by working with heterogeneous target groups, by specifically addressing people with a migration background or by working within heterogeneous mediator structures.

A comprehensive analysis of the role of diversity in arts educational practice is difficult and needs to be extremely extensive since complex situations have to be examined on manifold levels. Also, players in arts education tend to define and apply diversity-related subjects in quite different ways. Occasionally, we still observe, for example, that intercultural arts education projects in practice are simply equated with reaching migrant target groups (Keuchel 2010/Weil: 136 f.) who are then frequently seen as educationally disadvantaged (ZAD 2009). Other arts education players have a far more differentiated view. They specifically address changes in perspective and transcultural issues in order to understand diversity, confining themselves not to diversity-related subjects based on cultural regions but also considering generation-specific, milieu-specific or other unfamiliar perspectives in arts education projects.

Diversity is often dealt with from a specific perspective, which is also reflected in the description and classification of projects, such as poly, inter or transcultural. These respective views reflect a specific form of interaction between different cultures, such as variety, exchange and entanglement.

Moreover, approaches to concepts for diversity-conscious arts education projects may differ widely or even contradict each other, for example by consciously including heterogeneous target groups and thus different perspectives, as opposed to concentration on an homogeneous target group. In terms of "empowerment strategies", programmes are geared in practice towards "[...] persons who have experienced

discrimination and racism as members of minority groups [...]" (Hentges 2014: 316), to encourage them to "[...] take charge of their own affairs by discovering their own skills, developing their own strengths and learning to use individual and collective resources to lead a self-determined life" (Herriger 2014).

When trying to describe the characteristics of diversity-conscious arts education projects, we face the problem that such projects frequently approach the issue from a different angle and thus each display several different characteristics, as shown in Table 1.

Table 1: Characteristics of diversity-conscious arts education projects on various multi-dimensional levels

Concept	Subjects	Perspectives	Diversity-related subjects
<ul style="list-style-type: none"> • Heterogeneous mediator groups • Heterogeneous composition of target groups • Homogeneous composition of target groups (in terms of empowerment) • ... 	<ul style="list-style-type: none"> • Migration • Identity • Inclusion • Exclusion • ... 	<ul style="list-style-type: none"> • Cultural diversity or polycultural • Intercultural • Transcultural 	<ul style="list-style-type: none"> • International • Milieu-specific • Generation-specific • Art as an unfamiliar perspective on aspects of everyday life • ...

As outlined in the introduction, this review examines one aspect of arts education projects, that of internationality – bearing in mind that there are other diversity-related subjects and points of view. The central research issue is therefore: Which international artistic and thematic references can be found in national arts education projects?

In light of the results of previous empirical studies, the analysis places a special focus on thematic references to non-European and non-Anglo-American artistic repertoires and lifeworlds, the hypothesis being that in spite of the demographic change the publicly sponsored cultural environment in Germany as well as arts education programmes are still geared very much towards western European and Anglo-American art practice (cf. Rühle et al. 2014).

Because the aforementioned studies also considered the relationship between the choice of international diversity-related subjects and the participation of staff with a migration background, this study also examines the migration background of mediators, artists and arts educators involved in the educational projects to be able to assess relevant interdependencies for arts educational practice. In this assessment, we must naturally take into account the fact that a migration background, especially for second and third-generation migrants, does not necessarily imply knowledge of life in

two different countries or personal experience of migration. Familiarity with life in different countries may also result from formative professional or personal experience abroad.

METHODOLOGY OF THE PRESENTED EXPLORATIVE STUDY

To conduct this explorative study, samples were taken from two databases which cover a wide range of arts education projects: the databases on the collection of projects "Kinder zum Olymp" (Children to Olympus) and "MIXED UP".

The database for the "Children to Olympus" competition includes descriptions of over 3,600 arts education projects from all over Germany for the competition seasons 2004/2005 to 2013-2014. Organised by the Kulturstiftung der Länder (Cultural Foundation of the German Federal States), this is a nationwide competition. In the past prizes have been awarded to projects organised jointly by schools, cultural institutions and artists from outside the school environment, in which children and young people have the opportunity to actively join in cultural projects and gain their own artistic experiences. A new competition concept is currently being planned.⁶

The database of the "MIXED UP" competition covers project descriptions from approx. 2,000 arts education projects carried out between 2005 and 2014 that were entered into the competition. The competition is organised by the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth (BMFSFJ) and the Bundesvereinigung Kulturelle Kinder- und Jugendbildung e.V. (BKJ – Federal Association of Cultural Youth Education). Since 2005, it has awarded prizes to successful collaborations between providers of arts education and schools throughout the Federal Republic of Germany.⁷

Because the research focus of internationality refers to current practice in arts education, the explorative study analyses only projects recorded in the database that were launched between 2012 and 2014. Within this

⁶ See www.kinderzumolymp.de/cms/Wettbewerb.aspx

⁷ See www.mixed-up-wettbewerb.de.

period, all "Children to Olympus" projects in the database from the federal states of Baden-Württemberg, Berlin, Bremen, Brandenburg, North Rhine-Westphalia, Saarland, Schleswig-Holstein, Mecklenburg-Western-Pomerania, Saxony and Thuringia and "MIXED-UP" projects⁸ from Bavaria, Brandenburg, Hamburg, Hessen, Lower Saxony, Rhineland-Palatinate and Saxony-Anhalt were examined. The projects from both competitions were selected for the study in such a way that the territorial states and city-states as well as all "new" [former East German] and "old" [former West German] states were evenly represented within the sample. The federal state of Brandenburg was analysed for the set project period both in the context of the "Children to Olympus" and the "MIXED-UP" database. Overall, a total of 459 arts education projects were thus considered in the study.

It should be noted that the content-related classifications with regard to international perspectives could only be based on the project descriptions, which in parts differed significantly in terms of the degree of detail.

In the context of the evaluation, it was hypothetically assumed that if internationality is a central theme in an arts education project – for example, if reference is made to an artist from Turkey or (everyday) life in one or several countries – this is appropriately emphasised as a special focus in the project description. In individual cases, however, such details might, of course, have been omitted in the project description, with some project descriptions only mentioning cultural diversity as their focus. It can be assumed that international references also play a role here. This is not necessarily the case, however, since milieu-specific perspectives, for example, might also be conceivable. As a consequence, these projects were recorded separately under the category "cultural diversity".

As already mentioned, the study examined whether the participating artists or arts educators who are mentioned in the project description have a migration background⁹. Longer periods spent abroad by participating mediators are not considered in the study as an additional criterion, not only

⁸ Competition entries from 2014 were used in the evaluation. These covered 385 projects and were kindly provided for the evaluation by the BKJ. Most of these projects were carried out between 2012 and 2014.

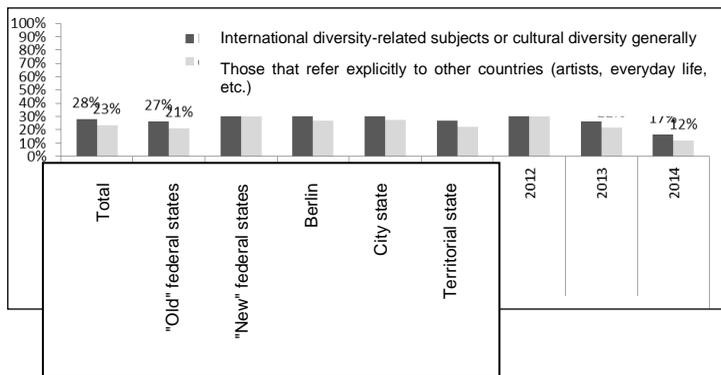
⁹ The study covered persons who either have migration experience themselves or whose parent(s) have a migration background.

because of the effort involved in such an undertaking but also because of the improbability of being able to systematically and exhaustively record such information via the internet. Mediators' origins or their parents origins are more likely to be mentioned in short biographies than, for example, periods spent abroad. When classifying the migration background of the arts educators or artists mentioned by name in the projects, however, we have to be aware that a certain vagueness is possible. In the first step, individuals' names in connection with their professions were googled and also researched in Facebook in order to obtain biographical information. If no information about the origins of an artist or cultural educator was available, only those whose first and last names are definitely not common in Germany were assigned to the group of persons with a migration background. All others were categorised as "non-classifiable persons". The latter group may, of course, also include second or third-generation migrants who have been given a name through marriage or by parents' choice that is common in Germany. This accounted for a total of 8 percent of the surveyed artists or arts educators who were mentioned by name in the projects. It should be noted here that 37 percent of the project descriptions did not mention the participating artists and arts educators by name.

THE INTERNATIONALITY OF ARTS EDUCATION PROJECTS

The following overview collates references to international diversity in arts education projects, whether artists, works or art and/or (everyday) life in different countries. Projects that indicated a general focus on cultural diversity, without explicitly naming other countries or cultural regions, remain a grey area. In principle, these projects may also contain international references, however this is not necessarily the case since cultural diversity can also be demonstrated, for example, by generation-specific, milieu-specific or other factors. This affected a total of 5 percent of the surveyed projects. If this grey area is included, since it is very likely that a project focus on "cultural diversity" also includes geographical, transnational diversity-related subjects, the proportion is 28 percent. If, on the other hand, only projects are considered that explicitly refer to the artists or (everyday) life in other countries, the proportion is 23 percent. Because the difference is not very significant and tendencies in distribution, according to factors such as federal states or project period, are very similar, this study with its general view of international diversity-related subjects will concentrate on projects with a specific focus on cultural diversity for the sake of simplicity. An explicit list of countries and/or artists from other countries will not be included in the description.

Fig. 3: International references to artists or a focus on cultural diversity generally in the evaluated arts education projects from both databases



Source: Academy of Arts Education (ARS) (2015)

The higher proportion of projects with international diversity-related subjects in Berlin and the city states may be attributable to the population structure: For example, 26 percent of the population in Berlin has a migration background, compared to 20.3 percent in Germany as a whole.¹⁰ The "InterKulturBarometer" (Keuchel 2012: 86 ff.) revealed that population groups with a migration background often continue to have an interest in artists and works of art from their home country when in their host country. Given that arts education projects with children and young people endeavour to incorporate everyday experiences and lifeworlds, this might explain the higher proportion.

It is all the more surprising then that the arts education projects from the "new" states evaluated here show more international diversity-related subjects than those from the "old" federal states, although only 5 percent of the population in former East Germany have a migration background. It is possible that due to xenophobic tendencies in the "new" federal states, which have been widely publicised by the media (bpb 2006;

¹⁰ Calculated according to population with migration background. Results of a micro census – Specialist series 1, series 2 (2014).

Ruhrmann/Demren 2000) and empirically evaluated¹¹, arts education players in eastern Germany treat international diversity-related subjects more sensitively and actively. For example, in its mission statement, the Landesvereinigung kulturelle Jugendbildung Sachsen e.V. (LKJ – Association of Cultural Youth Work for the State of Saxony) defined one particular goal as "helping to promote openness and tolerance and counteract racism and right-wing extremism in Saxony-Anhalt through international youth culture projects" (LKJ 2013: 1). The reasons for the increase in the number of racially motivated attacks are believed to be, on the one hand, the weak economic situation in the "new" federal states (Decker et al. 2012), but also, according to a study by psychologists at Leipzig University, fear of the unknown. The study determined that the lower the percentage of the population with a migration background in a federal state, the greater the animosity of the resident population (cf. Decker et al. 2014).

Another surprising finding, which can possibly be interpreted in a similar way, is the marked decline in the number of diversity-related subjects in the period from 2012 to 2014. This too may be related to the focus on "interculture" in the media, academic world and in politics, which always overlaps thematically with "interculturality". In 2006, a more intensive discussion about the significance of intercultural issues began in the cultural landscape, leading, among other things, to the first German Specialist Convention "InterKultur"¹² in Stuttgart. In 2009, the Deutsche Kulturrat (German Cultural Council) discussed intercultural education in detail for the first time in its "Arts Education" series "Changing Duties" (cf. German Cultural Council 2009). In the same year, the German Cultural Council conducted a survey among its members, the cultural associations, as part of its project "Structural conditions for sustainable intercultural education"¹³ (cf. Bäßler 2010). The survey evaluated firstly the extent to which migrants or migrant associations are members of German cultural

¹¹ According to an empirical study conducted by the Friedrich Ebert Foundation, 39 percent of east Germans are hostile to foreigners, compared to 22 percent of west Germans (Decker/Kiess/Brähler 2012).

¹² See www.bundesfachkongress-interkultur.de/2006.

¹³ See also the summary in bpb (2009) and the German Cultural Council (2010).

associations and, secondly, the role intercultural education plays in the work of cultural associations. In the context of this project, the German Cultural Council also set up a round table with migrant organisations. In 2010, this round table focused in particular on issues relating to intercultural education in daycare centres for children and schools. Pilot projects were carried out and evaluated, such as "Kunst-Code"¹⁴ organised by the Bundesverbandes der Jugendkunstschulen und Kulturpädagogischen Einrichtungen e.V. (BJKE – Federal Association of Youth Arts Education). Another example is the research and development project "Intercultural competencies in continuing education in the area of arts education" (cf. Hoffmeier/Smith 2013) launched in 2010. The BKJ (German Federation for Arts Education and Cultural Learning Institutes) published papers on the subjects, including "Experiencing cultural diversity" (BKJ 2008) and "Learning to live cultural diversity" (BKJ 2006). 2012 saw the publication of "InterKulturBarometer" (Keuchel 2012), the findings of which have been discussed at many conferences. The intensity of discussions then declines, in part because attention shifts to new focuses in political discourse on arts education, such as "participation"¹⁵, "inclusion" (Aktion Mensch e.V. 2015) and also "sustainability"¹⁶. It could therefore be assumed that international and intercultural diversity-related subjects in arts education projects decreased as a result of this since other perspectives, such as the introduction of participatory concepts or inclusive schooling for children with and without disabilities, attracted more attention, even though these issues are also related to diversity-conscious arts education.

The following overview illustrates the proportion of artistic subjects and references to everyday life in specific countries. Only 2 percent of the

¹⁴ See www.kunst-code.de.

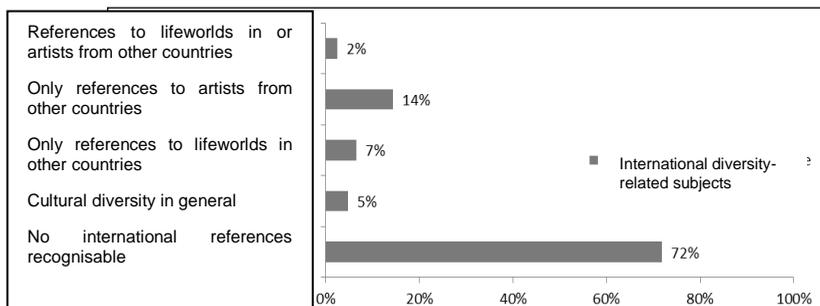
¹⁵ Federal Congress "Zeitalter der Partizipation: Paradigmenwechsel in Politik und politischer Bildung" (The Age of Participation: Paradigm Shift in Politics and Political Education), 21/22 May 2012 in Berlin or "Illusion Partizipation? Zukunft Partizipation!" (Participation: an Illusion? – Arts Education Congress on Participation, 13/14 November 2015 in Berlin, organised by the BKJ.

¹⁶ Qualification workshop – "Kulturelle Bildung – Bildung für nachhaltige Entwicklung" (Cultural Education – Education for Sustainable Development on 13 June 2014 in Berlin, see also BKJ (2012).

examined arts education projects focus on one or several specific countries and simultaneously deal with artists from these and/or other countries. Conversely, this means that arts education projects with children and young people that focus on other countries deal with (everyday) life rather than explore cultural regions through artists who live there.

Only 16 percent of the arts education projects emphasise the fact that they also examine works of art by non-German artists. It should be noted here that project descriptions suggest that 43 percent of the examined arts education projects do not deal with artists at all but only focus on the artistic work of the children and young people. However, this can only be hypothetically assumed.

Fig. 4: International diversity-related subjects, differentiated according to references to artists and lifeworlds in the evaluated arts education projects



Source: ARS 2015

A total of 9 percent of the arts education projects address other countries. This percentage seems reasonable for the studied arts education projects since it can be assumed that the specific choice of subjects is always mentioned in the project description.

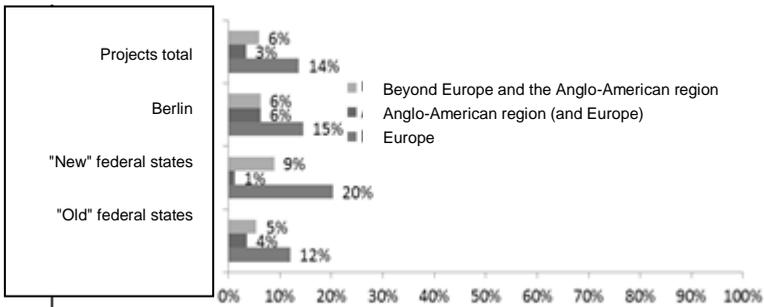
Generally speaking, it can be observed that artists from other countries are more frequently dealt with in arts education projects in major cities such as Berlin (21%) and generally in the city states (22%). This may be due to the higher percentage of people with migration backgrounds in metropolitan areas, but also to stronger links between arts education

projects and internationally active cultural institutions such as theatres or museums.

Interestingly, the "new" federal states tend to include a higher proportion of arts education projects that explicitly make references to countries as part of their repertoire. This might also be to do with the more prevalent issue of racially motivated attacks there. As already suspected, arts education players in the "new" federal states want to take a very strong stance against such developments.

If we examine the scope of references to diversity, whether regarding countries or artists, a strong Eurocentric trend is indeed in evidence, as already revealed by the other empirical studies mentioned at the beginning. The emphasis here is primarily on countries and artists or works of art from within Europe. Only 6 percent of the studied arts education projects also include artists, works of art or countries outside Europe and the Anglo-American region. Again, arts education projects from the "new" federal states tend to be slightly more active with 9 percent. Given the history of the "new" federal states, the study examined whether the focus here was mainly on eastern European countries and Russia, particularly the Asian part. However, this was not the case.

Fig. 5: Scope of international diversity-related subjects with regard to the origin of artists, works of art and (everyday) life in the evaluated arts education projects



Source: ARS (2015)

One striking trend in the "new" federal states, on the other hand, is the comparatively rare inclusion of artists, works of art or everyday references

from countries in the Anglo-American region. We can, of course, hypothetically assume that this has to do with the history of "new" federal states.

THE PRESENCE OF MEDIATORS WITH A MIGRATION BACKGROUND

How well represented are persons with migration backgrounds in the examined arts education projects? The importance of including individuals with a migration background as intercultural multipliers in organisational processes is repeatedly stressed in scientific discourse (cf. Otten/Scheizta/Cnyrim 2009). Chadi Bahouth also underlines (in his article in this book, p. 103 ff.) the advantages of including migrant mediators in arts education projects. The aforementioned infrastructure survey in cultural institutions (cf. Keuchel/Weil 2010) also demonstrated that in institutions with migrant staff working in the area of art/technology/communication, the percentage of arts education programmes that explicitly address migrant population groups is significantly higher. The benefits of involving staff with a migration background arise particularly in the context of common biographical migration experience, which in turn leads to prioritisation of relevant subjects. Studies also emphasise the fact that staff with a migration background have a beneficial effect on the image of cultural institutions, acting as multipliers and encouraging individuals with a similar background to identify with these institutions (cf. Bonfadelli/Moser 2007: 251).

Table 2: Migration background of the artists and arts educators involved in the evaluated arts education projects

	Projects				Documented arts educators and/or artists within the projects			
	Total		Only evaluable projects		Total		Only evaluable projects	
Names not provided	170	37%			391	35%		
Names provided	289	63%			724	65%		
Those with a migration background	91	2%	91	31%	127	11%	127	18%
Those without a migration background	174	38%	174	60%	550	49%	550	76%
Those not clearly identifiable	24	5%	24	8%	47	4%	47	6%
	459	100%	289	100%	1.115	100%	724	100%

Source: ARS (2015)

It was only possible to classify the artists and arts educators documented in the arts education projects in terms of their migration background by examining their names in combination with profession and location in the secondary analysis of project descriptions. Sixty-three percent of the arts education projects covered by the sample provided name lists of the participating artists or arts educators. Of those projects in which mediators were listed by name, a significant 31 percent included mediators with a migration background.

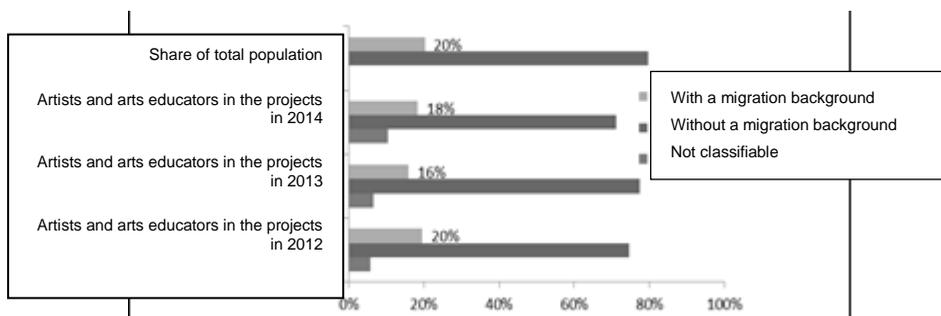
Hypothetically, however, we could assume that if mediators with a migration background are involved in a project, this is still seen as a special situation in funding practice and therefore receives a special mention in the

project description. If, therefore, the number of projects that include mediators with a migration background is correlated with the total number of projects, the percentage is 20 percent. This proportion equates exactly with the proportion of the population with a migration background in Germany (cf. Federal Office for Migration and Refugees 2015).

If we move away from the project level and look instead at the proportion of mediators with a migration background of the total number of artists and arts educators who are mentioned by name in the projects – large-scale projects often involve numerous mediators – they are less equally represented. In this context, the proportion of persons with a migration background is 18 percent of the number of artists listed by name and 11 percent of all artists involved, including those not mentioned by name.

Earlier this study revealed a surprising decline in the number of intercultural diversity-related subjects in the evaluated arts education projects conducted between 2012 and 2014. It is therefore interesting to also analyse the development of the participation of mediators with a migration background over time. Contrary to demographic trends, surprisingly there is a slight decline too in the number of participating artists and arts educators with migration backgrounds in projects.

Fig. 6: Migration background of the artists and arts educators participating in the evaluated arts education projects, differentiated according to project start



Source: ARS (2015)

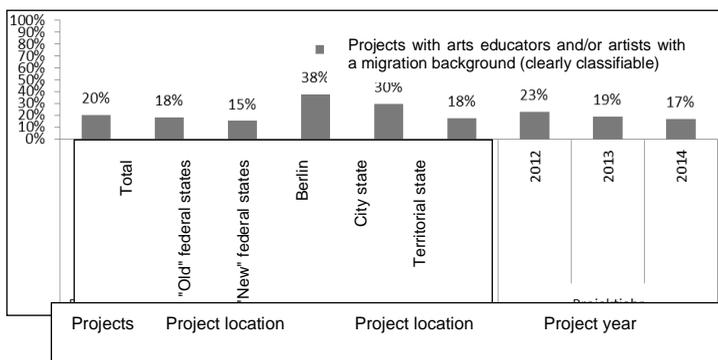
In our analysis of mediators with and without a migration background, we previously assumed that if mediators with a migration background are

involved in projects, this is still considered unusual in funding practice and is therefore given a special mention in the project description. Of course, this hypothesis can be neither verified nor disproved by this study. What is interesting in this context, however, is the slight decrease in the number of participating mediators with a migration background, correlating with the decrease in international diversity-related subjects, which tends to be contrary to the general demographical change. It should be noted, however, that the decline in the proportion of mediators with a migration background is less pronounced than the decline in the number of international diversity-related subjects.

If we analyse the proportion of mediators with a migration background in relation to project locations, it appears that mediators with a migration background may be deliberately targeted if the aim of the arts education project is to promote a diversity-oriented attitude among target groups. For example, the proportion of mediators with a migration background in projects in the "new" federal states (15 %) is almost three times higher than the proportion of people with a migration background of the overall population in eastern Germany (5%, ARS 2015).¹⁷ Here too, we could assume, in accordance with the higher percentage of international diversity-related subjects in the "new" federal states as described above, that a more deliberate effort is being made to approach persons with a migration background and to set an example by focusing on diversity issues in arts education projects in order to counteract racially motivated attacks.

¹⁷ Projects with arts educators and/or artists with a migration background are clearly classifiable

Fig. 7: Migration background of artists and arts educators participating in the evaluated arts education projects, differentiated according to project locations and project start



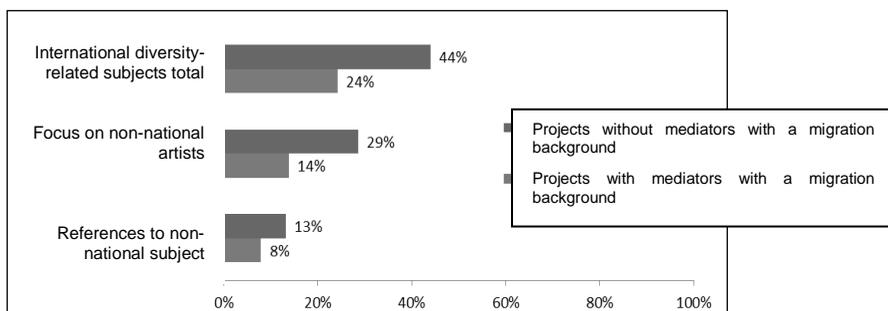
Source: ARS (2015)

As expected, the proportion of mediators with a migration background is very high in metropolitan areas such as Berlin. This higher proportion of mediators correlates with the overall population: Currently 26 percent of Berlin's population has a migration background (ibid.).

THE RELATIONSHIP BETWEEN PERSONAL MIGRATION BIOGRAPHY AND SENSITIVITY TO INTERNATIONAL DIVERSITY-RELATED SUBJECTS

Both the aforementioned infrastructure survey in traditional cultural institutions (Keuchel/Weil 2010) and the outlined "Dance in Schools" evaluation (cf. work group Evaluation and Research 2009) revealed that greater emphasis is placed on international diversity-related subjects and cooperations with independent migrant organisations if staff with a migration background are involved in the institutions or projects. The following overview examines the correlations.

Fig. 8: Relationship between the migration background of mediators and the focus on international diversity-related subjects in the evaluated arts education projects



Source: ARS (2015)

The above diagram illustrates the fact that the involvement of persons with a migration background does indeed relate to the number of international diversity-related subjects included in arts education projects. Projects involving mediators with a migration background show a proportion of international diversity-related references (44%) almost twice as high as projects where no such mediators were involved (24%). This applies in particular to the thematic inclusion of artists and works of art from outside Germany: While almost one third of arts education projects (29%) involving mediators with a migration background referred to artists and works of art from other countries, the proportion for mediator groups without a migration background was only 14 percent.

The fact that arts education players do not always critically assess the internationality of their individual artistic repertoires was also reported by participants in the first round of tests in the further training project "Diversity-conscious arts education" (DiKuBi) carried out by the Academy of Arts Education and is described in this book (see Keuchel/Dunz in this volume, p. 185 ff.). For example, one visual artist commented: "[...] I do think we are now taking a broader view when it comes to studying non-European, non-American artists. Even while researching into the subject, we discover so many interesting things we want to find out more about [...]". It is quite understandable that artists and arts educators, who have biographical inspiration from different cultural regions, are more

responsive in this respect and tend to include artists, for example, from outside Europe.

INTERNATIONAL DIVERSITY-RELATED SUBJECTS IN SPECIFIC ARTISTIC GENRES

Finally, we examine diversity-related subjects in arts education projects in relation to artistic forms of expression. As the following overview illustrates, international references are made mainly occur in theatre and film projects: These include artists and works of art from abroad and/or address everyday life in other countries.

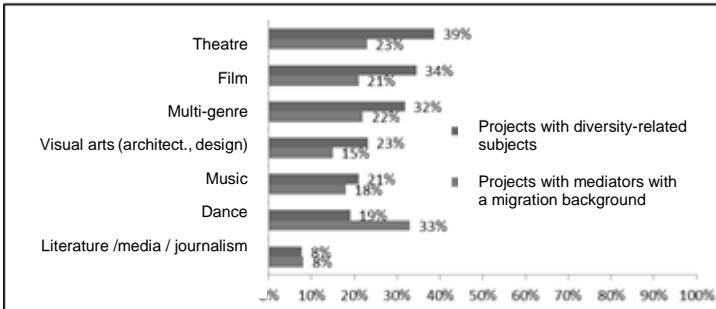


Fig. 9: International diversity-related subjects and mediators with migration backgrounds in the evaluated arts education projects, differentiated according to artistic genres

Source: ARS (2015)

What is striking here is the comparatively high proportion of mediators with a migration background in dance projects (33 percent), which by way of exception does not correlate with the high proportion of dance projects with international diversity references. This may be attributable to the non-linguistic, physical nature of this art genre, which is less suitable for reporting specifically about everyday lifeworlds in other countries, but which also means that no language barriers arise in artistic practice. The

contemporary dance world is thus *per se* international, as one dance critic explains:

"Although it is still an exception in German spoken theatre for actors with a 'migration background' [...] to act on stage, careers in dance [...] are international. This trend has increased again since the 1990s as a result of the forced movements of globalisation. German spoken theatre is currently discussing plays in which actors who are the children of second or third generation immigrants become performers of their own history, trying to come to terms with the diversification of a society that was once heralded as 'multicultural'. In dance, on the other hand, immigration and emigration are so normal that they are barely reflected in artistic practice. Migration is often a prerequisite for artistic activity: to acquire and practise skills, people leave their home countries." (Boldt 2012)¹⁸

A CONCLUSION – RECOMMENDATIONS FOR THE "INTERNATIONALISATION" OF ARTS EDUCATIONAL PRACTICE

At the outset, the explorative character of the study was emphasised. Nevertheless, the above analysis has produced a number of interesting findings on the internationalisation of arts education projects. Based on these, specific recommendations can be made for future practice. These are outlined in brief in the following. It would be interesting to empirically examine further aspects of diversity-conscious arts education on different levels in follow-up studies, for example other diversity-related subjects or other aspects relating to concept development, subjects and perspectives, as discussed at the beginning in the definition of the research issue.

¹⁸ Esther Boldt (2012) is a free-lance theatre and dance critic. She writes for the independent theatre portal nachtkritik.de, the German newspaper *taz* and the Goethe-Institut, among others.

"Internationalisation": a fundamental aspect and enriching element of arts education

Our methodical review has shown that the "internationalisation" of thematic references and art genres in arts education projects is still not systematically considered or implemented. Given that arts education endeavours to make specific references to the lifeworlds of children and young people, this aspect should play an appropriate role in the range of issues covered by arts education in light of increasing globalisation, mediatisation, migration, displacement and resultant socio-demographic change – also as regards equal opportunities. In times of globalisation, experience abroad has become almost the norm for children who come from financially strong backgrounds, offering them a broader view of the world and the insights that go with this, something that remains out of reach for many children from financially weak families.

In organisational development, too, "internationality" is becoming increasingly important:

"Migration (combined with other demographic trends), political recognition of migration, Europeanisation and globalisation are social conditions that organisations have to respond to, by improving their diversity, interculturality and internationality, if they do not want to fail." (Göhlich et al. 2012: 19)

Irrespective of this argument, an international perspective is also an important cultural asset for any institution and clearly broadens the educational horizons of every individual. To an increasing extent, it is therefore being established as an indispensable perspective in the mission statements of educational institutions. This is the case, for example, in schools in Bremen (Senator for Education and Science 2007) or at Bremen University of Applied Sciences (cf. Karakaşoğlu 2012),¹⁹ which has firmly established "internationality" alongside "interculturality" as part of the university's overall strategy in its mission statements.

More "non-western" perspectives in arts education ...

¹⁹ See also www.hs-bremen.de/internet/de/hsb/leitbildHsb.

The analysis of the internationalisation of arts education projects reveals similar deficits in terms of artistic repertoires or thematic references to cultural regions outside Europe and the Anglo-American region, as shown by the study "Kölner Kulturwelten" (Cultural Worlds in Cologne) (Keuchel/Larue 2011). It is a frequently observed phenomenon and the subject of scientific studies (cf. Peez 2009; Glaser/Schmid 2006) that personal biographical experience strongly impacts the choice of subjects in professional environments, whether this is in science, art or education. Often, we are not even aware that in our repertoires and choice of subjects we reflect our own cultural experiences, be they geographical or milieu-specific. It is therefore all the more important in times of cultural diversity to critically examine the extent to which we concentrate on our own cultural experiences in arts education projects before developing a project, and to question the extent to which we embrace and allow scope for new cultural experiences when planning and designing projects.

Migration biographies frequently broaden views of internationality

In this study and in those referred to at the beginning, we frequently observe a correlation in arts education projects between preoccupation with diversity and the participation of mediators with a migration background. In view of the aforementioned relationship between biographical experiences and the choice of thematic priorities in one's own professional environment, this seems obvious. Firstly, migration experience, moving from one environment with its own set of rules to another with new or additional rules, undoubtedly increases sensitivity to the subject of diversity. Secondly, particularly population groups with migration experience from more distant cultural regions outside Europe have a larger repertoire of insights and focuses from the country of origin which they can then introduce in their arts education work as a matter of course. Obviously, this can be observed not only with regard to migration experience, but also to formative experience abroad, change of social setting, and much more. To ensure that the lifeworlds of young people are adequately addressed, it is therefore important to consider a wide spectrum of social perspectives. As a consequence, this also means that mediators in arts education should represent a wide social spectrum and/or include representatives of all kinds of biographical contexts and milieus in the project through participatory concepts.

Professional skills of mediators with a migration background must not be reduced to migration experience

International diversity-related subjects in projects and the participation of mediators with a migration background decreased slightly between 2012 and 2014, a trend that is slightly perplexing in light of the socio-demographic change. This observation could also be interpreted from a different perspective: Artists and arts educators with a migration background are specifically addressed only if arts education projects plan to place a special focus on diversity. If this assumption is correct, the perception of artists and arts educators is reduced to their migration background, and thus their artistic or educational profession is implicitly considered to be subordinate or of secondary importance. As a result, this counteracts the "normality" of internationality or other diversity-related subjects in arts education projects: If mediators with a migration background become specifically involved only if the project focus is deliberately placed on diversity, this in turn implies that internationality or other diversity-related subjects are not considered to be necessary components of general arts education projects. In this context, it is important that mediators with and without a migration background in arts education are seen equally as experts of their artistic and arts educational profession, in a position to address and represent internationality and diversity in their projects as a matter of course. To achieve this, however, a basic understanding of the professional dealings with diversity and thus a new mindset regarding training and further education in arts education are needed. Training and further education programmes must critically examine the extent to which issues of diversity and internationality are discussed and included in teaching practice in order to provide future practitioners in arts education with appropriate skills and qualifications. *Systematically incorporating "internationality" in training programmes, mission statements and quality debates about arts education*

The decline in international diversity-related subjects in the arts education projects evaluated here within the project period from 2012 to 2014 suggests the importance of an ongoing and persistent effort on the part of the relevant players in science, professional associations and politics to emphasise the need for new standards in arts education concepts and content. The occasional impulse, for example to prioritise a subject on a

yearly or three-yearly basis – such as diversity and interculturality, as described above – which includes appropriate funding but after a number of years turns to other subject areas, is obviously not enough to trigger long-term developments. Short-term prioritisation remains particularly ineffectual if the subject is a response to recent social developments. On this basis, we suggest it is crucial that new sets of concepts in arts education, which react to social change, are monitored both in scientific discourse and funding in order to ensure that new requirements are established systematically and sustainably, not just in pilot projects but also in training and further training programmes, in mission statements and in quality standards.

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