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Abstract
National report on arts-based and cultural education initiatives in Germany, focusing on both school and out-of-school settings. It reviews the governmental framework, including federal and state legislation, and the economic role of cultural and creative industries (CCIs). The report analyses arts education curricula across Germany's 16 federal states and explores trends in arts education hours. It also presents a matrix of 232 out-of-school cultural projects highlighting their role in fostering cultural and social inclusion.

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About CLiViE

The Cultural Literacies' Value in Europe (CLiViE) project develops and applies a Theory of Change (ToC) methodology and Social Return on Investment (SROI) framework to increase our understanding of the value of cultural literacy through arts-based education on social cohesion. It will be delivered through four main phases: it 'maps' arts-based education within the context of cultural literacy learning across different learning environments and over different stages of a young person's education; it 'evaluates' arts-based education to help identify and assess their actual outputs and outcomes; it 'values' arts-based education activities through calculating its impact to further contribute to our understanding of the 'where', 'when', 'what' and 'how' young people's cultural literacies are developed, and differentiated in various learning environments; and it 'practices' pedagogies through developing an innovative set of practices and materials to support art-based educators to develop social justice and inclusion and improve the lives of young people through collaborative pedagogy. It has been designed to meet the three main research outcomes of the work programme topic: the ToC methodology and SROI framework for cultural literacies will directly increase our understanding of the value of cultural literacy on social cohesion; the evidencing of value in arts-based education and the collaborative pedagogy practices in cultural literacy through the co-creation of communities of practice (COPs) and a professional development programme (PDP) for arts educators will support the targeted commissioning of activities that will increase cultural literacy in Europe; and the innovative methodology for data gathering (and engaging) through emotional cartography allows young people to find a voice through more effective initiatives to foster cultural literacy around European cultures. CLiViE is funded under the call topic HORIZON-CL2-2023-HERITAGE-01-07 - Promoting cultural literacy through arts education to foster social inclusion, and brings together a multidisciplinary team from thirteen partners across eight countries:

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Executive summary

Arts-based education plays a crucial role in promoting social inclusion, celebrating diversity, reducing educational disparities and strengthening social cohesion. Although its transformative potential is widely recognised, its impact on different sectors—educational, social, economic and inclusion—needs to be understood more fully. This involves examining existing forms of support, institutional programmes available in Germany at a federal and state level, actors involved, contexts in which arts-based education takes place and target groups. Furthermore, it is essential to consider the role of culture as a driver of the economy and the involvement of various sectors in the cultural field. This report examines public funding mechanisms and programmes in Germany to support arts-based education in school and out-of-school settings, and their connection to promoting inclusion. Moreover, it analyses the role of arts and culture as drivers of the national economy and maps cultural and arts interventions to assess how they impact targeted beneficiaries. The analysis of programs highlights a key focus of cultural policy in out-of-school settings, with significant resources invested in Germany to promote social inclusion, encourage cultural participation, ensure quality education for all people regardless of socio-economic background, and reduce gaps affecting disadvantaged populations. Programs like 'Culture Makes You Strong' showcase the commitment of the German government to make art-based education accessible for young people across the country. In school contexts, the amount of arts instruction students receive varies across different school systems in the federal states. In German academic schools (Gymnasium), states with the fewest compulsory art hours provide at least a minimum of 2 hours of art-based education per week, while the maximum required is 3.8 hours. For lower secondary schools, which emphasize practical and vocational approaches, students receive slightly fewer hours, with a minimum of 1 hour and a maximum of 3.3 hours per week. Additionally, art and culture are powerful drivers of the German economy. The cultural and creative industries contribute significantly to annual revenue and generate substantial employment for the country. Finally, the mapping of cultural projects and interventions revealed that most programmes primarily include the cultural forms of visual arts, audiovisual media, and performing arts, while sport and tourism receive less priority within the funding structures observed in this report. A strong focus was also observed on cultural programs

targeting adolescents, especially those between the ages of 10 and 15. These findings illustrate how effective policies and programs targeting cultural participation and arts-based education can engage youth, align learning outcomes with development goals, and serve as a model for other countries seeking to improve educational equity and social well-being.

Zusammenfassung

Eine kunstbasierte Ausbildung spielt eine entscheidende Rolle bei der Förderung der sozialen Inklusion, der Wertschätzung von Vielfalt, dem Abbau von Bildungsunterschieden und der Stärkung des sozialen Zusammenhalts. Obwohl das transformative Potenzial dieser Politik allgemein anerkannt ist, müssen ihre Auswirkungen auf verschiedene Bereiche – Bildung, Soziales, Wirtschaft und Inklusion – umfassender verstanden werden. Dabei werden bestehende Förderformen, institutionelle Angebote auf Bundes- und Landesebene, beteiligte Akteure, Kontexte künstlerischer Bildung und Zielgruppen untersucht. Darüber hinaus ist es wichtig, die Rolle der Kultur als Motor der Wirtschaft und das Engagement verschiedener Sektoren im Kulturbereich zu berücksichtigen. Dieser Bericht untersucht öffentliche Finanzierungsmechanismen und Programme in Deutschland zur Unterstützung künstlerischer Bildung in schulischen und außerschulischen Umgebungen und ihren Zusammenhang mit der Förderung von Inklusion. Darüber hinaus analysiert es die Rolle von Kunst und Kultur als Motoren der nationalen Wirtschaft und kartiert kulturelle und künstlerische Interventionen, um zu beurteilen, welche Auswirkungen sie auf die Zielgruppe der Begünstigten haben. Die Analyse der Programme verdeutlicht einen Schwerpunkt der Kulturpolitik im außerschulischen Bereich. In Deutschland werden erhebliche Mittel investiert, um soziale Inklusion zu fördern, kulturelle Teilhabe zu fördern, eine qualitativ hochwertige Bildung für alle Menschen unabhängig von ihrem sozioökonomischen Hintergrund sicherzustellen und Lücken zu schließen. mit Auswirkungen auf benachteiligte Bevölkerungsgruppen. Programme wie „Kultur macht stark“ zeigen das Engagement der deutschen Regierung, jungen Menschen im ganzen Land einen Zugang zu kunstbasierter Bildung zu ermöglichen. Im schulischen Kontext ist der Umfang des künstlerischen Unterrichts, den die Schüler erhalten, in den verschiedenen Schulsystemen der Bundesländer unterschiedlich. An deutschen Gymnasien wird in den Bundesländern mit der geringsten Kunstpflicht ein Mindestumfang von zwei Wochenstunden Kunstunterricht angeboten, die Höchstzahl beträgt 3,8 Stunden. An den Sekundarstufen I, wo der Schwerpunkt

auf praktischen und beruflichen Ansätzen liegt, wird den Schülern etwas weniger Unterrichtsstunden gewährt: mindestens 1 Stunde und höchstens 3,3 Stunden pro Woche. Darüber hinaus sind Kunst und Kultur starke Motoren der deutschen Wirtschaft. Die Kultur- und Kreativwirtschaft trägt erheblich zum Jahresumsatz des Landes bei und schafft zahlreiche Arbeitsplätze. Schließlich ergab die Kartierung kultureller Projekte und Interventionen, dass die meisten Programme vor allem die Kulturformen Bildende Kunst, Audiovisuelle Medien und Darstellende Kunst umfassen, während Sport und Tourismus innerhalb der in diesem Bericht beobachteten Finanzierungsstrukturen eine geringere Priorität genießen. Ein starker Fokus wurde auch auf kulturelle Programme für Jugendliche, insbesondere im Alter zwischen 10 und 15 Jahren, beobachtet. Diese Ergebnisse veranschaulichen, wie wirksame Strategien und Programme, die auf kulturelle Teilhabe und kunstbasierte Bildung abzielen, Jugendliche einbeziehen, Lernergebnisse mit Entwicklungszielen in Einklang bringen und dient als Modell für andere Länder, die die Bildungsgerechtigkeit und das soziale Wohlergehen verbessern möchten.

List of abbreviations

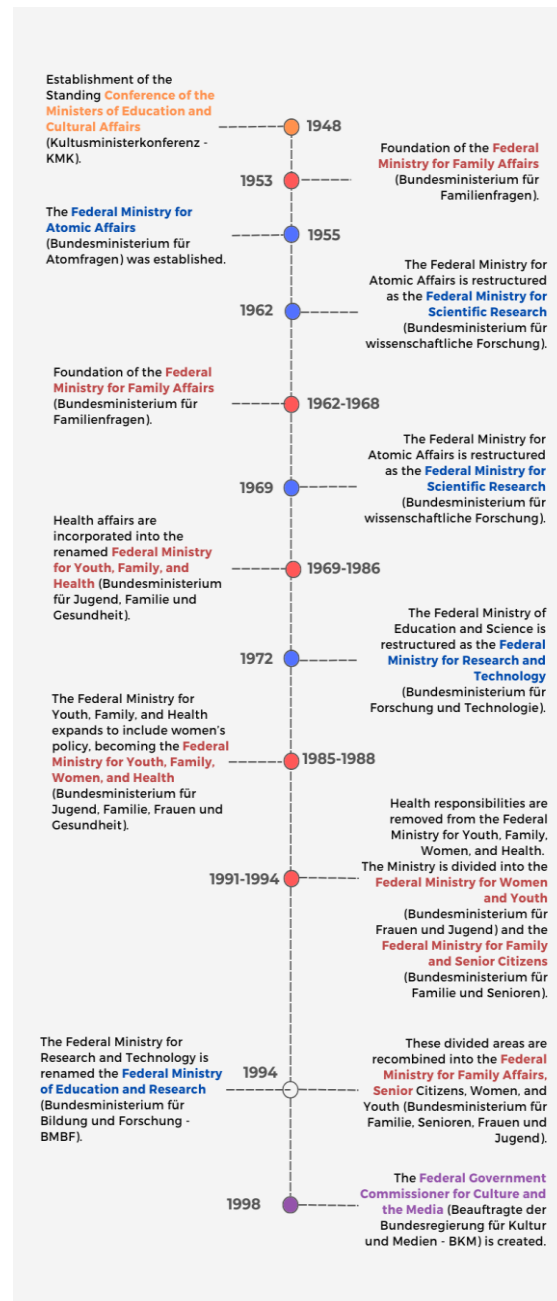
This section provides an overview of key organizations, programs, and governmental bodies mentioned in the report, along with their corresponding German names and official abbreviations.

- **Bayerisches Staatsministerium für Wissenschaft und Kunst (BSWK)**
English: Bavarian State Ministry of Science and the Arts
- **Beauftragte der Bundesregierung für Kultur und Medien (BKM)**
English: Federal Government Commissioner for Culture and the Media
- **Bundesministerium für Bildung und Forschung (BMBF)**
English: Federal Ministry of Education and Research
- **Bundesministerium für Ernährung und Landwirtschaft (BMEL)**
English: Federal Ministry of Food and Agriculture
- **Bundesministerium für Familie, Senioren, Frauen und Jugend (BMFSFJ)**
English: Federal Ministry for Family Affairs, Senior Citizens, Women and Youth
- **Bundesministerium des Innern und für Heimat (BMI)**
English: Federal Ministry of the Interior and Home Affairs
- **Bundesministerium für Wirtschaft und Klimaschutz (BMWK)**
English: Federal Ministry for Economic Affairs and Climate Action
- **Bundesvereinigung Kulturelle Kinder- und Jugendbildung (BKJ)**
English: The Federal Association for Cultural Child and Youth Education
- **Bayerische Landeskoordinierungsstelle Musik (BLKM)**
English: State Coordination Office for Music

- **Child and Youth Plan (KJP)**
English: Child and Youth Plan
- **Conference of Ministers of Education and Cultural Affairs (KMK)**
English: Conference of Ministers of Education and Cultural Affairs
- **Culture Makes You Strong Program (KMS)**
English: Culture Makes You Strong Program
- **Deutsche Kinder- und Jugendstiftung (DKJS)**
English: The German Children and Youth Foundation
- **Gesellschaft für soziale Unternehmensberatung (GSUB)**
English: Society for Social Business Consulting
- **Ministerium für Wissenschaft, Forschung und Kultur (MWFK)**
English: Brandenburg's Ministry of Science, Research and Culture
- **Museumspädagogisches Zentrum München (MPZ)**
English: The Museum Education Centre
- **Stiftung für Kulturelle Weiterbildung und Kulturberatung (SKWK)**
English: Foundation for Cultural Continuing Education and Cultural Consulting
- **Sustainable Development Goals by the United Nations (SDGs by UN)**
- **TRAFO - Modelle für Kultur im Wandel (TRAFO)**
English: TRAFO - Models for Culture in Transition

Timeline

Figure 1. *Timeline of major events advancing cultural education in Germany*



1. Introduction: Historical overview of cultural education in Germany

The German education system has been shaped by the Humboldt educational ideal of promoting a holistic approach to learning through sensory experiences (Zacharias, 2013). This approach is also present in government-funded out-of-school cultural programs and arts-based and cultural school activities. In the early 19th century, the humanistic gymnasium (Fuchs, 2017) was created as a unified school system with the aim to address stark class divisions. The foundational ideas that all children, regardless of social background, should have access to basic education and cultural resources shapes structural supports for cultural education across governmental levels today (Edelstein & Veith, 2017; Zacharias, 2013; Zirfas & Klepacki, 2013).

At the beginning of the 20th century, the holistic approach morphed into "Musische Bildung" (musical education), which focused on music, theatre, and dance (Bockhorst, 2018, p. 723; Fuchs, 2023). Musical education responded to the challenges of urbanisation and industrialization by promoting individuality, community, and sensory development in both everyday life and the arts (Bockhorst, 2018; Zirfas & Klepacki, 2013). However, the focus on cultural forms also limited the original aim toward diversity in cultural education and introduced a national-conservative focus to cultural education (Fuchs, 2023; Thole & Hübner, 2022). For instance, the musical singing movement emphasised communal artistic expression toward forming a sense of national identity and unity. However, this artistic movement was halted during World War II. During this period, modern art and its proponents were persecuted and suppressed (Steinweis, 1993; Drews, 2017). Moreover, the war effort transformed museums into military barracks, storage depots, or administrative centers, with resources and staff reassigned to support the war needs (Farmer, 2000). Extensive control over cultural and educational systems deeply affected art and cultural education, including painting, sculpture, architecture. For instance, visual arts under the Nazis were used to serve propaganda purposes, promoting racial purity and glorifying aestheticism (Drews, 2017). Similarly, art curricula were homogenized to eliminate artistic autonomy, and aligned with topics like Germanic mythology, rural life, and heroic scenes to evoke idealized images and foster loyalty

and nationalism (Drews, 2017; Liebau & Zirfas, 2009). Women's access to art education also reflected broader societal shifts in this period. Although the Weimar Constitution of the 1920s formally allowed women entry into art academies, the Nazi regime's control of educational content, together with institutional biases, hindered women's access to art education and limited their artistic expression (Herber, 2009).

After World War II, art schools and academies struggled to reopen and continued to suppress abstract approaches (Herber, 2009, Sturm, 2004). Many art academies sought to restore their programs, emphasising on creativity, critical thinking, and a broad foundation in artistic skills to explore diverse styles and philosophies (Fariat, 2015). The gradual reintroduction of modernist perspectives and diverse artistic viewpoints marked a decisive shift toward an open and dynamic educational framework (Sturm, 2004).

During the Berlin Wall era (1961-1989), during which Germany was divided, art education in Germany reflected the ideological division between East and West, profoundly shaping cultural identity and pedagogy (Silberman, 1997). Post-reunification reforms in the German Democratic Republic (DDR) led to the restructuring or integration of institutions like art academies, music conservatories, and drama schools (Hechler, 2015). German art education delved into questions of German identity within the context of a unified nation, exploring themes like collective memory, identity and the legacy of Germany's past (Abdullah, 2012). Cultural history was integrated into art curricula to foster historical awareness (Preuss, 2024). For example, students analysed propaganda art from the Nazi era to critically understand the sociopolitical influence and ideological manipulation that shape artistic and cultural processes (Preuss, 2024). In this way, art education emerged as a powerful tool for cultural renewal (Preuss, 2024).

Post World War II, in 1949, educational federalism and sovereignty was reintroduced in close cooperation with Western Allies through the Conference of Ministers of Education and Cultural Affairs (Ständige Konferenz der Kultusminister der Länder; KMK; Rother & KMK, 1989). The KMK's primary functions are to enhance the quality of the country's educational offerings, to enable mobility for students, educators, and scholars, to promote equal living conditions throughout Germany, and to advocate for the collective cultural interests of the states (Rother & KMK, 1998). The KMK is responsible for aligning efforts among states and ensuring

consistency in areas of national interest such as education, culture, and research (Rother & KMK, 1998). The KMK concentrates on cultural policy issues of wider importance to reach consensus. To do so, the ministers and senators responsible for education, universities, research, and cultural affairs in Germany's federal states meet to foster interdisciplinary collaboration between educational, scientific, and cultural institutions. The tasks of the KMK are to agree on the uniformity and comparability of certificates and degrees as a prerequisite for their mutual recognition, to ensure the quality of the education system and to promote cooperation between educational, scientific, and cultural institutions. Since 2003, the KMK has published a biennial education report, which focused on cultural education in schools in 2012. Also in 2012, the KMK published a revised version of its recommendation on cultural education for children and young people, which advocates the use of digital learning formats and emphasises the importance of cultural education in rural areas and at third locations (KMK & BMBF, 2012).

Three additional major federal bodies in support of cultural education were formed post World War II: (1) In 1950 the Child and Youth Plan (Kinder- und Jugendplan des Bundes, **KJP**; SGB VIII, 1990) was founded, kicking off a central instrument for child and youth welfare at the federal level in Germany. (2) The Federal Ministry for Family Affairs in Germany was established in 1953. However, its name changed as the ministry's responsibilities expanded, with youth, women and senior citizens' affairs being incorporated into its portfolio. Since 1994, it has been known as the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth, **BMFSFJ**. (3) In 1955, the Federal Ministry for Nuclear Affairs was established with the intention of dealing with the use of nuclear energy (BMBF, 2024a; Kölbel, 2015). The original tasks of funding nuclear research organisations and later data processing were expanded over time to include educational planning and its name changed to the current Federal Ministry for Education and Research (Bundesministerium für Bildung und Forschung, **BMBF**; BMBF, 2024a; Kölbel, 2015).

Two historical events, the student movement in the 1960s and the reunification of Eastern and Western Germany (1989-1991) created changes to the three federal bodies that are important for understanding the current infrastructural support for cultural education in Germany. First, the **student movement** of 1968 (Bockhorst, 2018; Zacharias, 2001), influenced by the Frankfurt School's critical theory on educational science (Fuchs, 2023) and social debates about the

integration of contemporary art forms and diverse cultural influences, led to the emergence of the term “Kulturelle Bildung” (cultural education; Bockhorst, 2018, p. 723-724; Fuchs, 2023). This marked a paradigm shift in the understanding of culture, emphasising equality, emancipation, and participation, and re-calling the importance of “Kultur für alle” (culture for all; Fuchs, 2023). Second, after the **reunification of Eastern and Western Germany** (1989–1991), the federal state system was re-established as the former German Democratic Republic (GDR), leading to expanding the main federal bodies to cover additional federal states and to their current instantiation that support arts-based and cultural education today.

In 1990, the Child and Youth Plan (**KJP**) added the eighth Book of the Social Code - Child and Youth Welfare (Sozialgesetzbuch, Achtes Buch (VIII) - Kinder- und Jugendhilfe, SGB), which represents the foundation for nationwide cultural education in German schools. With it, the KJP enables supra-regional and federal infrastructure in the field of child and youth welfare (BKJ, 2023a). As the supreme federal authority in this field, the BMFSFJ has the task, according to Social Code Book VIII (SGB VIII, §83), of promoting and supporting youth welfare activities of national importance, especially where individual states are unable to support such initiatives effectively on their own. Further, in 1994, the Federal Ministry for Education and Research (Bundesministerium für Bildung und Forschung; **BMBF**) and the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth (Bundesministerium für Familie, Senioren, Frauen und Jugend; **BMFSFJ**) were changed (BMBF, 2024a, BMFSFJ, 2024). The BMBF assumed its current responsibilities for overarching topics, such as funding comparative studies, general education, training, and lifelong learning (BMBF, 2022). In 2013, the BMBF started the Culture Makes You Strong program (Kultur Macht Stark, KMS), one of the largest German-wide out-of-school cultural education programs for children and young people in Germany (KMS, 2024). The Federal Ministry for Family Affairs, Senior Citizens, Women and Youth (Bundesministerium für Familie, Senioren, Frauen und Jugend, BMFSFJ) assumed its current responsibilities of Family Affairs, Senior Citizens, Women and Youth. Today, the BMFSFJ’s responsibilities for youth welfare and implemented services reach nearly all children in Germany. For instance, the BMFSFJ ensures access to widely used and appreciated kindergarten, day care, and pre-school services. Additionally, in 1998, the Federal Government Commissioner for Culture and the Media (Beauftragte der Bundesregierung für Kultur und Medien; **BKM**, 2024) was established, along with its supervisory committee on culture and media (Ausschuss für Kultur und Medien;

AKM, 2024) responsible for the budgetary and policy oversight of the culture and media sector. The BKM was established with the reasoning to have the cultural and media policy activities under one operating government agency with a focus on nation-wide interests such as national culture and media policies and the preservation of cultural heritage, including the protection of cultural property and the support of cultural building construction. This supplements the responsibilities of the federal states to organise and fund cultural activities.

Today, art-based education in Germany emphasizes personal strengths and interests, encouraging self-discovery and skill development (BKJ, 2011). Artistic education includes a wide range of art forms, promoting creative exploration through various formats. Programs are designed to be inclusive of all backgrounds, abilities, and interests, ensuring equitable access for all. The Federal Association for Cultural Child and Youth Education (*Bundesvereinigung Kulturelle Kinder- und Jugendbildung* – BKJ) advocates for cultural education as a public responsibility. It works to embed cultural education into youth, cultural, educational, and social policies, promoting strategies for cultural participation, inclusion, and educational equity (BKJ, 2020). This governmental structure for out-of-school and school cultural education continues Humboldt's vision of holistic education, as well as the "culture for all" concept of the 1970s.

Application of the SROI model to foster social integration in Germany

The SROI model enables the identification, evaluation, and monetizing of the results of social interventions. The Social Return on Investment (SROI) model has been applied in Germany to evaluate programs of social integration, demonstrating its flexibility for measuring the impact of fields where outcomes are not easily quantified. For example, in 2007, the municipalities of Munster Almelo and Belm participated in a cooperation project with the support of the states of North Rhine-Westphalia and Lower Saxony, the province of Overijssel and the EU.

For implementation in the city of Münster, the program focused on the training and job placement of migrants, with the aim of integrating migrants into the labor market. The incorporation of migrants into the labor market is a central objective of public policies to foster equitable participation in all sectors of public and private life. Migrants who are not employed in Germany have difficulties in securing their livelihood and improving their financial

conditions. In addition, the disengagement of the migrant population from work generates higher administrative costs for the state due to the need to provide basic support to unemployed people. In turn, a loss of talent and skills is generated in the labour market that has an impact on productivity and national economic growth. For this reason, the SROI model was used to demonstrate that investment in the integration of this population group generates a positive social return.

For the SROI model a starting point is to identify the stakeholders involved. Stakeholders in this case included migrants, the project team, the Federal Employment Agency, the Department of social services of the city of Münster, the Chamber of Commerce, companies offering internships, and future employers. The programme participants were 22 immigrants aged around 25 who had previously acquired professional qualifications in their countries of origin. The intervention consisted of identifying the needs of the labour market to determine which skills and professional profiles were most in demand by local companies. Then, a training program was designed, considering previous skills, language and cultural barriers, and specific needs of the labour market. In addition, the Chamber of Commerce and companies offering internships collaborated to establish a strategic alliance and ensure that migrants had the opportunity to do internships. Additionally, migrants were provided with guidance and support during the job search process, including the preparation of resumes, preparation for interviews, and connection with potential employers.

To select the indicators for measuring the program, an initial analysis was carried out to identify the expected impacts of the project on the different stakeholders. SMART (specific, measurable, achievable, relevant and time bound; Patel et al., 2017) criteria were also applied to select indicators that could be measured objectively. Similarly, questionnaires were developed for each stakeholder; interviews and archival analysis were conducted to collect additional data; indicators were quantified considering the number of participants and dead weight (changes that would have occurred without the project); and a monetary value was assigned to each indicator.

The program succeeded in placing a significant number of migrants in permanent jobs, which contributed to their economic security and social integration. Migrants also improved their

German language skills and savings in acquisition and training costs were produced for employers. In monetary terms, the total investment of the project was approximately €245,000. After two years, the return on quantified impacts amounted to €340,000, resulting in an SROI coefficient of 1.3. This means that for every Euro invested in the project, a social return of 1.3 euros was generated. These results demonstrate that the project was successful from an economic perspective in terms of social integration of migrants. The investment in training and job placement of migrants generated a positive financial return for society, justifying the implementation of this programme.

2. Methodological notes

This report provides an overview of the legislations and initiatives for fostering arts-based and cultural educational initiatives by federal and federal state governmental bodies in Germany, covering out-of-school and school initiatives, and the scale and scope of the creative industry and sector in Germany to date. It also presents the results of data analysis from a matrix that maps cultural projects and activities developed in out-of-school contexts across the country. In the report, *out-of-school settings* refer to educational environments and activities that take place outside the school system. These settings are designed to provide learning opportunities for exploration, creativity, and personal development. Examples of out-of-school settings include youth centres, museums, libraries, cultural centres, community workshops, and after-school programs. This report followed a thematic analysis guided by the historical understanding of key actors in cultural education in Germany on the federal and federal state level.

First, to document cultural initiatives at the *federal levels*, we selected those ministries and federal bodies that the historical review highlighted as connected to overseeing and supporting cultural education in Germany. In addition, we investigated the objectives of all other federal ministries in Germany to ensure to cover all entities that support arts-based and cultural strategies and initiatives. Then, we searched the official online sources of the selected ministries and federal bodies to map all initiatives documented via these channels. Across the sources, we focused on initiatives that were aimed at children and young people and selected

especially illustrative examples of federal governmental initiatives to highlight aspects of our overall findings.

Second, to capture data for cultural- and arts-based education at the *federal state level*, we reviewed the state laws at the federal level and coded those that support culture and social inclusion. This pointed us to those states with legislations that support cultural activities and/or social inclusion. This analysis identified federal states and programs as cases as illustrative examples. To identify state-level programs and initiatives, we examined the official websites of ministries affiliated with KMK. We gathered details on programs, strategies, and cultural activity support, summarizing key information for each initiative, such as target age range and cultural focus. While our search was not exhaustive, it was extensive and aimed to cover a broad range of cultural and arts-based educational programs across the different federal states.

We did not focus on initiatives within the private sector, as our primary aim was to highlight public programs and government-supported efforts. This approach captured diverse examples that reflect the varying emphasis on cultural education and social inclusion throughout Germany. *Local authority initiatives* also share responsibility over the cultural educational offers provided in Germany. Due to the very large number of local governments and municipalities within Germany, it was not possible to guarantee a comprehensive overview of the programs, policies, and initiatives provided by local governments. Thus, local authority initiatives for fostering cultural education are not reported on.

Further, we mapped cultural and arts-based education in public schools by gathering data from the laws and curricula of all 16 German federal states. This information, specific to public schools, was accessed through the KMK website (KMK, 2024). Berlin and Brandenburg share one curriculum, which means the total number of curricula we analysed was 15. To analyse the data, we reviewed the school subjects related to cultural forms based on the UNESCO framework. Then, we reviewed each federal state's school regulations (i.e., tables of compulsory and elective hours) in relation to the school forms associated with the focal age range of the CLiViE project (10-13 and 15-18 years old). The results provide an overview of the distribution and prioritisation of arts education hours by state and school type. The school forms of comprehensive school (Gesamtschule) and technical/vocational school

(Berufsbildende Schule) were excluded because their trends reflect those already captured in the examination of secondary school.

To map the scale and scope of the *cultural and creative industries*, we reviewed the annual reports by the Federal Ministry for Economic Affairs and Climate Action (Bundesministerium für Wirtschaft und Klimaschutz, BMWK) from 2009 and 2022 (10 reports), which provide detailed information about the cultural and creative industries in Germany. Additionally, the annual cultural and creative industries monitoring reports served to define the role of CCIs in the economy and the power of sectors under CCIs. The BMWK website provided information about the ministry and its agencies.

The data for the *matrix* map (section 6 of the report) came from programs and activities from *Kultur Macht Stark*, Germany's largest federal funding initiative related to art-based and cultural education, and from *Makura*, a cultural web portal where federal states post cultural initiatives. We mapped initiatives for each state, except for Mecklenburg-Western Pomerania, which did not share informal cultural education initiatives on Makura. Additionally, in the effort to generate a more comprehensive review, we included cultural initiatives referenced on the official websites or in official reports of the ministries of the KMK. Our focus was on mapping out-of-school art-based programs because Germany has a particularly rich landscape of cultural education within the out-of-school education sector. Additionally, access to school-based programs was not readily available due to restricted access to schools and limited information published on school websites. The out-of-school sector offers a diverse and flexible range of opportunities as well as a wide variety of art forms and creative experiences across different time intervals, including sustained engagement over longer periods of time, reflecting Germany's dynamic cultural landscape, and fostering accessible, community-driven cultural engagement. All programs included in the matrix map were ongoing at the time of data collection. In total 232 cultural out-of-school initiatives were mapped. The categories of analysis included art and cultural forms, digital aspects, age and demographic profiles of targeted groups, spatial level, funding levels and sources, learning outcomes, impact measures of success, and pedagogy, didactic, and instructional methods. The analysis was primarily descriptive due to the exploratory nature of the report. The analysis was limited by

missing or incomplete data, as not all initiatives provided clear or detailed information for each variable.

For analysing art and cultural forms we used the UNESCO framework to characterise the cultural forms present in the mapped initiatives. To analyse the variable age, we categorised cultural education initiatives based on the German school system, which organises age groups according to approximate age ranges. In this framework, nursery education covers ages 0 to 2, followed by kindergarten for ages 3 to 5, primary school for ages 6 to 9, lower secondary school for ages 10 to 15, and upper secondary school for ages 16 to 18. Additionally, adults are considered a group ranging from ages 19 to 99. These categories are not exclusionary, since cultural initiatives often offer programming to participants across multiple age groups. Our focus on age categories was influenced by the nature of our search, which prioritized programs for young people aged 10 to 18—a critical period for personality development and social growth (Yang, 2024). Available project duration data was highly inconsistent. Some of the programs were seasonal and time specific. Alongside substantial missing data, the reporting formats strongly varied; for instance, some descriptions included only frequency, without specifying total hours or start and end dates. As a result, we prepared a summary of project duration standardised in months to provide an understanding on how long the programs were (average 2.6 months), but this data does not provide insight into the number of hours, sessions, and frequency during which the programs took place. Additionally, we classified programs into funding level categories based on the primary source of their financial support. These categories include federal funding, state funding, district or municipal funding, private funding (from foundations, corporations, or individual donors), and international funding from sources outside Germany. This classification helped to highlight the diversity of funding structures supporting cultural initiatives.

Outputs are defined as the quantitative summary of activities (CabinetOffice, 2024). More specifically, outputs refer to the units or quantities of goods or services produced by a cultural program (Maier et al., 2014). We conducted a qualitative analysis to understand the types of results that were evaluated and reported by the cultural initiatives. Outcomes are the long-term consequences of the activities and outputs (CabinetOffice, 2024). Outcomes refer to the changes or benefits that result from the program, that is, added value for stakeholders

(CabinetOffice, 2024). To assess outcomes, we mapped the programs in relation to the UNESCO's Global Citizenship Education (GCE) framework (2015), which outlines essential learning across cognitive, socio-emotional, and behavioural domains. In the **cognitive domain**, outcome 1 (i.e., cognitive 1) emphasises learners acquiring knowledge about local, national, and global issues, fostering an understanding of interconnectedness across countries and populations. Outcome 2 in cognitive domain (i.e., cognitive 2) highlights the development of skills for critical thinking and analysis. In the **socio-emotional domain**, outcome 1 (i.e., socio-emotional 1), encourages learners to experience a sense of belonging to a common humanity, underpinned by values and responsibilities aligned with human rights. Socio-emotional outcome 2 (i.e., socio-emotional 1) supports learners in developing empathy, solidarity, and respect for diversity. In the **behavioural domain**, outcome 1 (i.e., behavioural 1) emphasises responsible actions at various societal levels to promote peace and sustainability, while outcome 2 (i.e., behavioural 2) focuses on cultivating learners' motivation and commitment to taking necessary actions. The UNESCO's GCE framework provides a structured approach to evaluate the multi-dimensional impacts of cultural initiatives on learners. Impacts refer to the long-term consequences identified as a result of the initiatives, specifically those that address the contextual issues they aimed to tackle (CabinetOffice, 2024). We refer to impacts to talk about the lasting and transformative consequences that a program has on individuals, communities and society in general. Impacts consider the broader and more sustainable effects on social systems and structures (Maier et al., 2014). To assess impacts, we identified common themes within the collected information and organised the data according to emergent codes. Multiple rounds of coding were performed to ensure consistency and accuracy in theme identification. Moreover, to assess the differentiated impact of cultural literacy and art based education on diverse people we crossed the impacts with the different age groups to observe how different age group benefit differently of the mapped programs. Similarly, to determine the effect of different art forms in achieving wider social impacts we presented the data of the impacts according to the different cultural forms. Finally, we conducted a qualitative analysis of pedagogy, didactics, and instructional methods to identify common pedagogical approaches among the cultural initiatives. However, this data was not readily available.

Note on the use of Artificial Intelligence (AI)

In preparing this report, artificial intelligence (AI) was used strategically in two key areas. First, AI was used to extract and locate relevant information within documents, especially to translate German documents into English. The human-generated write ups were cross-checked with native speakers for correctness. AI was also used as a support tool in editing writing with the intention of improving the flow of the text, especially grammatical, spelling, and clarity.

3. Overview of policies and programmes on supporting out-of-school arts-based education for social inclusion and tolerance in Germany.

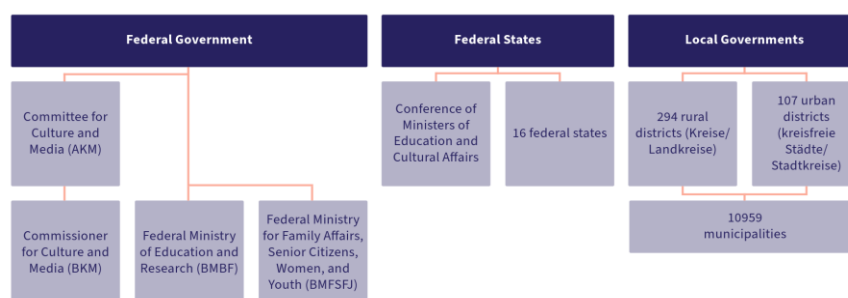
Cultural education within out-of-school settings is a priority of German public policy (Bundesministerium des Innern, 2016). Recent efforts in cultural education in Germany have increasingly emphasised the need to extend cultural educational initiatives beyond schools, recognizing the value of out-of-school learning contexts for fostering personal development and broader societal impact (BMFSFJ, 2024b; BMBF, 2023a). In fact, the overarching aim of the federal government is to promote social inclusion through participation of all people in diverse cultural spaces (Bundesregierung, 2021; BMBF, 2023b; Deutscher Bundestag, 2007). Institutions at the federal, federal state, and local levels are responsible for fostering art- and cultural education (GG. art XXX; GG. art XXVIII § 2). With some exceptions of intersectional governmental initiatives related to school, the majority of the policies we identified were related to out-of-school arts- and cultural education.

The federal republic government structure of Germany implies that different branches of government are responsible for arts- and cultural education as a means to foster social inclusion with the authority to independently decide what policies and programs to support that best match the local and regional needs (Figure 2). *At the federal level*, BKM, BMBF, and BMFSFJ are key bodies, developing overarching frameworks for arts- and cultural education. The main focus at the federal level is an increased active participation in cultural activities for

all people in Germany, especially children and young people (BMFSFJ, 2023; Bundesregierung, 2021). *Germany's 16 federal states* hold responsibilities for education and culture (GG. art XXX), resulting in variations in how cultural education policies are established and implemented. Their primary responsibilities include curriculum development and quality management, teacher training, funding cultural education programs, and fostering partnerships to enhance cultural learning in their regions (BMBF, 2024c; KMK, 2021). KMK coordinates federal state efforts across a shared agenda to achieve increased participation in culture for all (KMK, 2024). Finally, *local governments* are also involved in cultural policy (GG. art. XXVIII § 2). This grants cities and districts their own cultural responsibilities within the broader structure of public competencies. Germany includes 294 rural districts (Kreise/Landkreise) and 107 urban districts (kreisfreie Städte/Stadtkreise; Bundeswahlleiterin, 2019) and within them 10959 municipalities (Gemeinden; Destatis, 2024). Many local governments have identified ways to coordinate efforts. For example, the Deutscher Landkreistag (2024a), the umbrella organisation of the rural districts, includes a coordinated effort on cultural education through a special committee focused on culture (Landkreistag, 2024b). Further, the Deutscher Städtetag (2024a) brings together rural and urban districts to foster administrative actions and influence policy also related to cultural education, especially for culture and monument preservation (Deutscher Städtetag, 2024b). Due to the large number of local governments, this report focuses on the analysis of efforts at the federal and federal state levels.

Figure 2

Flowchart of federal government, federal state, and local governments



3.1 Federal governmental initiatives to advance social inclusion through the arts

The federal legislation does not include a specific mandate to foster culture and arts beyond the mention of artistic freedom (GG. art. V, §3) and a protection of cultural assets (GG. art. LXXII, §5a). The federal constitutional court interpreted this law to mean that the federal government is responsible for safeguarding and promoting artistic practice (Blumenreich, 2022). Thus, the federal governmental level includes programs that support cultural initiatives supported in a strong part by (1) BKM, (2) BMBF, and (3) BMFSFJ.

3.1.1 Federal Government Commissioner for Culture and Media (BKM)

A key focus of federal cultural policy is to foster social cohesion in a diverse society like Germany by ensuring that everyone can engage in cultural activities and education regardless of age, social background, or ethnicity (BKM, 2024d; Initiative kulturelle Integration, 2024). This is based on the premise that cultural education enables individuals from diverse backgrounds to connect, share experiences, and build a common understanding, thereby strengthening social bonds and fostering a sense of belonging (BKM, 2024d). The BKM promotes cultural education and intercultural openness by developing and implementing cultural and media policies, reporting directly to the German Chancellor (BKM, 2024a). The BKM is responsible for representing Germany's cultural interests, with a focus on funding national projects (BKM, 2024a). Further, the BKM provides a framework for the cultural and media sectors (BKM, 2024b) and promotes cultural offerings and board participation. Broad participation includes diversifying how cultural institutions engage with audiences, design programs, offer cultural mediation, and ensure accessibility (BKM, 2024b). To support this, the BKM has established a diversity strategy embedded in cultural policy, based on funding principles, and enhanced with additional financial incentives through targeted funding initiatives (BKM, 2024c). Overall, the BKM supports programs and policies that foster social inclusion within three areas: (1) model projects for cultural participation, (2) culture in rural areas, and (3) young peoples' media literacy.

Model projects to increase cultural participation by diversifying access to cultural offers

In 2024, the BKM funded the German Federal Cultural Foundation (Kulturstiftung des Bundes, 2023) with €37,8 million to support art and culture. The foundation operates as a civil-law foundation and is primarily focused on supporting innovative national and international programs and projects. The foundation plays an active role in the National Action Plan for Integration (Bundesregierung, 2021) by providing methodological and thematic training to cultural institutions, such as museums, theatres, and music schools, helping them to implement processes that focus on diversity and transformation. The BKM promotes model projects run through the German Federal Cultural Foundation (Kulturstiftung des Bundes, 2023). They enhance diversity among the staff, programs, and audiences of cultural organisations implemented by cultural institutions and memorial sites with the aim of ensuring inclusive participation for everyone, such as barrier-free access to cultural sites, through best practices, serving as examples to help inspire other cultural institutions nationwide to make cultural education more inclusive. The projects focus on promoting diversity in terms of staff, programs, and audiences. This strategy requires co-financing and allocated funds for staff and support activities. To date, 39 institutions have been funded, including 16 museums, 13 theatres, eight libraries, a music school, and a symphony orchestra (Kulturstiftung des Bundes, 2024). An example model project is the *360° Fund for Cultures of the New Urban Society (360° Fund)*. With a budget of €17.3 million, 360° Fund supports institutions in art, music, performing arts, literature, architecture, new media, and related fields to enhance the cultural diversity of their programs, staff, and audiences. The 360° Fund seeks to reduce structural exclusion in the cultural sector by financing diverse approaches, strategies, and methods that demonstrate institutional roles. For instance, 360° Fund integrates topics related to immigration and cultural diversity into ongoing programs to start conversations among a diverse group of people who might not otherwise engage such topics. Model projects contribute to diversifying how cultural and artistic content is presented and to promoting multiple forms of engagement with cultural content by focusing on advancing institutional capacity and identifying practices and initiatives that could foster broader participation in cultural activities beyond individual institutions.

Culture for rural areas

A fundamental objective of cultural policy is to encourage individuals of all ages, whether from urban or rural areas, with or without prior exposure to the arts, to engage with cultural offerings and develop their artistic potential (BKM, 2024d). Cultural educational contexts are charged to welcome and benefit those who do not already participate in artistic and cultural offerings, including rural areas where cultural offerings have been traditionally lower in frequency compared to urban settings. To enhance cultural education in rural areas, the BKM implemented three main programs with the aim to support and revitalise cultural offerings in rural areas: the Culture in Rural Areas Program (Kultur in ländlichen Räumen), TRAFO - Models for Culture in Transition (TRAFO - Modelle für Kultur im Wandel), and Aller.Land.

The Culture in Rural Areas program (2019-2025) is an initiative in collaboration with the Federal Ministry of Food and Agriculture (Bundesministerium für Ernährung und Landwirtschaft, BMEL) to strengthen cultural infrastructure in rural regions. It provides critical support through (a) emergency aid for cinemas, libraries, local museums, and cultural centres, (b) funding for cultural projects in municipalities with up to 20,000 residents, and (c) cultural mobile formats that bring city-based cultural offerings to people in rural areas. For instance, the Away and There project (Weg und hin), designed for students and teachers, aims to extend the reach of museums into rural areas. The project operates across various locations, including schools in Brandenburg, Berlin's Museum Island, and Haus Bastian, the centre for cultural education of the Berlin State Museums. Students receive educational material to stimulate questions and to prepare for an excursion to Berlin's Museum Island, where they explore art and cultural history through further activities. Teachers receive instructional design support to enrich their educational approach and pedagogical skills. Through such field trip experiences from rural settings to nearby urban cultural settings, the Culture in Rural Areas program fosters infrastructural connections between rural populations and urban cultural institutions. This ensures that rural communities have access to essential cultural resources and activities, therefore enriching their local cultural landscape.

The TRAFO - Models for Culture in Transition program was launched by the Federal Cultural Foundation (Kulturstiftung des Bundes, 2015-2026). With a funding commitment of €26.6

million, TRAFO supports cultural institutions, offices, and activists in responding to local social challenges and evolving their roles within their communities (Kulturstiftung des Bundes, 2021). This initiative encourages museums, theatres, music schools, and cultural centres to open their programs and spaces to broader community engagement. It also transforms cultural offices into central hubs for regional cultural activities, promoting participation and developing new support structures. The program focuses on addressing regionally relevant issues and local needs to enhance the impact of cultural institutions. The program provides financial support to co-finance efforts by state ministries, districts, and municipalities to ensure a collaborative approach to foster regional development aligned with the principle of shared responsibility (Kulturstiftung des Bundes, 2021). TRAFO plays a key role in strengthening the public perception of culture and reinforcing cultural policy structures in local communities.

The Aller.Land program (2024-2023) is a transformative initiative designed to revitalise rural areas, with limited cultural opportunities, by fostering cultural participation and strengthening democratic engagement. Through long-term, participatory cultural projects that forge new alliances between cultural institutions, local governments, and civil society. The program is an alliance between the BKM and the BMEL with a budget of up to €70 million, the program covers 96 rural regions in 13 federal states to implement a range of formats, including artistic participation formats, democracy-promoting dialogues, cultural networks, among others. To implement formats, the Federal Agency for Civic Education (Bundeszentrale für Politische Bildung, bpb) promotes citizen involvement and awareness and the Federal Ministry of the Interior and Home Affairs (Bundesministerium des Innern und für Heimat, BMI). The federal ministries, regional development agencies, and cultural institutions collaborate in the development of the local projects, underscoring the commitment to fostering engaged communities through cultural and democratic innovation. Each participating region receives support from federal funds that are co-financed by state governments, municipalities, and other local supporters, illustrating a strong intergovernmental collaboration within this program structure. Local communities in the participating regions can design and implement innovative projects that enhance cultural participation and foster democratic engagement. Highlighting locally relevant topics can strengthen community bonds and promote a shared sense of identity toward enhanced social cohesion.

All three programs are well aligned with the BKM's charge to foster inclusion in cultural life through infrastructural development (culture in rural areas program), transforming roles of existing institutions for revitalised engagement (TRAFO), and strengthening inter-governmental collaboration related to democratic engagement (Aller.Land). All three programs bring cultural experiences and infrastructure to communities that might otherwise not receive them, contributing to closing the cultural gap between urban and rural regions in strategic ways that cannot at this scale and coordinated effort be carried out by federal states and local authorities alone.

Young people's media literacy

Cultural participation also requires the creation of new cultural expressions that reflect societal issues, concerns, and the evolving values of younger generations. The BKM offers funding programs aimed at supporting (digital) media literacy and production among young people in Germany. These funding programs seek to empower young audiences to become creators and informed consumers of media content, ensuring active involvement in shaping cultural and media landscapes. An example is the long-standing support for children's film production in Germany, an initiative that began in 1979 and has been offered in collaboration with the Young German Film Board since 2005 (BKM, 2024e). This program creates the conditions for producing high-quality, artistically sophisticated children's films (BKM, 2024e). The BKM provides €500,000 in funding for the creation of feature-length films, including documentaries and animated films, and up to €30,000 for short films created as part of academic studies (BKM, 2024e). Additionally, the BKM prioritises the development of children's film scripts. Through screenplay and project development funding, grants of up to €15,000 are available for initial drafts, with further funding offered if a film producer is committed to bringing the script to life, contributing at least €10,000 to the project's financing (BKM, 2024f).

Media literacy in the digital age is another key focus of the BKM, recognizing the need for young people to critically navigate misinformation and other social media related risks, the rise of artificial intelligence, and media consumption (BKM, 2024g). A notable initiative is the fragFINN Children's Reporter project, in which youth reporters produce short videos to explain media-related topics to peers (BKM, 2024g). The current project, *how does the news work? Children's*

reporters explain journalism, teach children how the news is produced, the ethics of journalism, and the role of media in democracy (BKM, 2024g). By engaging with media content in a playful way, children learn to critically assess news sources and understand journalism's broader societal impact. Through these funding programs, the BKM ensures that young people in Germany are empowered to be both creators and critical consumers of media, shaping a future generation that values creativity, cultural participation, and responsible media engagement. Media literacy provides platforms for young people to develop an increasing understanding of how media formats are produced and how to detect traces of production in media formats created by others. Through media creation, young people are empowered to have their voices heard, encouraging diverse perspectives to be part of cultural conversations.

3.1.2 Federal Ministry of Education and Research (BMBF)

The BMBF promotes cultural education as an important factor in enhancing educational equality in Germany. The BMBF is responsible for overarching topics, such as research on the effectiveness and innovative nature of high-quality education. Additionally, the BMBF is tasked with overseeing out-of-school vocational training and continuing education (GG. art. LXXIV § 1). The BMBF (2024b.) aims to advance educational equity across Germany and acknowledges that fostering cultural participation is a responsibility that extends beyond the boundaries of the school system (Timm et al., 2020; BMBF, 2021). Thus, the BMBF increased efforts to design and implement comprehensive strategies and programs that are aimed at enhancing access to cultural out-of-school activities. To showcase the reach of the BMBF funding opportunities, we exemplify four approaches: (1) *Culture Makes You Strong* (Kultur Macht Stark, KMS), a funding initiative that focuses on providing a wide range of activities that reach disadvantaged children and young people; (2) *YouClub2030*, an initiative that supports projects for the advancement of SDGs in children and young people; (3) *Research as driver for cultural education and social inclusion*, showcasing the funding support for scientific research on cultural education and social cohesion; and (4) *Artistic competitions for cultural education and social inclusion*, showcasing the funding support for artistic competitions in various cultural forms.

Culture Makes You Strong: An exceptional example for the federal ministry's support for cultural education for all

BMBF's large-scale and long-term funding initiative 'Culture Makes You Strong' ('Kultur Macht Stark'; KMS) is an exceptional example of the German Federal Government's responsibility and commitment toward arts- and cultural education for all with an annual investment of up to €50 million. KMS promotes out-of-school cultural education for children and young people between 3 to 18 years of age in collaboration with 5 cultural initiatives and 22 partners with substantial cultural education programs and activities. KMS started in its first implementation phase from 2013 to 2017, followed by a second phase from 2018 to 2022, during which it continued to support alliance partners. Currently, in its third 4-year funding cycle (2023–2027), KMS is partnering with both existing and new initiatives and partners from previous cycles (BMBF, 2024c). KMS provides funding for cultural educational initiatives and expert partners that serve as nationwide sponsors to finance local alliances that carry out local out-of-school educational offers for young people (BMBF, 2023c). Aspiring fund recipients need to form an alliance of 2-3 stakeholders within their local communities to apply online which a jury of partners assess. The diversity of expertise and interest among the initiatives and partners ensures the rich variety of artistic and cultural forms (BMBF, 2024c). These include Cultural and Natural Heritage, Performance and Celebration, Visual Arts and Crafts, Books and Press, Audio-visual and Interactive Media, as well as Design and Creative Services. The partners select local alliances for funding based on specific criteria. The initiatives must target children and young people, with or without disabilities, aged 3 to 18, who are growing up in at least one risk situation, such as social risks (e.g., parental unemployment), financial risks (e.g., low family income or reliance on transfer payments), or education-related risks (e.g., parents with low formal qualifications). While schools can collaborate, the activities must take place outside of regular school lessons. The programs must be carried out by local alliances involving at least three partners. Additionally, the alliances must have the necessary resources to reach the target group effectively and demonstrate a strong understanding of the social context of their audience (BMBF, 2023c). The program reached all the federal states and around 99% of German districts and independent cities (BMBF, 2024d.). Most cultural projects funded by the program are concentrated in urban areas with 25,312 (54.86%) projects, while regions with a more rural profile host 11,743 (25.45%) projects, and very rural areas account for 9,081

(19.68%) projects (BMBF, 2023a). Additionally, 90% of the local cultural education alliances supported by KMS reached children and youth with limited or no access to cultural education opportunities. These children and young people often have low socio-economic backgrounds, which makes their inclusion in cultural initiatives particularly impactful. Through KMS, the BMBF bridges a gap promoting accessible cultural experiences and consolidating long-term educational offers through funding local cultural networks (BMBF, 2023a). One example of the funded projects within KMS is *Open-Air-Culture* by the Alevi Community Germany (Alevitische Gemeinde Deutschland, 2023). Open-Air-Culture promotes artistic activities for children and young people to connect with nature through workshops, summer courses, or camps. Young people can engage in art forms, such as painting, acting, music, or literature with the goal to empower participants with new experiences through direct contact with nature. KMS is an example of how to expand access for children and youth in under-resourced situations by creating opportunities for participation in art-based educational environments (BMBF, 2023a; BMBF, 2023b). The initiative enriches the personal development and educational quality of children and young people (BMBF, 2023a). By participating in the creation of cultural and artistic projects, young people reflect on their local contexts and develop a sense of interdependence and community (BMBF, 2023a). This involvement promises to contribute to social cohesion on a larger scale. KMS is an exceptionally large and far-reaching example of a participatory engagement around cultural education as partners as well as other cultural stakeholders, including young people, take on active roles to share the enacted programs.

YouClub2030: Fostering awareness of sustainable development goals through cultural education

The BMBF also supports foundations in offering out-of-school cultural activities for children and young people (BMFSFJ, 2023). For instance, in collaboration with the Foundation Education (Stiftung Bildung) and the German Commission for Education for Sustainable Development (Bildung für Nachhaltige Entwicklung; BNE), the BMBF has supported the initiative YouClub2030 since 2022. YouClub2030 encourages projects led by children and youth outside-of-school that focus on raising awareness of Sustainable Development Goals by the United Nations (SDGs by UN). Over the course of two years, the initiative funded 21 projects with €6,000 per project and reached several thousand children and young people (Stiftung Bildung,

2024). Within the framework of this initiative, the Foundation Education hosts regular networking events that bring together children, young adults, and educators from youth and child-focused institutions. These networking events offer a variety of workshops, including topics like upcycling, recycling, and ways to promote democracy and participation. YouClub2030 equips children and young people with the skills and awareness needed to contribute meaningfully to society, while encouraging active participation in cultural, social, and environmental domains. Empowering young people to lead sustainable projects provides creative learning opportunities related to cultural and environmental issues. This approach promises to foster a differentiated understanding of their role in addressing global challenges and contributing to their communities.

Research as driver for cultural education and social inclusion

The BMBF views research as a crucial driver of innovation and a key component in ensuring the quality and innovation in education (BMBF, 2024; Timm et al., 2020). Within the framework of the Empirical Educational Research program (Rahmenprogramm für Empirische Bildungsforschung), the BMBF has focused its efforts on supporting research in three key areas of cultural education: digitalization, rural areas, and transfer knowledge (BMBF, 2024f). An example is the meta-project "DiKuBi-Meta" at Friedrich-Alexander University Erlangen-Nuremberg (2017-2022), which coordinated and supported research on digitization in cultural education, synthesising findings from twenty-five participating universities and research institutions into three consolidated publications (Chris et. al, 2021; Jörissen et. al, 2023; Kröner et al., 2021). This project demonstrated how research helps to align cultural educational strategies with the digital transformation of society, ensuring that young people are equipped to navigate and shape the digital future. This alignment was made possible through innovation on digital educational design that supports the implementation of effective strategies to increase access to educational and participation services. Additionally, initiatives such as the Network Research Cultural Education, founded in 2012, led by the Institute for Cultural Policy, brought together stakeholders in cultural education research, promoted knowledge sharing, and provided support for doctoral studies and research initiatives (Network Research Cultural Education, 2017). Facilitating the dissemination of research findings and making them accessible to educators, policymakers, and the public contributes to ongoing discussions

about social concerns. The connection between academic discourse and real-world challenges helps to integrate cultural education into larger social debates.

Artistic competitions for cultural education and social inclusion

Another key area of action by the BMBF is the organisation of artistic nation-wide competitions to promote young people in arts and culture. Every two years, the BMBF sponsors competitions that cover a wide range of cultural forms, including literature, music, dancing, theatre, and films (BMBF, 2021). These fosters learning experiences that extend beyond the traditional curriculum and give prominence to young people in different artistic fields and opportunities for young people to develop ideas, increase their curiosity, and challenge themselves (BMBF, 2021). For instance, in the field of music, the competition National Youth Composes (Kompositorische Talentschmiede; BMBF, 2021) encourages young individuals aged 12 to 22 to create their own musicals. This competition can have a substantial influence on the careers of composers, with past winners having achieved industry recognition (BMBF, 2021). The winners are awarded a scholarship to participate in a composition workshop at Weikersheim Castle, a renowned centre for nurturing composition talent for more than 30 years. Another key aspect of the Weikersheim experience is that the winning compositions in the different categories are rehearsed, professionally recorded, and performed in concert by musicians who also received honours at the German Music Competition in the same year (BMBF, 2021). Other competitions cover composition of songs at the intersections of different music genres (ages 11-21), poetry competitions with an opportunity to perform at a nation-wide poetry festival (ages 10-20), literary collaborative creations (ages 11-21), theatre and dance competitions for groups to perform on a large stage (ages not specified), filmmaking for international participants across a range of genre, including animation, documentary, and fiction film (ages 7-27; BMBF, 2021). The national artistic competitions provide a platform to recognize and foster cultural education, regardless of background. The competitions make it possible for children and young people to experience artistic creation as a collaborative process, fostering a sense of community and shared purpose. Participants gain exposure to artistic contexts and build confidence in various art forms that can open doors for their future engagement in the arts, helping them build lasting connections and opportunities within the artistic community.

3.1.3 Federal Ministry for Family Affairs, Senior Citizens, Women, and Youth (BMFSFJ)

The BMFSFJ's cultural programs and implementations aim to ensure access to physical and cultural activities and to guarantee the rights of all children and young people to grow up in healthy environments that support their development (BMFSFJ, 2024a; United Nations, 1966; BMI, 2016). The ministry's vision for promoting cultural education is grounded in the International Covenant on Economic, Social and Cultural Rights (United Nations, 1966), which establishes the responsibility of states to foster the social and cultural development of all people. The BMFSFJ launched the "National Action Plan: New Opportunities for Children in Germany" in 2023, which aims to promote cultural integration and equal opportunities for children throughout Germany by coordinating efforts at the federal, state and local levels (BMFSFJ, 2023). Within the plan, the federal government sets an overarching framework for social inclusion, while state authorities tailor programs to regional needs and local authorities implement these initiatives in communities, ensuring access to cultural and educational opportunities for children, especially those from marginalised backgrounds (BMFSFJ, 2023). Overall, the BMFSFJ funds nation-wide cultural programs, including the (1) *Future Package for Physical Activity, Culture and Health* (Zukunftspaket für Bewegung, Kultur und Gesundheit, 2024b) fostering at risk youths' leadership skills, (2) *the Federal Association for Cultural Child and Youth Education* (Bundesvereinigung Kulturelle Kinder- und Jugendbildung; BKJ, 2024) initiating large-scale consortial and network efforts, and *Sport Digital: More Exercise in the Neighborhood* (Miteinander im Quartier, 2024), focused on sports in under-resourced areas.

Future Package for Physical Activity, Culture and Health

The Future Package for Physical Activity, Culture and Health (BMFSFJ, 2024a) is a collaborative between the BMFSFJ, the Society for Social Business Consulting (Gesellschaft für soziale Unternehmensberatung, GSUB), and the Social Pedagogical Institute Berlin (Stiftung SPI: Social Stiftung Sozialpädagogisches Institut Berlin, the SPI Foundation). The German Children and Youth Foundation (Deutsche Kinder- und Jugendstiftung, DKJS) participates, ensuring that youth-friendly communication and support are integral parts of the program (BMFSFJ, 2024a). This initiative aims to enable children and young people up to 26 years old in at-risk situations

to take the lead in creating projects that address societal issues that affect them in the context of exercise, culture, and health (BMFSFJ, 2024b). Children and young people receive guidance in developing their project ideas and to submit a proposal to apply for further support (BMFSFJ, 2024b). Youth's participation in leading initiatives is considered to enhance self-efficacy and skills (BMFSFJ, 2024b). The *Future Package* exemplifies a program that provides space for agency, where children and young people can explore their interests, experience new cultural and recreational activities, and take on leadership roles in social issues. This active involvement helps shape their participation as engaged members of society's contribution to social cohesion.

Federal Association for Cultural Child and Youth Education

The BMFSFJ supports the BKJ (BKJ, 2024), an umbrella organisation focused on promoting cultural education for young people up to 18 years of age. The BKJ brings together over 50 professional and state organisations that offer programs in several cultural forms, including arts, media, music, and theatre. BKJ's mission is to ensure cultural participation, self-expression, and fair educational opportunities for all youth (BKJ, 2024a). *Mach Ma Mit!* (Let's participate) is an initiative of the BKJ with members from theatres, museums, youth art and music schools, libraries, and cultural and media centres and includes a cultural map, which lists local cultural activities for children, young people and families throughout Germany (Mach Ma Mit, 2024). In 2024 the project was funded with €7 million (Mach Ma Mit, 2024). Another example initiative by the BKJ is the MIXED-UP competition, which celebrates innovative cultural education projects for children and young people across school and out-of-school institutions up to 18 years old (BKJ, 2024b). The competition emphasises the role of art, music, theatre, games, movement, and media in fostering youth-friendly environments that support healthy and creative growth through MIXED-UP Prizes and MIXED-UP Kick-Off Funding (BKJ, 2024a). The MIXED-UP Prizes honour three completed or ongoing cooperation projects between schools, daycare centres, or all-day providers, and actors in cultural education. MIXED-UP Kick-Off Funding offers financial support for new ideas aimed at establishing educational cooperation between schools, all-day providers, or daycare centres, and cultural education partners who have not yet formed such partnerships. Promoting working connections between cultural organisations and educational institutions is aimed to create new spaces of access for children

and young people in cultural participation scenarios (BKJ, 2024b), breaking down barriers to inclusion, allowing children from different socioeconomic backgrounds to get involved in spaces where they can connect with the arts in various ways. Further, supporting these networks of collaboration between culture and education also creates links between children, young people, and their communities, where they share experiences and broaden their horizons, enriching their way of thinking, promoting empathy, and strengthening bonds within communities.

Sport Digital: More Exercise in the Neighbourhood

The *Sport Digital* program is aimed at promoting physical activity in under-resourced neighbourhoods across Germany for youths and young adults (Miteinander im Quartier, 2024). The initiative is funded with €2.77 million and runs until the end of 2024 in collaboration between the Federal Ministry for Housing, Urban Development and Building (Bundesministerium für Wohnen, Stadtentwicklung und Bauwesen, BMWSB), BMFSFJ, and ALBA BERLIN Basketball Team e.V. (Miteinander im Quartier, 2024). The program is rooted in the successful experience of ALBA BERLIN in the Gropiusstadt district (Berlin), where the basketball team collaborated with local partners to create accessible sports opportunities for children and youth, many of whom lacked the means to participate in regular physical activities (Miteinander im Quartier, 2024). The core of the program is a hybrid approach, combining digital sports sessions with practical, on-the-ground activities (Miteinander im Quartier, 2024). By blending digital content with local involvement, the program ensures that children and youth in nearly 1,000 neighbourhoods across Germany could engage in sports (Miteinander im Quartier, 2024). For instance, decentralised training is offered for multiple local sports educators and trainers so they can facilitate physical activities in their communities (Miteinander im Quartier, 2024). Moreover, workshops are organised to promote participation, encouraging community members to come together for exercise and fostering a sense of social cohesion through physical activity (Miteinander im Quartier, 2024). The program is designed to tackle a primary barrier to physical activity for children from disadvantaged backgrounds with limited access to affordable, low-threshold sports opportunities, strengthening community ties and removing language barriers to include non-German speakers (Miteinander im Quartier, 2024).

3.2 Federal state-level initiatives to advance social inclusion through the arts

Although the federal ministries participate in the development of art and culture, the primary responsibility for cultural education lies with the 16 federal states and local authorities. The federal states and local authorities have sovereignty to regulate all local matters within their jurisdiction and within the limits of the law (GG, art. XXX). Furthermore, the federal states have financial autonomy, enabling them to utilise public resources and implement their own programs. This decentralised structure implies that public policies related to culture and cultural education are tailored to the specific needs and contexts of each state and municipality (BKM, 2024a). This structure allows for significant flexibility in the implementation of programs, as local governments can autonomously define their priorities and effectively address regional cultural challenges. Federal states can strategically allocate resources based on their needs, fostering innovation in individual regions. At the same time, the federal organisation also requires coordination among authorities to ensure that state and municipal plans align with national objectives while maintaining regional autonomy (Bundesrat, 2024).

3.2.1 State laws at federal level supporting culture

At the federal state-level, specific constitutional articles promote arts and cultural activities, also at the intersection of social inclusion (see Table 1). Overall, all but one federal state mentions the promotion and/or protection of arts and culture in their constitutions. Hamburg is the outlier that does not mention arts and culture in its legislation. Variation in the approach is noticeable within the federal state legislations that mention protecting and/or promoting arts and culture. For instance, Bavaria directly states that it considers itself a cultural state, while Brandenburg and Bremen do not mention the state's role in arts and culture directly. Additionally, 69% of federal states (n=11) highlight inter-governmental relationships related to the protection and promotion of arts and culture by stating shared responsibilities with municipalities (56%; n=9) and districts (13%, n=2). Further, 63% of federal states (n=10) state that art and teaching shall be made freely available. Moreover, 44% of the federal state legislations (n=7) also emphasise arts and culture in social inclusion of minority groups. Of these, 19% (n=3) document their commitment toward art and culture for all cultures and 31% (n=5) highlight minority groups in general. Among the federal states that mention minority

groups, 3 federal states highlight groups that cultural promotion and protection should be pointed toward. For instance, Brandenburg's legislation states that it shall promote Jewish life and culture and the rights of Sorbian/Wendish people.

Table 1.

Federal states' constitutional mandates related to arts, culture, and social inclusion

FEDERAL STATE	Constitutional mandates: Arts and culture	Constitutional mandates: social inclusion connected to arts and culture	Sources
Baden-Württemberg	The state shall promote cultural life and sports (Art.3,§c).	None.	Baden-Württemberg. Const. art.3, §c
Bavaria	- Bavaria is a cultural state and shall protect cultural traditions (Art. 3). - Municipalities should promote local culture (Art. 83). - Arts and its teaching shall be free (Art.108). - Arts, cultural life, and sports must be furthered by the state and the municipalities by providing resources for supporting creative artists, scholars, and writers (Art. 140).	None.	Bavaria. Const. art. 3; art. 83; art. 108; art. 140
Berlin	- Cultural life is protected and promoted (Art. 20). - Arts and its teaching is free (Art. 21).	None.	Berlin. Const. art. 20; art. 21

Brandenburg	Art and its teaching is free and requires public support, particularly for artists. Cultural life shall be publicly supported by the municipalities and municipal associations (Art. 34).	- Promotes Jewish life and culture (Art. 7, §a). - Protect the rights of Sorbian/Wendish people (Art. 25). - Principles of education include coexistence of cultures (Art. 28).	Brandenburg. Const. art. 7, §a; art. 25; art. 28; art. 34
Bremen	- Arts and its teaching is free (Art.11, §1). - Cultural life shall be promoted (Art.11, §3).	Equal opportunities for cultural development (Art.2,§1).	Bremen. Const. art. 2,§1; art. 11, §1, §3
Hamburg	None.	None.	Hamburg. Const.
Hesse	- Artistic work shall be disseminated (Art.10). - It is an objective of the state to protect and promote culture through the state, municipalities, and municipal associations (Art. 26, §e).	None.	Hesse. Const. art. 10; art. 26, §e
Mecklenburg-Western Pomerania	- Art and its teaching is free (Art. 7). - State, municipalities, and districts shall protect culture (Art. 16).	The state protects the cultural independence of ethnic and national minorities (Art. 18).	Mecklenburg-Western Pomerania. Const. art. 7; art. 16
Lower Saxony	State, municipalities, and districts shall protect and promote culture (Art. 6).	None.	Lower Saxony. Const. art. 6

North Rhine-Westphalia	Culture and arts shall be promoted by the state and municipalities (Art. 18, §1).	None.	North Rhine-Westphalia. Const. art. 18, §1
Rhineland-Palatinate	- Art and its teaching is free (Art. 9,§1). - Art and culture shall be supported by the state to promote its community (Art. 40, §1).	None.	Rhineland-Palatinate. Const. art. 9, §1; art. 40, §1
Saarland	- Art and its teaching its free (Art. 5). - Cultural creation shall be supported by the state (Art. 34).	None.	Sarrland. Const. art. 5; art. 34
Saxony	- The state is committed to protect culture (Art.1). - The state shall promote culture (Art. 11,§1). - Art and its teaching is free (Art. 21).	- The state guarantee and protect the right of national and ethnic minorities and their culture (Art.5;§2) - The state protects and guarantees the identity of citizens of sorbian ethnic origin (Art. 6., §1) - The state shall promote culture in all its diversity for the entire population (Art. 11, §2)	Saxony. Const. art. 1; art. 5, §2; art.6, §1; art.11, §1, §2; art. 21
Saxony-Anhalt	- Art and its teaching is free (Art. 10,§3). - Art and culture are promoted by the state and the municipalities (Art. 36, §1)	- States and municipalities should promote the cultural activities of all citizens within the scope of their financial possibilities (Art. 36,§3) - Cultural independence of ethnic minorities shall be protected by the state and the municipalities (Art.	Saxony-Anhalt. Const. art. 10, §3; art. 36, §1, §3; art.37, §1

Schleswig-Holstein	• The state protects and promotes art. (Art. 13, §1). • The promotion of culture, including education is the responsibility of the state, the municipalities, and municipal associations (Art. 13, §3).	• Cultural independence of national minorities and ethnic groups shall be protected by the state, municipalities, and association of municipalities. The Danish national minority, German Sinti and Roma, and Frisian ethnic groups are entitled to protection and support (Art. 6, §2).	Schleswig-Holstein. Const. art. 6, §2; art. 13, §1, §3
Thuringia	• Art and its teaching is free (Art. 27, §1). • Culture and arts shall be protected and promoted by the state and its local authorities (Art. 30, §1).	• The task of education is to promote peacefulness in the coexistence of cultures (Art.22, §1)	Thuringia. Const. art. 22, §1; art. 27, §1, art. 30, §1

3.2.2 Programs offered by federal states to promote and protect arts and culture

State programs that show how art and teaching shall be made freely available

The federal state of Bavaria, which considers itself a cultural state as anchored in state's constitution, allocated €965 million in 2023 for culture, including infrastructure, school, and out-of-school investments (Bayerisches Staatsministerium für Wissenschaft und Kunst [BSWK], 2023). Most of the investments are reserved for school and infrastructure (Freistaat Bayern, 2024). Overall, Bavaria aims to fund artists, cultural associations, local municipalities, and non-governmental organisations working in different cultural fields. One example of out-of-school funding opportunities is the Cultural Fund, Art Division (Kulturfonds, Bereich Kunst), which funds start-up programs from €10,000 up to €1,000,000. It primarily offers grants or low-interest loans for projects of supra-local or supra-regional significance, rather than local

initiatives or ongoing operational costs (Bayerisches Staatsministerium für Wissenschaft und Kunst [BSWK], 2023). The program focuses on promoting cultural development through one-time project funding, including start-up support for recurring events. Another example is the State Coordination Office for Music (Bayerische Landeskoordinierungsstelle Musik, BLKM) which collects, mediates, and implements music education projects and training opportunities. It supports new initiatives for broad-based musical education and networks daycare centres, schools, clubs, senior citizen projects and music education institutions (BLKM, 2024). Moreover, The Museum Education Centre (Museumspädagogisches Zentrum München, MPZ) is an institution in Bavaria that develops and implements museum and city tours, workshop programs, training courses and leisure events. It acts as an agency for mediation in museums, advises museums on didactic questions, and publishes publications on museums and museum education (München, das offizielle Stadtportal, 2024).

Hamburg, a federal state without constitutional commitments to cultural education and social inclusion, also supports a wide range of opportunities for culture. The Authority for Culture and Media (Behörde für Kultur und Medien) supports cultural education through the Cultural promotion (Kulturförderung) initiative with more than €2.5 million in funds. As an overview, Visual Arts (Bildende Kunst) funded €300,000 in 2024, Film Culture and Film Economics (Filmkultur und Filmwirtschaft) awarded €100,000, Music city fund (Musik und Elbphilharmonie) funded €600,000, Theater, dance, performance (Theater, Tanz, Performance) funded €1,391,500, Elbkulturfonds fund awarded €500,000 to projects (Behörde für Kultur und Medien, 2024a). Additionally, Hamburg allocates €2,5 million to modernise culture promoting institutions per year (BKM, 2024a). Overall, the state of Hamburg seeks to allocate funds and supports cultural funds, even though there is no legislation that makes it compulsory. Although the funds made available in Hamburg are lower compared to those in Bavaria, the size of the city-based federal state is much smaller compared to that of the federal state of Bavaria.

State programs that show intergovernmental relationships

State programs within Germany cooperate with rural areas and municipalities. For example, the federal state of Brandenburg's Ministry of Science, Research and Culture (Ministerium für Wissenschaft, Forschung und Kultur; MWFK) started the Regional Cultural Anchor Points in Rural Areas (Regionaler Kultureller Ankerpunkte im ländlichen Raum). This is a funding program to strengthen cultural life in the rural areas of Brandenburg by consolidating the structures of existing cultural anchor points to ensure their long-term sustainability (Ministerium für Wissenschaft, Forschung und Kultur, 2024). The program aims to transform these anchor points into vibrant cultural centres that reinforce regional identity and increase their influence beyond the local level by showing the unique cultural strengths of each region and develop a diverse and high-quality cultural offering that draws attention from outside the region (Ministerium für Wissenschaft, Forschung und Kultur, 2024). To do this, the program funds up to €110,000, and it may cover up to 75% of the project costs. So far, 16 different projects have been supported since 2021 (Ministerium für Wissenschaft, Forschung und Kultur, 2024). Also, the state of Hesse seeks to support and disseminate art and culture as part of its constitutional mandate, which includes integration of municipalities and rural areas. One example of how Hessen does this is the LandKulturPerlen – Cultural Education in Rural Areas (LandKulturPerlen – Kulturelle Bildung in ländlichen Räumen, 2024) which targets individuals and organisations involved in cultural education (e.g., cultural workers, clubs, adult education centres, family centres, and regional developers; LandKulturPerlen – Kulturelle Bildung in ländlichen Räumen, 2024). The program fosters performance and celebration, visual arts and crafts, books and press, audio-visual and interactive media, and design and creative services. The program funds from 1,000 to 2,000 per project, and in 2023 funded 14 projects (Bund Länder Demografieportal, 2024). In addition to boosting visibility and fostering connections, LandKulturPerlen offers tailored consulting and training based on participant needs (LandKulturPerlen – Kulturelle Bildung in ländlichen Räumen, 2024). The program takes regional differences into account, offering personalised consulting that addresses local needs (LandKulturPerlen – Kulturelle Bildung in ländlichen Räumen, 2024). For example, cultural actors can apply for micro-project funding, a grant designed to make projects possible that might otherwise not occur. LandKulturPerlen expands cultural offerings in rural regions and

helps to professionalise cultural education by providing financial resources and training opportunities.

State programs on arts and culture in support of social inclusion

State programs also support social inclusion as a way to promote social cohesion and diversity within the states, while also providing a space for representation of underrepresented populations. Two approaches from Hamburg and Berlin show how social inclusion is an important and necessary aspect of cultural education. First, *Hamburg's* Authority for Culture and Media (Behörde für Kultur und Medien) supports the funding of cultural programs that target underrepresented populations through the *Cultural Funding for Inclusive Projects* (Kulturförderung Förderung Inklusiver Projekte) that support artists with disabilities (Behörde für Kultur und Medien, 2022). Funding depends on the budget of the authority and is distributed across the selected programs. For the funding period of 2024, which covered performance and celebration, visual arts and crafts, and audio-visual and interactive media cultural forms were awarded a total of €130,620 (Behörde für Kultur und Medien, 2024b). The initiative prioritises projects that reflect on inclusion, support networking, and develop inclusive programs within cultural institutions. By funding a variety of projects and ensuring transparency through a rigorous evaluation process, the initiative seeks to make Hamburg's cultural scene more accessible and representative of all its citizens (Behörde für Kultur und Medien, 2024b). Second, *Berlin* also supports social inclusion through cultural programs that seek to involve different sectors of their population. One example of this is the *Berlin Project Fund for Cultural Education*, which targets children, youth, and young adults up to 27 years old. Committed to fostering a more inclusive and equitable landscape, strategic investments in a wide range of cultural projects and forms is facilitated through this program (i.e., cultural and natural, performance and celebration, visual arts and crafts, books and press, and design and creative services). The Berlin Project Fund for Cultural Education provides targeted support to artists and cultural institutions, specifically those who work with underrepresented populations, to uplift their contributions to Berlin's culture. To achieve this, the project allocates €2,930,000 a year (Stiftung für Kulturelle Weiterbildung und Kulturberatung [SKWK], 2024a). Some of the

programs funded during the 2024 funding cycle include: (a) Power Transformers (Kraftwandler*innen), which aimed to represent the voices of people of colour through dance, (b) Blockpark 447 project, which offers a space for the young people in the Berlin Buckow area to connect, do sports together and make art and offer classes in Afro Fusion Dance, Box, and Parkour with acrobatics, or (c) the BO*DY project, a feminist dance collective that aims to critically analyse body image and its role in society (SKWK, 2024b).

4. Overview of arts-based education in school contexts

In Germany, arts-based and cultural education in schools is overseen by the respective state ministries of culture (KMK, 2024). The primary responsibility for education lies with the individual federal states, each of which has its own Ministry of Education or equivalent authority that manages education policy and legislation within its jurisdiction. These state-level bodies make key educational decisions, including those related to curriculum design, teacher qualification standards, and school organisation. Due to this federalized structure, educational policies and practices can vary from one state to another, resulting in a degree of regional diversity within Germany's education system. To ensure comparability and mobility through mandated general university entrance qualification (i.e., Abitur) across all federal states, the KMK developed uniform framework conditions for the federal states in the subjects of languages and STEM across grades and subjects (KMK, 2021). The KMK also published recommendations and reports on arts-based and cultural education related subjects, including music, visual arts, theatre and sports (KMK & BMBF, 2012). The KMK recommendations on cultural education for children and young people stress the necessity of providing space for the development of cultural perceptions and strategies, as cultural education fosters diverse modes of expression beyond language through the interplay of reception, reflection, and production (KMK & BMBF, 2012). KMK acknowledges that schools have a central role in providing access to cultural opportunities for all students, through school subjects and through collaboration with partners outside the school to provide students with diverse cultural experiences (KMK, 2007). To achieve this, arts education is integrated across various disciplines and supported by institutional networks, including cultural institutions and youth services (KMK, 2007).

In the German school system (Figure 3), education is structured into several levels. The first stage is primary school, which includes grades 1 through 4. After completing primary school, students move on to secondary education, covering grades 5 through 10. At this stage, students enrol in one of three types of secondary schools, depending on their academic performance and career aspirations: 1) Secondary General School (Hauptschule), 2) Secondary School (Realschule), or 3) Academic Secondary School (Gymnasium). The Secondary General School focuses on practical skills and prepares students for vocational training or certain trades. Secondary School offers a comprehensive education, providing opportunities for both vocational training and further academic study. The Academic Secondary School is designed for students who plan to pursue higher education, preparing them for the *Abitur*, which serves as the university entrance qualification in Germany. The Academic Secondary School typically extends beyond grade 10, continuing through grades 11 and 12, or in some states, up to grade 13. At this advanced stage (grade 11 through 13), the curriculum shifts to a course-based structure, where students select specific subjects to focus on, rather than following a general class-based curriculum. This transition occurs around grade 10 or 11, depending on the regulations of the specific federal state.

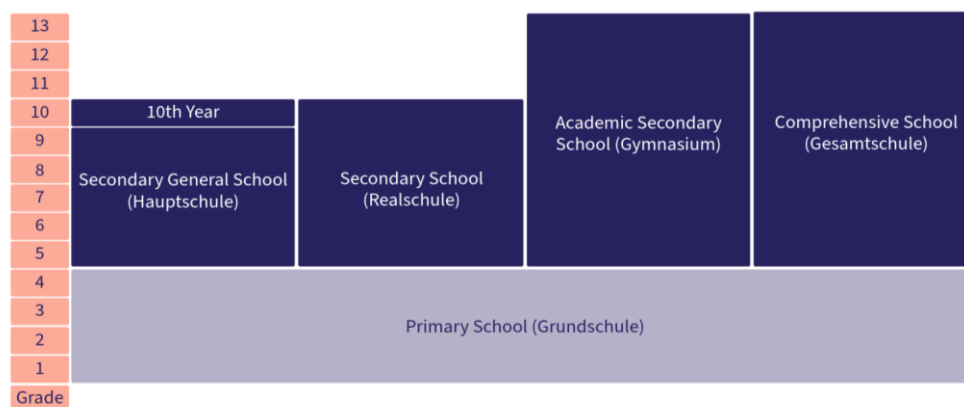
The education system in academic secondary schools is more standardised than other types of secondary schools across the states due to the need to meet national university entrance requirements (*Abitur*). This standardisation ensures that students across Germany are equally prepared for higher education and can study at universities in any state. However, other lower secondary schools vary in their school structures, with options ranging from two to six different school types within a state. While secondary general school and secondary general school are common, many federal states offer additional variations, such as *Duale Oberstufe*, which provide more tailored pathways based on regional priorities and student needs. In this diverse educational landscape, Comprehensive Schools (*Gesamtschule*) offer an integrated approach that combines elements from the Secondary General School, Secondary School, and Academic Secondary School. This allows students to select different educational paths based on their progress and individual abilities, promoting a more personalised learning experience. Moreover, Technical and Vocational Schools provide secondary education with a strong vocational orientation. These schools focus on preparing students for specific careers while also leading to qualifications that allow for entrance into universities or universities of applied

sciences. This decentralised structure allows each federal state to define unique educational characteristics, leading to variations in the practical orientation of secondary schools. Consequently, some states have established schools that differ from the main types but still award qualifications equivalent to traditional secondary school degrees.

Furthermore, the emphasis on cultural subjects, such as music and visual arts, also varies by state. For instance, Bavaria emphasises classical music and visual arts, requiring 1.5-hour weekly lessons in these subjects for students at the academic secondary school level, with theatre offered as an elective from grade 7. In contrast, Hamburg requires theatre as a compulsory subject beginning in grades 5 and 6, dedicating two hours per week to theatre, music, and visual arts.

Figure 3

Germany's primary and secondary school system



4.1 Arts-based education in secondary school

In Germany, music, visual arts, and sports are compulsory subjects at the academic secondary school (Gymnasium), secondary general school (Hauptschule), and secondary school (Realschule) levels for grades 5 to 10. However, the amount of instructional time allocated per subject varies for some subjects across federal states.

Sports education is consistently structured across federal states in lower secondary schools. Students in grades 5 through 10 typically receive between 2 to 3 hours of sports per week. For example, Bavaria and Hamburg provide 2 hours, while Berlin, Brandenburg, Bremen, and Thuringia offer 3 hours each week. Meanwhile, music and visual arts are often closely linked and play an important role in cultural education at these levels. Federal states generally allocate between 1 and 4 hours per week for cultural education in their school regulations. However, it is up to each school to decide whether this time is spread throughout the week or organized in an epochal teaching format, where subjects such as visual arts and music are taught intensively in shorter, focused periods throughout the school year.

To understand the landscape of arts education within Germany's diverse educational system, we reviewed state-specific laws and curricula for academic secondary schools (Gymnasium), as well as for secondary schools (Realschule) and general secondary schools (Hauptschule). Our analysis focused on the time allocated to arts education. The results are organised in two sections: 1) Data from academic secondary schools and 2) findings from secondary and general secondary schools, as well as other schools offering equivalent qualifications. This division reflects key structural and curricular distinctions. Academic secondary schools typically span grades 5 to 13—sometimes 5 to 12 depending on the state—, and emphasise preparing students for higher education, with a curriculum oriented toward academic rigour across a broad range of subjects. In contrast, secondary and general secondary schools usually span grades 5 to 10 and place a stronger emphasis on practical and vocational skills, preparing students for careers, apprenticeships, or specialised training. This more vocationally oriented focus makes Realschule and Hauptschule curricula comparable to each other, as both types of schools aim to balance foundational academic knowledge with practical, job-oriented skills.

To determine the time allocated to arts education in each type of school, we combined all subjects related to music and visual arts, as these are mandatory components of the curriculum. We also included theatre when offered. By grouping these subjects, we could estimate the average total weekly hours dedicated to cultural education throughout secondary education. This approach made it possible to compare the overall emphasis on arts education

across different school types and provided insights into how cultural education is prioritised within each educational framework.

4.1.1 Art-based education in German academic schools

There are notable variations across federal states, reflecting different regional priorities (see Table 2). For instance, in Bavaria, Hamburg, Saxony, and Schleswig Holstein has a fixed quota allocated for the artistic field. This is influenced by the requirements for the grades in upper secondary level in German academic schools (Gymnasium). In Hamburg, Saxony, and Schleswig-Holstein, the university entrance requirements (Abitur) do not permit students to take subjects in the artistic field as advanced subjects with increased weekly teaching time. Consequently, students in these states lack opportunities to concentrate on music, visual arts, or theatre as a focus during their upper secondary education. By contrast, within Bavaria's students choose between music and visual arts, receiving 2 hours of instruction per week in their selected subject.

Table 2.

Weekly quota of formal cultural education in the artistic field (Music, Visual Arts, and in some cases Theater) in German academic schools (Gymnasium), grade 5-12 or 5-13.

State	Grade levels	Average of min. hours/week	Average of max. hours/week
Baden-Württemberg	5–13	2.6	3.6
Bavaria	5–13	2.3	2.3
Berlin & Brandenburg ¹	5–13	3.1	3.5
Bremen ¹	5–12	2	2.7
Hamburg ¹	5–12	2.5	2.5

Hesse	5–13	2	2.3
Mecklenburg-Western Pomerania¹	5–12	2	2.7
Lower Saxony	5–13	2.5	3.3
North Rhine-Westphalia	5–13	2.5	3.3
Rhineland-Palatinate	5–13	3.2	3.8
Saarland	5–13	3.2	3.8
Saxony	5–12	2.2	2.2
Saxony-Anhalt	5–12	2.5	2.7
Schleswig-Holstein¹	5–12	3	3
Thuringia	5–12	2.2	3.2

¹including Theatre

The differences in the allocation of hours for cultural education across federal states are noteworthy. The average minimum hours dedicated to cultural education range from 2 hours in Bremen and Mecklenburg-Western Pomerania to 3.2 hours in Rhineland-Palatinate and Saarland, while the average maximum hours allocated vary from 2.7 hours in Bremen and Mecklenburg-Western Pomerania to 3.8 hours in Rhineland-Palatinate and Saarland. These findings suggest that some states place a stronger emphasis on formal cultural education as an integral part of the general education curriculum in Academic Secondary Schools.

4.1.2 Art-based education in other school types

Table 3.

Weekly quota of formal cultural education in the artistic fields (Music, Visual Arts, and in some cases Theatre or named courses) in secondary schools (grade 5 to 10)

State	School type	Grade levels	Average of min. hours/week	Average of min. hours/week
Baden- Württemberg	Sec. School (Realschule)	5 - 10	3.3	3.3
	Sec. General School (Hauptschule)	5 - 10	3.3	3.3
Bavaria	Sec. School	5 - 10	1.3	2.6
	Sec. General School	5 - 10	1.3	2.6
Berlin & Brandenburg	Sec. Community School (Gemeinschaftsschule)	5 -10	2.6	2.6
Bremen	High School (Oberschule)	5 -10	2	2
Hamburg	District Sec. School (Stadtteilschule)	5 - 10	3	3
	District Sec. School	5 - 13	2.6	2.6

Hesse	Sec. School (Realschule)	5 - 10	2	2
	Sec. General School (Hauptschule)	5 - 10	2	2
Mecklenburg- Western Pomerania	Sec. Regional School (Regionale Schule)	5 - 10	2.3	2.3
Lower Saxony	Sec. School (Realschule) ¹	5 - 10	2.1	2.1
	Sec. General School (Hauptschule) ¹	5 - 10	1.8	1.8
	High School ¹	5 - 10	2	2
North Rhine- Westphalia	Sec. School (Realschule) ²	5 - 10	2.6	2.6
	Sec. General School (Hauptschule) ²	5 - 10	2.6	2.6
Rhineland- Palatinate	Sec. School (Realschule)	5 - 10	3.1	3.1
	Sec. General School (Hauptschule) ³	5 - 10	2.3	2.3
	Sec. Regional School (Regionale Schule)	5 - 10	2.6	2.6
	Dual Sec. School (Duale Oberschule)	5 - 10	2.8	2.8
Saarland	Sec. Community School	5 - 10	2.6	2.6
Saxony	High School	5 - 10	2.6	2.6

Saxony-Anhalt	Sec. Community School	5 - 10	1	1.6
	Sec. Community School	5 - 12	2	2.2
	Secondary School (Sekundarschule)	5 - 10	1	1.6
Schleswig-Holstein	Sec. School (Realschule) ⁴	5 - 10	2	2.6
	Sec. General School (Hauptschule) ²	5 - 10	2.8	2.8
Thuringia	Regular School (Regelschule)	5 - 10	2	

¹ Including Crafts and Textile Design

² Including Textile Design

³ No time allocated for Grade 10

⁴ Including Textile Design, Home Economics, and Technology

Lower secondary schools often emphasise practical vocational education alongside general education. Subjects such as crafts, textile design, home economics, and technology are frequently integrated into the curriculum, and in some federal states, they are offered as electives and as mandatory (see Table 3). For example, in Schleswig-Holstein, cultural education includes textile design, home economics, and technology, making practical artistic and technical skills compulsory. In Lower Saxony, textile design and crafts are required subjects, while in North Rhine-Westphalia, textile design is mandatory across all lower secondary schools. This integrated approach ensures that students develop a wide range of skills, combining creative expression with practical, hands-on learning experiences. The amount of time allocated for cultural education varies significantly among federal states, with a minimum of 1 hours in Secondary Schools (Sekundarschule) and Secondary Community Schools (Gemeinschaftsschule) in Saxony-Anhalt, and up to 3.3 hours in Baden-Württemberg's Secondary School (Realschule) and Secondary General School (Hauptschule).

Notably, students in lower secondary schools receive a similar amount of allocated time for cultural education as those in academic secondary schools from grades 5 to 10. This suggests

that cultural education is regarded as a significant component of the curriculum in lower secondary schools in Germany

Moreover, some federal states include subjects, such as crafts (Werken), textile design, and home economics, within the broader scope of cultural education. These subjects can be offered as either compulsory or optional courses in secondary schools. Integrating these practical and creative subjects allows students to develop essential skills while fostering culturally sustaining approaches that connect to their home lives, ultimately enhancing their sense of participation (Peppler et al., 2020). In Bavaria and Lower Saxony, craft and design are mandatory subjects for 1 to 2 hours per week in grades 5 and 6 of secondary general schools. In these states, students must choose from various cultural education subjects as required courses during the early years of secondary school; afterwards, they can select these subjects as electives. For instance, Bavaria includes Werken as a practical subject that enhances traditional visual arts courses. In North Rhine-Westphalia, lower secondary school students can opt for crafts or technology as part of their cultural education, highlighting a broader view of creative and applied learning. These variations demonstrate the flexibility of states to determine which subjects to prioritise and the number of hours allocated each week.

4.2 Federal initiative related to arts-based education in schools

In addition to the arts and sports education included in the school curricula, the federal government is promoting arts-based education through the all-day school program (Bundesregierung, 2021). This initiative aims to expand access to full-day care in primary schools, ensuring that all children can engage in a variety of enriching activities. The program is designed to facilitate a better work-life balance for parents while providing children with additional support and opportunities for development. The all-day school program designates a budget of 3.5 billion euros to enhance the existing primary school curriculum and emphasises the importance of creative expression and physical activity. The extension of the school day will integrate academic support activities, recreational activities such as games and peer socialisation, as well as extracurricular options, including opportunities for arts education in music, visual arts, and performing arts, all of which foster creativity and emotional growth. However, the success of this initiative depends on the organisation and implementation by

each federal state and individual schools. This program recognizes that arts education plays a crucial role in developing well-rounded individuals, encouraging children to explore their talents and express themselves in diverse ways. The program will gradually implement the right to all-day care, starting with first graders in 2026 and expanding to all primary school children by 2029. This phased approach ensures that schools can effectively incorporate these enriching activities into their daily schedules. Additionally, providing a variety of extracurricular options within the all-day school program promotes social interaction, teamwork, and personal development, all of which are essential for children's holistic growth. Ultimately, the all-day school initiative represents a significant investment in the future of education in Germany. The government's commitment to prioritising arts-based education alongside academic support and sports fosters an environment where children can thrive both personally and academically.

5. Overview of scale and scope of cultural and creative industries and sector

The Federal Ministry for Economic Affairs and Energy (Bundesministerium für Wirtschaft und Klimaschutz - BMWK) designs and executes economic, energy, and climate policies in Germany. The BMWK is responsible for a wide range of affairs, including competition restrictions affecting Germany, managing and ensuring fair access to networks and infrastructure (i.e., the power, gas, telecommunications, postal, and railway sectors, safeguards consumer rights, and controls radio frequencies), promoting economic development, setting safety standards, metrology measurements, and recommendations for geopolitical issues (BMWK - Federal Ministry for Economic Affairs and Climate Action, 2024).

Since the late 1980s, BMWK has played a critical role in identifying and promoting the culture and creative industries as an important economic driver in Germany. To encourage cross-sector collaboration, BMWK established the Cultural and Creative Industries Initiative in 2007, which is which is a collection of all cultural and creative enterprises that are primarily market-oriented and deal with the creation, production, and/or distribution of cultural or creative goods and services via the media, and the Centre of Excellence in 2010, which is platform that highlights the significance of the cultural and creative sectors to society by increasing their

visibility, fostering innovation, addressing issues, and promoting collaboration (Conference of Economic Affairs Ministers, 2009, as cited in 2019 Cultural and Creative Industries Monitoring Report, 2019; Federal Ministry for Economic Affairs and Energy [BMWK], 2020). The CCIs consists of 11 core branches (Federal Ministry of Economics and Technology, 2009): (1) Music industry, (2) book market, (3) art market, (4) film industry, (5) broadcasting industry, (6) performing arts market, (7) design industry, (8) architectural market, (9) press market, (10) advertising market, and (11) games/software industry.

Across branches, cultural and creative industries (CCIs) are playing a crucial role in Germany and have made significant contributions to the global economy and cultural development. These industries also substantially contribute to Germany's Gross Domestic Product (GDP). According to the 2021 Cultural and Creative Industries Monitoring Report (p.13), annual turnover was €137.3bn in 2010 and gradually increased to €175.7bn in 2019. It is estimated that Covid, especially the Omicron wave, affected the industries. In 2020, there was a sudden decrease which was the annual turnover of €160.4bn. It started growing to €160.7bn in 2021. Economically, CCIs outperforms major economic sectors such as the chemical industry, energy suppliers, and financial services. The economic size of CCIs compared to other sectors clearly underlines their economic contribution. The economic importance of CCIs is also reflected in the gross domestic product. The Federal Ministry for Economic Affairs and Energy (2017) documented that €98.8 billion gross value added with CCIs, which is 3.1 % share of GDP. The economic impact of the cultural and creative industries is due to the performance of the many industries it includes. Among the cultural and creative industries, some have contributed more economically than others. When comparing these industries, the Software and Games industry has the highest economic contribution with a turnover of €56.7 billion in 2021 according to the 2022 report. In the same report, it is stated that the sectors with lowest economic performance are the Art Market with a turnover of €2.0 billion, Performing Arts with €3.0 billion, and Music with €6.1 billion. Overall, cultural and creative industries in Germany contributed to the economy in a powerful way and demonstrated a peak in 2022 with a turnover of €181.3 billion.

From an economic perspective, CCIs experience above-average growth and create jobs, particularly for young people (European Commission, 2024). However, these sectors employ

young people and many people in different sectors. It is reported that almost 1.2 million people are employed full-time in CCIs (Federal Ministry for Economic Affairs and Energy, 2020). Traditionally, many micro and small businesses have controlled CCIs. For both total and subsectors, many people work as freelancers or are employed by small businesses within the sectors. In addition, these sectors include a broad spectrum of submarkets that are knowledge-intensive and frequently at the forefront of technical breakthroughs, such as software, games, design, and advertising. According to the 2020 Cultural and Creative Industries Monitoring report, the game industry has the highest number of employees. Additionally, the design industry has the most self-employed people as stated in the 2020 report.

CCIs are highly significant from both an economic and social perspective. They provide financial benefits to the German economy as well as future orientation and prospects to those who participate in the cultural school and out-of-school programs. Fostering cultural and creative practices through school and out-of-school programs, initiatives, and activities is an important aspect of fostering an inclusive access to cultural and creative industry for all.

5.1 Inclusion policies in the Germany's creative and cultural industries

Historically, women have been underrepresented in the cultural sector in Germany, facing obstacles and discriminatory practices that have restricted their access to training, job opportunities, and recognition (Ajiva et al., 2024). For this reason, public policy in Germany seeks to ensure that women participate in the sector and develop their artistic and cultural potential (Schulz, Ries, & Zimmermann, 2016). Gender equality in the cultural sector is crucial for promoting social justice, as it diversifies cultural and artistic perspectives by including and valuing the contributions of all citizens, allowing them to fully participate in cultural life and its development (Tatli & Özbilgin, 2012). The inclusion of women in all areas of the cultural sector, from artistic creation to management and decision-making, brings a broader range of ideas, styles and approaches, promising to greater innovation and creativity (EENCA, 2024).

The Basic Law for the Federal Republic of Germany (GG. Art. III) establishes the principle of gender equality before the law and guarantees equal rights for all genders. The federal state

must actively promote equality and eliminate existing disadvantages for participation in relation to gender identities. This mandate includes ensuring parity in all areas of cultural life, including the arts, culture, and media sectors, where federal laws and policies play a crucial role in addressing systemic barriers. Federal and state governments in Germany have established several legal policies promoting gender parity in publicly funded cultural institutions (Schulz, Ries, & Zimmermann, 2016). These include three main strategies: (1) equity quotas, (2) equality plans, and (3) the integration of a gender perspective.

Equity quotas are a mechanism to contribute to a fair representation of women in management positions as well as in the selection of artists or projects in public administrative cultural institutions. Public institutions must ensure gender representation in the recruitment and promotion of staff in cultural administration. The implementation of the quota policy may vary in their application in the individual federal states of Germany. For example, in Rhineland-Palatinate, the law requires that one third of the jury in charge of selecting artistic designs for public buildings be made up of women. The state of Berlin applies the Quota Law to all public contracts awarded by itself to firms with at least ten employees, provided that the value of goods and services exceeds 25,000 euros, and also establishes 21 different measures that institutions must implement (Schulz, Ries, & Zimmermann, 2016).

Equality plans are mandatory planning and monitoring tools that public institutions in Germany—including those in the cultural field—must prepare to promote gender equality in their structures and practices. The plans describe the measures that are carried out to mitigate the gender gap in access to opportunities, representation at different levels of the institution and working conditions. These plans include a diagnosis of the institution's situation in relation to gender equality, specific objectives for improvement, specific measures and mechanisms to evaluate the effectiveness of the plan (Schulz, Ries, & Zimmermann, 2016). This mirrors efforts promoted by the European Union.

The integration of a gender perspective refers to systematically incorporating gender considerations into all policies, programs, and activities within an institution or sector. Within the European Union and the cultural and creative sectors, this approach has become a key priority. It involves examining the different effects policies and programs have on gender

identities and creating strategies that foster gender equality. Furthermore, it entails monitoring the outcomes of policies from a gender viewpoint, setting up mechanisms to gather sex-disaggregated data, and assessing how policies are advancing gender equality (Schulz, Ries, & Zimmermann, 2016). One example of this strategy is the German Cultural Council's Women in Culture & Media project, which involves a mentoring program for women aiming for management positions in the cultural and media sectors or looking to strengthen their position in the market. The program focuses on highly qualified women who want to advance in their careers and aspire to a management position in these industries. The candidates must have at least ten years of professional experience, and there is no age limit. The program has so far run five rounds of six-month one-on-one mentoring since its founding in 2017 and has supported 130 women to date. Every mentoring round pairs participants with experienced mentors from design, fine arts, music, theatre, literature, dance, museums, libraries, architecture, cultural administration and politics, creative industries, media, and film (Deutscher Kulturrat, 2024).

Germany's laws and policies on gender and the arts demonstrate a strong commitment to promoting equality in the cultural and creative industries. Although Germany has taken steps to increase gender equality in the arts, culture and media, additional work toward fully eliminating gender discrimination is still needed (Anheier, & Hertie School of Governance, 2017). For example, the most significant gender pay gap in Germany is in the arts, entertainment and leisure industry.

6. Key findings: Matrix analysis

We mapped 232 initiatives, which provide a wide range of flexible and diverse opportunities. These out-of-school programs offer various art forms and creative experiences, accommodating different durations of participation, including long-term engagement. They reflect Germany's dynamic cultural landscape and promote accessible, community-centred cultural participation. The analysis covered several categories, including cultural forms and arts, use of digital components, age groups and demographic characteristics of participants, geographic scope, funding sources, learning outcomes, measures of success, impacts as well as pedagogical, didactic, and instructional approaches.

6.1 Art and cultural form

The total number of observations in the dataset were 232 (n=232). All observations included at least one cultural form, with each program incorporating an average of 1.77 cultural forms, indicating that most programs feature either one or two cultural forms. The range of cultural forms per program spans from a minimum of 1 to a maximum of 8. Among the cultural forms, visual arts and crafts, audio-visual, interactive media, and performance and celebration appeared most frequently, while sports were notably underrepresented (Table 4). For this analysis, dance was categorised under performance and celebration rather than sports and recreation, potentially contributing to the low frequency observed for sports. This categorization choice reflects an emphasis on artistic and cultural expressions in federal funding, particularly within initiatives like Kultur Macht Stark supported by the BMBF, which categorise dance as a sport and deprioritize other physical activities. Furthermore, cultural initiatives rarely include tourism as a cultural form, potentially because federal funding programs prioritise artistic, educational, and participatory cultural activities over those associated with tourism.

Table 4.*Descriptive statistics of cultural forms*

Cultural forms	n=232 (%)	SD
Cultural and Natural Heritage	46 (19.8%)	0.400
Performance and Celebration	66 (28.4%)	0.452
Visual Arts and Crafts	86 (37.0%)	0.484
Books and Press	52 (22.4%)	0.418
Audio-visual and Interactive Media	74 (31.9%)	0.467
Design and Creative Services	51 (22%)	0.415
Tourism	11 (4.7%)	0.213
Sports and Recreation	25 (10.8%)	0.311

Note. This table demonstrates the descriptive statistics of following art and cultural forms based on the UNESCO framework.

6.2 Digital aspect

Among the programs featuring visual arts and crafts, 29.1% incorporated a digital aspect, highlighting a trend to blend traditional artistic practices with modern technology. This

integration allows participants to explore new creative avenues and enhance their artistic skills in a digital context. In the realm of audiovisual and interactive media, 79.7% of programs included a digital component. This high percentage indicates a strong emphasis on utilising technology to engage participants and enhance their experiences, reflecting the importance of digital literacy in today's cultural landscape. Additionally, 51% of programs involving design and creative services also integrated digital elements. This demonstrates that the incorporation of digital tools and platforms is becoming increasingly vital in fostering creativity and innovation across various cultural forms. The presence of digital aspects in these cultural activities showcases the dynamic interplay between traditional and contemporary practices, encouraging participants to adapt and thrive in an increasingly digital world.

Table 5.

Descriptive statistics of digital aspect of cultural forms

Cultural form (n=230)	Digital aspect (%)	Non - digital aspect (%)	SD
Cultural and Natural Heritage	14 (30.4%)	32 (69.6%)	0.239
Performance and Celebration	17 (25.8%)	49 (74.2%)	0.261
Visual Arts and Crafts	25 (29.1%)	61 (70.9%)	0.311
Books and Press	19 (36.5%)	33 (63.5%)	0.275
Audio-visual and Interactive Media	59 (79.7%)	15 (20.3%)	0.436
Design and Creative Services	26 (51%)	25 (49%)	0.316

Tourism	3 (27.3%)	8 (72.7%)	0.113
Sports and Recreation	6 (24%)	19 (76%)	0.159

Note. This table demonstrates whether the cultural activities include a digital aspect or not. 230 of them analysed, there are 2 missing data.

6.3 Age and demographic profile of beneficiaries

The demographic data highlights participation from various groups, including women, refugees, migrants, at-risk youth facing poverty, educational barriers, or unemployment, survivors of oncological illnesses, and children who, due to financial or social disadvantages, lack access to paid leisure activities. Additionally, the mapped programs included children and young people with and without disabilities, as well as children whose parents are affected by cancer. These events primarily target children, young people, and adults, with some activities specifically designed for families.

Table 6 presents descriptive statistics on participation in out-of-school cultural programs in Germany by age (n=143; missing data=89). Of the mapped data, the age groups that are least catered to are 0–2-year-olds, 3–5-year-olds, and 19–99-year-olds. However, programs cater more substantially to the 6–9 years age range with 35.8% (n=83) catering to this age group. The highest program offering occurs in the 10–15 years age group, with 58.2% (n=135) programs being offered for this age group. This data suggests that out of school cultural programs are particularly accessible to preteens and younger teens. Programs for 16–18-year-olds remain substantial at 43.1% (n=100), showing sustained engagement among older teens. Among adults aged 19–99, however, program offerings drop for the data collected to 41 (17.7%). This is, however, unsurprising due to the nature of the data collected, especially with the focus of the *Kultur Macht Stark* program. Overall, the data shows that program offering is highest for young teens, especially those aged 10–15.

Table 6.*Descriptive statistics of age range*

Age Range	n (%)	SD
0-2 years old	23 (9.9%)	0.369
3-5 years old	44 (19%)	0.463
6-9 years old	83 (35.8%)	0.495
10-15 years old	135 (58.2%)	0.231
16-18 years old	100 (43.1%)	0.460
19-99 years old	41 (17.7%)	0.454

Note. This table demonstrates the following age ranges. We assume that the specific age range represents the educational level of school students in Germany. Exceptional situations such as failing a course or failing a class are not taken into account.

Table 7 illustrates the number of programs dedicated to each age group across various cultural forms. The provided percentages represent the proportion of programs that correspond to each cultural form per age group. For instance, 21.6% (n=50) of the programs engage individuals aged 10 to 15 and include visual arts and crafts. There is a trend of programs aimed at the age group of 10 to 15 years across cultural forms.

Table 7.*Descriptive statistics related to age range per cultural form*

	0-2	3-5	6-9	10-15	16-18	19-99
	years old	years old	years old	years old	years old	years old
Cultural and Natural Heritage	12	18	26	32	24	14
	(52.2%)	(7.8 %)	(11.2 %)	(13.8 %)	(10.3 %)	(6 %)
Performance and Celebration	8	13	25	43	31	15
	(3.4 %)	(5.6 %)	(10.8 %)	(18.5 %)	(13.4 %)	(6.5 %)
Visual Arts and Crafts	9	20	37	50	34	11
	(3.9 %)	(8.6 %)	(15.9 %)	(21.6 %)	(14.7 %)	(4.7 %)
Books and Press	6	15	21	25	20	8
	(2.6 %)	(6.5 %)	(9.1 %)	(10.8 %)	(8.6 %)	(3.4 %)
Audio-visual and Interactive Media	14	20	26	48	37	15
	(6 %)	(8.6 %)	(11.2 %)	(20.7 %)	(15.9 %)	(6.5 %)
Design and Creative Services	10	17	25	36	25	13
	(4.3 %)	(7.3 %)	(10.8 %)	(15.5 %)	(10.8 %)	(5.6 %)

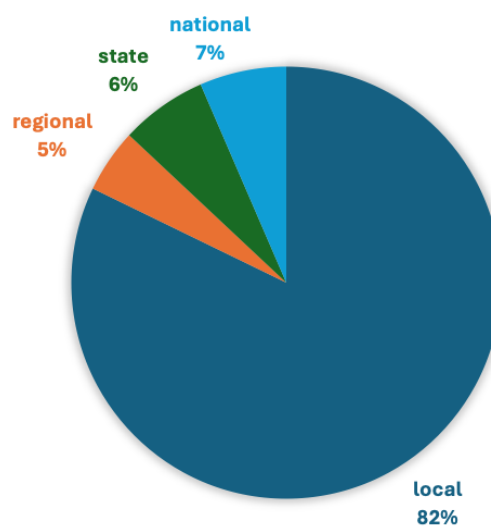
Tourism	3	3	4	6	4	4
	(1.3 %)	(1.3 %)	(1.7 %)	(2.6 %)	(1.7 %)	(1.7 %)
Sports and Recreation	4	8	16	20	12	4
	(1.7 %)	(3.4 %)	(6.9 %)	(8.6 %)	(5.2 %)	(1.7 %)

6.4 Spatial level

Most cultural education programs are implemented at the local level, accounting for 82% of all offerings (Figure 5). A smaller portion has a broader scope, with 5% operating at the regional level, 6% at the state level, and 7% reaching a national audience. This distribution highlights a strong focus on localised cultural education initiatives, while relatively fewer programs have the resources or infrastructure to extend their reach beyond the local community.

Figure 5.

Pie chart of local, regional, state, national, and international spatial level



Further, 16% of the mapped programs are based in rural areas, while the remaining 84% are concentrated in urban locations (Figure 6). This distribution suggests that cultural education programs are primarily urban-focused, with limited availability in rural regions. Although this mapping is not exhaustive, the results align with the recent emphasis and efforts of federal state programs and policies aimed at strengthening artistic and cultural education in rural areas.

Figure 6.

Pie chart of rural and urban spatial level

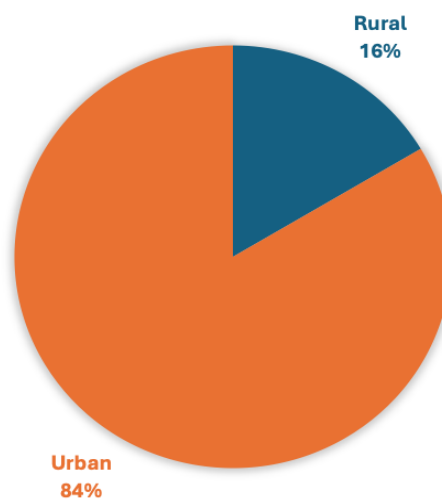


Table 8 substantiates that local programs are more numerous and more diverse than those at any other level. Still, at the local level, the most offered cultural forms are visual arts and crafts, performance and celebrations, and audio-visual and interactive media. At the regional level, the most offered cultural forms are visual arts and crafts, books and press, and design and creative services. The state level reflects the local trends with visual arts and crafts, performance and celebrations, audio-visual and interactive media, and design and creative services being most offered. At the national, the cultural form most offered by the mapped programs is audio-visual and interactive media.

Table 8.

Number of cultural forms of local, regional, state, national, international level.

	Local	Regional	State	National	International
Cultural and Natural Heritage	35 (15.1%)	3 (1.3 %)	2 (0.9 %)	4 (1.7 %)	1 (0.4 %)
Performance and Celebration	52 (22.4%)	3 (1.3 %)	7 (3 %)	4 (1.7 %)	2 (0.9 %)
Visual Arts and Crafts	72 (31 %)	5 (2.2 %)	7 (3 %)	1 (0.4 %)	1 (0.4 %)
Books and Press	41 (17.7 %)	5 (2.2 %)	2 (0.9 %)	3 (1.3 %)	1 (0.4 %)
Audio-visual and Interactive Media	51 (22 %)	2 (0.9 %)	9 (3.9 %)	10 (4.3 %)	5 (2.2 %)
Design and Creative Services	35 (15.1 %)	4 (1.7 %)	7 (3 %)	4 (1.7 %)	1 (0.4 %)
Tourism	5	3	0	1	2

	(2.2 %)	(1.3 %)	(0 %)	(0.4 %)	(0.9 %)
Sports and Recreation	20	1	2	2	0
	(8.6 %)	(0.4 %)	(0.9 %)	(0.9 %)	(0 %)

Table 9 illustrates that activities related to audiovisual and interactive media are the most prevalent in rural areas, whereas tourism ranks among the least represented cultural activities in these regions. In contrast, the most prevalent cultural activity in urban areas is visual arts and crafts.

Table 9.

Number of Cultural Forms in Rural and Urban Areas.

	Rural	Urban	Total
Cultural and Natural Heritage	19	35	54
	(8.2 %)	(15.1 %)	(23.3%)
Performance and Celebration	13	57	70
	(5.6 %)	(24.6 %)	(30.2%)
Visual Arts and Crafts	12	78	90
	(5.2 %)	(33.6 %)	(38.8%)

Books and Press	14	44	58
	(6 %)	(19 %)	(25%)
Audio-visual and Interactive Media	21	62	83
	(9.1 %)	(26.7 %)	(35.8%)
Design and Creative Services	14	41	55
	(6 %)	(17.7 %)	(23.7%)
Tourism	7	6	13
	(3 %)	(2.6 %)	(5.6%)
Sports and Recreation	10	19	29
	(4.3 %)	(8.2 %)	(12.5%)

6.5 Funding level and source(s)

Table 10 illustrates that most programs are funded by federal sources, accounting for 34.9% (n=81) of the total funding, while the smallest contribution comes from international entities, at just 1.7% (n=4). It is important to note that private funds represent a larger contribution than state or district funds.

Table 10.*Descriptive statistics of funding level*

	Federal funding	State funding	District funding	Private funding	International funding
n=163 (%)	81 (34.9%)	35 (15.1%)	29 (12.5%)	46 (19.8%)	4 (1.7%)
SD	0.502	0.412	0.384	0.451	0.155
Mean	0.497	0.215	0.178	0.282	0.025

Based on Table 11, we can conclude—as expected—that most of the funding is directed toward the cultural forms with the highest number of program offerings, specifically in audiovisual and interactive media, performance and celebration, and visual arts and crafts. However, federal funds are primarily allocated to the cultural forms of audiovisual and interactive media and performance and celebration, while placing less emphasis on visual arts and crafts. In contrast, state, district, and private funding finance visual arts and crafts most frequently within the mapped programs. Additionally, private funds also place significant importance on cultural and natural heritage. Finally, it is noteworthy that international funding mainly supports audio-visual and interactive media of the mapped programs, with no investments from international entities in activities such as tourism or sports and recreation.

Table 11.*Descriptive statistics of funding level*

	Federal funding	State funding	District funding	Private funding	International funding
Cultural and Natural Heritage	24 (10.3%)	4 (1.7%)	7 (3%)	16 (6.9%)	1 (0.4%)
Performance and Celebration	34 (14.7%)	9 (3.9%)	8 (3.4%)	10 (4.3%)	2 (0.9%)
Visual Arts and Crafts	20 (8.6%)	16 (6.9%)	15 (6.5%)	16 (6.9%)	2 (0.9%)
Books and Press	22 (9.5%)	8 (3.4%)	8 (3.4%)	7 (3%)	1 (0.4%)
Audio-visual and Interactive Media	34 (14.7%)	14 (6%)	8 (3.4%)	10 (4.3%)	4 (1.7%)
Design and Creative Services	16 (6.9%)	15 (6.5%)	7 (3%)	11 (4.7%)	2 (0.9%)
Tourism	7 (3%)	0 (0%)	2 (0.9%)	2 (0.9%)	0 (0%)

Sports and Recreation	9 (3.9%)	2 (0.9%)	4 (1.7%)	12 (5.2%)	0 (0%)
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6.6 Outputs

The analysis of outputs considered all measurable results reported on the official websites of the respective cultural activities (n=147), with missing data for several activities (n=85). Informal cultural projects in Germany yield a highly diverse array of outputs, with each individual initiative generating its own set of outputs. However, the outputs from cultural education initiatives can be categorised into three primary areas: (1) participation and reach, (2) artistic and cultural production, and (3) experiences and public presentations.

First, participation and reach are assessed by the number of individuals involved in various activities, courses, workshops, and events. For instance, the national competition “Youth trains for the Olympics & Paralympics” (*Jugend trainiert für Olympia & Paralympics*), organised by the German School Sports Foundation in collaboration with the German Handball Association, reported a participation of 250 primary school children in 2024. This initiative aims to inspire children to embrace exercise and maintain their involvement in sports for the long term. Second, artistic and cultural production includes projects that result in the creation of diverse outputs, such as books, films, podcasts, artworks, exhibitions, and performances. This creative output ranges from published literature and videos to short films crafted during workshops, showcasing the artistic talents of participants. Third, many projects culminate in experiences and public presentations, which often take the form of concerts, exhibitions, family presentations, and live performances. These events provide opportunities for participants to showcase their work and engage the community, fostering appreciation for cultural activities.

The landscape of outputs for informal cultural projects in Germany is rich and varied, characterised by a focus on engaging young people and nurturing creative production. A substantial number of the mapped projects is an emphasis on social impact. For instance, many initiatives build partnerships with youth organisations or involve community members in

collaborative efforts, thereby fostering a sense of belonging and social ties. Some programs maintain a continuous presence in the community, implementing activities multiple times, which reflects a strong commitment to sustained engagement and accessibility to cultural activities. Through these efforts, these projects enrich the cultural fabric of communities and empower individuals to explore and express their artistic abilities.

6.7 Outcomes

The descriptive statistics in table 12 provide an overview of learning outcomes across cognitive, socio-emotional, and behavioural domains. These statistics indicate a higher emphasis on cognitive and socio-emotional outcomes, particularly cognitive 2 (47.8%) and socio-emotional 2 (29.7%), compared to the relatively lower occurrence of behavioural outcomes.

Table 12.

Descriptive Statistics of Learning Outcomes

	Cognitive 1	Cognitive 2	Socio- Emotional 1	Socio- Emotional 2	Behavioural 1	Behavioural 2
n=232 (%)	39 (16.8%)	111 (47.8%)	52 (22.4%)	69 (29.7%)	25 (10.7)	20 (8.6%)
Mean	0.168	0.478	0.224	0.297	0.108	0.086
SD	0.375	0.501	0.418	0.458	0.311	0.281

Based on Table 13, several insights can be drawn regarding the learning outcomes linked to cultural forms in educational programs. Visual arts and crafts emerge as particularly strong in both cognitive and socio-emotional outcomes, especially within the learning outcome

cognitive 2 (21.1%) and the socio-emotional 2 (12.1%) categories. This suggests that these programs are structured to foster both intellectual growth and emotional engagement. Audiovisual and interactive media also shows substantial representation in cognitive outcomes (with 16.8% in cognitive 2) and in socio-emotional areas (8.6% in socio-emotional 1 and 8.2% in socio-emotional 2), indicating a focus on developing analytical and emotional intelligence—possibly through activities like media literacy or interactive storytelling. Overall, the data in Table 13 reveals a distinct pattern in the focus of each cultural form. Visual arts and crafts and audiovisual and interactive media seem to be oriented towards cognitive and emotional development, performance and celebration is particularly aimed at socio-emotional development, and sports and recreation stands out as aimed at behavioural development. These differences highlight how cultural education programs in Germany are adapted to achieve varied developmental goals based on cultural form.

Table 13.

Descriptive outcomes of cultural form

	Cognitive 1	Cognitive 2	Socio- Emotional 1	Socio- Emotional 2	Behavioural 1	Behavioural 2
Cultural and Natural Heritage	15 (6.5 %)	18 (7.8 %)	15 (6.5 %)	22 (9.5 %)	13 (5.6 %)	7 (3 %)
Performance and Celebration	11 (4.7 %)	19 (8.2 %)	21 (9.1 %)	23 (9.9 %)	9 (3.9 %)	8 (3.4 %)
Visual Arts and Crafts	17 (7.3 %)	49 (21.1 %)	21 (9.1 %)	28 (12.1 %)	13 (5.6 %)	9 (3.9 %)

Books and Press	12 (5.2 %)	25 (10.8 %)	17 (7.3 %)	18 (7.8 %)	5 (2.2 %)	3 (1.3 %)
Audio-visual and Interactive Media	14 (6 %)	39 (16.8 %)	20 (8.6 %)	19 (8.2 %)	8 (3.4 %)	6 (2.6 %)
Design and Creative Services	12 (5.2 %)	30 (12.9 %)	15 (6.5 %)	20 (8.6 %)	10 (4.3 %)	7 (3 %)
Tourism	5 (2.2 %)	4 (1.7 %)	4 (1.7 %)	9 (3.9 %)	4 (1.7 %)	4 (1.7 %)
Sports and Recreation	7 (3 %)	9 (3.9 %)	13 (5.6 %)	11 (4.7 %)	9 (3.9 %)	7 (3 %)

6.8 Impacts

With a total of 214 observations (18 initiatives did not state impacts), the analysis showed that cultural and educational programs have a multifaceted impact on children and youth. These impacts span several key domains, including accessibility, personal development, sustainability, socio-cultural integration, experience within the cultural and creative sectors, digital literacies, creativity, and emotional learning (see Table 14).

Table 14.*Descriptive analysis of impact categories*

Impact codes	%	n
Accessibility	27.7	59
Personal development	18.31	39
Creativity	13.15	28
Digital literacies	10.80	23
Cultural and creative sector experience	9.81	21
Sustainability	9.39	20
Sociocultural integration	8.92	19
Emotional learning	2.35	5

Of all programs, 27.7% (n=59) promote accessibility. **Accessibility** emerged as a centrally documented theme across the programs. These initiatives aim to broaden participation in cultural and creative activities in terms of the socioeconomic background of participants. Many descriptions explicitly highlight the importance of making cultural and educational opportunities available to children and youth that traditionally lack access to the arts by providing opportunities for engagement, personal growth, and skill development to a wide range of participants. Further, of all mapped cultural initiatives, just over 18% (n=39) initiatives

mention that they foster key elements of children's **personal development**, such as confidence, self-expression, self-concept, self-efficacy, and youth leadership. Participants gain valuable knowledge, skills, and a sense of well-being, contributing to their overall emotional and psychological growth. Creative activities like dance, music, theatre, and visual arts are reported to provide a chance for children and youth to explore their emotions, improve their social skills, and their self-esteem. Promoting **creativity** is also stated goal of approximately 13% (n=28) mapped programs. Art and cultural forms like music, theatre, dance, visual arts, writing, coding, and design encouraged participants to cultivate their creativity and imagination. The mapping also shows that out-of-school programs integrate arts with subjects like science, technology, engineering, and mathematics to foster multiple abilities like problem-solving abilities, critical thinking, and innovation among children and youth. The development of **digital literacies** is also reported as promoted through nearly 11% (n=23) programs. Workshops and activities focused on digital creativity aim to equip children and youth with essential 21st-century skills. Participants learn to navigate digital tools, create multimedia content, and critically assess information. This focus on digital literacy prepares them for a fast-changing technological world.

Sustainability is another documented focus, with 9% (n=20) programs teaching children and youth the importance of environmental awareness and encouraging them to adopt eco-friendly practices. These initiatives raise awareness about pressing environmental issues, inspiring participants to engage in sustainable practices and advocate for environmental protection within their communities. Thus, these programs empower young people to become responsible and informed global citizens. Through **cultural and creative sector experiences** (9% and n=20 programs) the mapped programs state that young people participate in real artistic and creative scenarios such as recording music in professional studios, making films or documentaries, or showcasing artwork in public exhibitions—participants are empowered to see themselves as creators and innovators from an early age. These opportunities enable children and youth to discover and develop their talents and interests, providing a sense of achievement and purpose. Moreover, these experiences inspire them to envision careers in the creative industries, fostering ambition and aspiration. Further, approximately 9% (n=19) of programs emphasize **socio-cultural integration** and the importance of building social ties across different communities. Through initiatives that incorporate language learning,

appreciation of local art, and engagement with diverse cultures, children and youth develop a deeper understanding of cultural diversity and social inclusion. These experiences promote empathy, cultural awareness, and a sense of belonging, supporting to break down social barriers and integrate diverse groups into the broader cultural landscape.

Lastly, a small portion of the analysed programs (just over 2%; n=5) stated that they used arts and cultural forms to promote **emotional learning**. Through arts and different cultural forms like writing, music, origami, and hiking, participants developed techniques to better understand and regulate their own emotions, in some cases fostering healing and building resilience for themselves and their families facing illness. Challenges to integrating social-emotional education within arts-based learning contexts may lie in the complexity of measuring and defining social-emotional learning. The development of appropriate assessment methods for social-emotional learning in the arts remains an evolving area of research (Lashley & Halverson, 2020). Although numerous investigations have demonstrated the benefits of arts-based interventions on emotional development, such as improved attitudes towards self, others, and school (Durlak et al., 2010), the lack of assessment tools specific to these contexts limits the possibility of drawing conclusions. This is due, in part, to the fact that social-emotional learning is conceptualized from varied theoretical frameworks, making it difficult to define clear and consistent markers (Zhang et al., 2020). Furthermore, measures depend on the focus of the context of the study and the goals of the arts interventions (Lashley & Halverson, 2020).

6.9 Measures of success or indicators used to evaluate

Out of the programs analysed, 140 included some form of success indicators, while 92 programs did not specify success indicators. The most common success indicator was the completion of art and crafts projects, suggesting that programs view artistic projects, artworks, and crafts produced as a tangible measure of their success. Additionally, numerical indicators, such as the number of participants, are frequently used to gauge success. Presentations and performances also play a significant role in indicating success within these initiatives, along with factors such as the number of sessions held, which also carry value in assessing program effectiveness.

Tabla 16.*Descriptive Statistics of Measures of Success*

	Mean	SD	n	%
Number of participants	0.125	0.331	29	12.5
Performance production	0.091	0.288	21	9
Exhibition	0.030	0.171	7	3
Art and crafts project	0.168	0.375	39	16.8
Media/audio-visual art	0.086	0.281	20	8.6
Number of workshops/sessions	0.043	0.204	10	4.3
Social skills	0.017	0.130	4	1.7
Prize/awards	0.013	0.113	3	1.3
Number of projects/programmes	0.009	0.093	2	0.8
Professional development	0.022	0.146	5	2.1

6.10 Differentiated impact of cultural literacy and arts-based education on diverse young people

The impacts of the mapped programs vary by age group, with 10 to 15-year-olds as the primary beneficiaries of both art-based and personal development initiatives. Programs designed to make art education more accessible provide opportunities for creative expression and skill development for this age group. Personal development programs help foster self-confidence, self-expression, and leadership skills, reinforcing the importance of targeted interventions for this age group.

Tabla 17.

Impact per age group.

	0-2 years old	3-5 years old	6-9 years old	10-15 years old	16-18 years old	19-99 years old
Accessibility	3 (1.3%)	8 (3.4%)	22 (9.5%)	31 (13.4%)	20 (8.6%)	4 (1.7%)
Personal development	2 (0.9%)	6 (2.6%)	14 (6%)	28 (12.1%)	22 (9.5%)	9 (3.9%)
Sustainability	0 (0%)	3 (1,3%)	5 (2.2%)	8 (3.4%)	4 (1.7%)	0 (0%)
Sociocultural Integration	8 (3.4%)	9 (3.9%)	9 (3.9%)	13 (5.6%)	11 (4.7%)	11 (4.7%)

Cultural and creative sector experience	2 (0.9%)	2 (0.9%)	3 (1.3%)	11 (4.7%)	11 (4.7%)	6 (2.6%)
Emotional learning	0 (0%)	1 (0.4%)	3 (1.3%)	3 (1.3%)	2 (0.9%)	0 (0%)
Digital literacies	4 (1,7%)	4 (1,7%)	4 (1.7%)	9 (3.9%)	3 (1.3%)	1 (0.4%)
Creativity	2 (0.9%)	7 (3%)	13 (5.6%)	17 (7.3%)	17 (7.3%)	7 (3%)

6.11 Differentiated effects of different art forms in achieving wider social impacts

Cultural forms seem to be associated with different impacts. Cultural initiatives that include performance and celebration, and audiovisual and interactive media predominantly promote access to art based education toward broadening participation. Similarly, cultural projects that involve audiovisual and interactive media have a particular focus on impacting digital literacies. Meanwhile, visual arts and craft are dominantly associated with creativity impacts.

Tabla 18.

Impact per cultural form.

	A:	B:	C:	D:	E:	F:	G.	H.
	Cultural and Natural Heritage	Performance and Celebration	Visual Arts and Crafts	Books and Press	Audio-visual and Interactive Media	Design and Creative Services	Tourism	Sports and Recreation
Accessibility	12 (5.2%)	20 (8.6%)	16 (6.9%)	16 (6.9%)	22 (9.5%)	12 (5.2%)	1 (0.4%)	4 (1.7%)
Personal development	11 (4.7%)	16 (6.9%)	10 (4.3%)	8 (3.4%)	10 (4.3%)	4 (1.7%)	3 (1.3%)	7 (3%)
Sustainability	2 (0.9%)	6 (2.6%)	8 (3.4%)	7 (3%)	2 (0.95)	3 (1.3%)	2 (0.9%)	2 (0.9%)
Sociocultural Integration	11 (4.4%)	6 (2.6%)	8 (3.4%)	5 (2.2%)	5 (2,2%)	5 (2.2%)	4 (1.7%)	2 (0.9%)
Cultural and creative sector experience	1 (0.4%)	8 (3.4%)	6 (2.6%)	1 (0.4%)	11 (4.7%)	5(2.2%)	0 (0%)	1 (0.4%)
Emotional learning	0 (0%)	0 (0%)	3 (1.3%)	1 (0.4%)	0 (0%)	0 (0%)	0 (0%)	1 (0.4%)

Digital literacies	0 (0%)	2 (0.9%)	8 (3.4%)	1 (0.4%)	18 (7.8%)	9 (3.9%)	1 (0.4%)	2 (0.9%)
Creativity	3 (1.3%)	3 (1.3%)	18 (7.8%)	4 (1.7%)	0 (0%)	8 (3.4%)	0 (0%)	0 (0%)

6.12 Pedagogy, didactic and instruction method

The mapped cultural projects utilised a variety of pedagogical approaches that encourage active youth participation, with a total of 80 observations and 152 missing values. Some of the most prominent approaches and how they are reflected in youth participation are: (1) participatory and experiential education and (2) project-based learning.

Participatory and experiential pedagogies is based on the idea that young people learn best by doing and actively participating in their own learning. Initiatives using this approach emphasised the importance of ensuring that children feel heard and valued. Young people were encouraged to experiment with and explore various ideas and techniques. The cultural projects were open-ended and experimental, as well as practical and theoretical. Participants had opportunities to conceive, design, and present their ideas related to a wide range of topics. Projects that were related to participatory and experiential pedagogies included creating films, exhibitions, artworks, musical instruments, and talk shows. For example, the *Media Box Gaming – Learning Materials from Children for Children* initiative, part of the *Digital Together! Creative with Media* program led by the German Library Association (Deutsche Bibliotheksverband e.V), aimed to develop a new "media box" on the topic of gaming for the Leipzig Municipal Libraries. Schools could borrow this media box from the library free of charge for use in lessons. In this initiative the children took the lead role in designing the box. The children participated in small groups, some of which included mixed-age participants, and planned their projects, asking questions such as: What exactly do we want to do? What is the topic? What is the format? What do we need for it? While the project leaders provided

suggestions, the children contributed their own ideas and had clear visions of what they wanted to create, focusing on what could be helpful or interesting for other children.

Project-based learning pedagogies included initiatives that invited young people to work on projects that allow them to apply their knowledge and skills to real-world situations. They were encouraged to work collaboratively in small groups to plan and execute their projects. For example, the *MOABIT UNITED* project, supported by *MeinLand – Time for the Future*, a program by the Turkish Community in Germany e.V. and a partner of the federal program *Culture Makes You Strong* from the BMBF, encouraged young people to explore the theme *what is the good life?* within their community. Participants conducted interviews with residents and engaged in discussions with their peers. They then used this input to create a script for a show, which was performed on stage.

In summary, informal cultural initiatives encouraged active participation and personal development among young people. They provide opportunities for young people to choose what and how they learn, work on projects that interest them and that are relevant to their lives, express their creativity, collaborate with and learn from their peers, and develop skills and knowledge that will benefit them in the future.

7. Conclusions and recommendations

The focus on making cultural education accessible beyond traditional school settings through a wide range of funding programs affirms the commitment to reaching diverse communities and fostering creativity among children and youth, especially those from socio-economically disadvantaged backgrounds. Programs like *Culture Makes You Strong* (KMS) exemplify the success of these efforts by ensuring participation in cultural activities. Through partnerships with cultural organizations, these initiatives work toward bridging access gaps, enriching educational experiences, and enhancing confidence and community engagement. Additionally, initiatives such as *YouClub2030* and *The Future Package for Physical Activity, Culture, and Health* demonstrate a holistic approach to empowering young people to become active contributors to society. These programs integrate cultural education with broader

themes, such as sustainability and health, equipping participants with the skills needed to address current societal challenges.

Germany's strategic alignment of federal, state, and local efforts ensures that cultural education policies are inclusive and responsive to regional needs, promoting equitable access and fostering the social cohesion essential for a well-rounded society. The ongoing support from government bodies, foundations, and cultural organizations plays a vital role in maintaining and expanding cultural education opportunities. Germany's cultural policies create a framework for personal growth that involves especially youth in meaningful projects that combine artistic expression with community involvement. These initiatives build bridges between diverse groups, enhance empathy, and contribute to a collective sense of belonging, reinforcing the broader societal benefits of cultural education.

Additionally, the analysis of this report sheds light on the **representation of various cultural forms in out-of-school cultural programs**. The range from 1 to 8 cultural forms per program suggests variability in how holistic the cultural initiatives can be, reflecting the flexibility in meeting different cultural forms and arts in out-of-school settings. The frequent inclusion of visual arts and crafts, audio-visual, interactive media, and performance and celebration highlights a preference for these forms. **Future research could explore the implications of these forms on cultural equity and the potential benefits of integrating a wider variety of cultural forms, including those currently underrepresented.** Additionally, the findings show there is a notable emphasis on offering cultural programs for adolescents, particularly in the 10-15 age group, while also stressing the importance of extending similar support to early childhood to ensure that cultural education is accessible to all age groups for an even more inclusive reach.

Moreover, the analysis revealed patterns in how cultural education programs contribute to learning outcomes across cognitive, socio-emotional, and behavioural domains. **An emphasis on cognitive and socio-emotional outcomes is evident.** The breakdown of learning outcomes by cultural form provides further insight into how specific activities contribute to different learning goals. Visual arts and crafts tend to seek to promote cognitive outcomes, particularly critical thinking and analytical skills. Audiovisual and interactive media also aim to

contribute in large part to both cognitive and socio-emotional outcomes. This suggests that programs incorporating these media types could be further researched to better understand these learning outcomes and how to leverage best practices to promote both analytical skills and emotional awareness among children and young people. Performance and celebration emerge as particularly beneficial for socio-emotional development, emphasizing their role in building interpersonal skills, empathy, and self-expression. This aligns with research suggesting that activities involving performance encourage teamwork, communication, and confidence, contributing to emotional intelligence (Rauker et al., 2009; Toader et al., 2020). In contrast, in the report's analysis, sports and recreation are more closely linked with behavioural outcomes, distinguishing them from other cultural forms.

Germany's structured approach to arts-based education outside of schools demonstrates the importance of cohesive federal and state-level policies in facilitating widespread access to cultural programs. These insights could inform other countries seeking to enhance inclusivity and socio-emotional learning through arts-based education. Still, a deeper exploration into how various cultural activities contribute to distinct learning outcomes is essential to maximize their educational value. Case studies focusing on specific cultural forms could provide valuable insights into their unique impacts on different learning domains. Additionally, designing curricula that target specific learning outcomes, coupled with systematic evaluation methods, would provide clearer guidance for future out-of-school cultural initiatives. The alignment of cultural forms with distinct learning outcomes also indicates that tailoring program content to these desired outcomes can optimize educational impact related to markers of global citizenship. This approach would clarify the types of learning being promoted and establish reliable assessment strategies to measure their effectiveness, ultimately enriching educational practices and ensuring a well-rounded developmental impact.

Overall, Germany's efforts illustrate how arts-based education can foster global citizenship by promoting socio-emotional growth and community engagement. Future initiatives could further integrate themes like sustainability and civic responsibility to deepen this impact. This structured approach to arts-based education outside of schools demonstrates the importance of cohesive federal and state-level policies in facilitating widespread access to cultural

programs. These insights could inform the design of programs seeking to enhance inclusivity and socio-emotional learning through arts-based education and their evaluations.

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Annex 1: Summary matrix map

Name of activity project program	Name of Activity	Brief description of activity	Brief history on how the project emerged	Duration	Interval	Number of hours	A Cultural and Natural Heritage	B Performance and Celebration	C Visual Arts and Crafts	D Books and Press	E Audio-visual and Multimedia	F Design and Creative Services	G Tourism	H Sports and Recreation	Digital Impact	Age of beneficiaries	Age categories based on school system	Demographic profile of beneficiaries	Informal	Formal	Institutional setting (formal/informal)	Local	Regional	National	International	Location	Rural	Urban	Funding, as a	Funding, on	Outputs	Outcomes	LO Cognitive 1	C1	LO Cognitive 2	C2	LO Socio-Emotional 1	SE1	LO Socio-Emotional 2	SE2	LO Behavioral 1	B1	LO Behavioral 2	B2	Impacts, as a	Impacts, as a	Measures of success of indicators used to evaluate	Differentiated effects of both art and cultural forms and on different groups	Pedagogy, specific and instructional method	Important Links
Chancelan z. Aktion Tz. Bundesweiter Tanz in Bildung und Gesellschaft e.V.	Hip-Hop and Contemporary	The dance project takes place at the dance center in the workshop, through quality children learn age-appropriate dance techniques, strengthen their sense of rhythm, and gain new experiential knowledge. A field trip to the nearby floodplain provides the children with access to the local insect world. The exploration of local insects helps inspire the children to develop their own movement forms.	Initiating on the part of the DFB, with DFB, the "Tanz in Bildung und Gesellschaft e.V." and the "Tanz in Bildung und Gesellschaft e.V." initiated the course together. Funded by Kulturstiftung des Bundes and Aktion Tz. Bundesweiter Tanz in Bildung und Gesellschaft e.V.	Apr 2024 - Mar 2025		21-40h	0	1	0	0	0	0	0	0	0	9-11	14		1	0	Informal	1	0	0	0	0	0	1	Funded by Kulturstiftung des Bundes through Chancelan z.	Federal funding	15 participants distribution by gender: 10 girls and 5 boys. Total of teaching hours: 20-40 hours	Children learn dance techniques appropriate to their age, strengthen their sense of rhythm and gain new experiential knowledge. The focus is on the joy of movement.	0	0	0	0	0	0	0	0	0	0	Children have fun while learning to dance.	accountability	No of Participants	Most of the participants were girls			https://t3b.bildungundgesellschaft.de/	
Chancelan z. Aktion Tz. Bundesweiter Tanz in Bildung und Gesellschaft e.V.	Accounting	Small movement sequences are developed together with the children and choreographies are performed from them as repeatable elements. At the end of the rehearsal period, the results/choreographies will be performed in one piece and performed together in two internal school performances.	Initiated by Kulturstiftung des Bundes, the Culture Office of the City of Frankfurt initiated the course together. Funded by Kulturstiftung des Bundes and Aktion Tz. Bundesweiter Tanz in Bildung und Gesellschaft e.V.	Feb 2024 - Jun 2025		6-20h	0	1	0	0	0	0	0	0	0	9-11	14		1	0	Informal	1	0	0	0	0	0	1	Funded by Kulturstiftung des Bundes through Chancelan z.	Federal funding	20 participants distribution by gender: 10 girls, 10 boys. Total of teaching hours: 10-20 hours	The children are given an insight into contemporary dance, use physically defined and simple learning methods and are motivated to show and develop their own forms of expression.	0	0	0	1	0	0	0	0	Children are more motivated to self-expression.	personal development	No of Participants	Most of the participants were girls			https://t3b.bildungundgesellschaft.de/			
Chancelan z. Aktion Tz. Bundesweiter Tanz in Bildung und Gesellschaft e.V.	Black History	Initiative in V. wants to create awareness for different cultures and social classes through dance. The selected mainstream street art HOP, POP and GRAFFITI as well as graffiti will be combined with contemporary dance. In professional workshops on each of the mainstream arts, the young people will immerse themselves in the medium for four hours and bring what they have learned to the contemporary dance workshops that take place on a regular basis. Together, under professional guidance, the young people will develop a contemporary dance performance with elements of hip hop, skating and graffiti art.	Initiated by Kulturstiftung des Bundes, the Theater Bremen and Kulturbüro Bremen initiated the course together. Funded by Kulturstiftung des Bundes and Aktion Tz. Bundesweiter Tanz in Bildung und Gesellschaft e.V.	Feb 2024 - Jun 2025		10-25h	0	1	0	0	0	0	0	0	0	10-15	45	women	1	0	Informal	1	0	0	0	0	0	1	Funded by Kulturstiftung des Bundes through Chancelan z.	Federal funding	15 participants distribution by gender: 10 girls, 5 boys. Total of teaching hours: 10-20 hours	The young people will develop a contemporary dance performance with elements of hip hop, skating and graffiti art.	0	0	0	1	0	0	0	0	The project wants to raise awareness of different cultures and social classes through dance.	No of Participants	Most of the participants were girls			https://t3b.bildungundgesellschaft.de/				
Chancelan z. Aktion Tz. Bundesweiter Tanz in Bildung und Gesellschaft e.V.	Chancelan z. Aktion Tz. Bundesweiter Tanz in Bildung und Gesellschaft e.V.	An initiative dance project for young people about identity and self-expression. In a workshop, participants explore questions of self-identity through language and movement. The focus is on the individual language of movement, which is expanded through improvisational techniques. The project week is preceded by three workshops. As part of the project week, there will also be a public dance performance at the Theater Bremen. This offers a low-threshold opportunity for cultural participation, especially for young people who have never been to the theater before. The result of the "I am...?" project will be a dance film in which the participants introduce themselves through lighting and identity and movement language.	Initiated by Kulturstiftung des Bundes, the Theater Bremen and Kulturbüro Bremen initiated the course together. Funded by Kulturstiftung des Bundes and Aktion Tz. Bundesweiter Tanz in Bildung und Gesellschaft e.V.	Feb 2024 - Mar 2025		21-40h	0	1	0	0	0	0	0	0	0	13-15	45		1	0	Informal	1	0	0	0	0	0	1	Funded by Kulturstiftung des Bundes through Chancelan z.	Federal funding		The project aims to use movement to explore self-identity and expression.	0	0	0	0	0	0	0	0	personal self-expression through dance	personal development	No of Participants	Most of the participants were girls			https://t3b.bildungundgesellschaft.de/			
Chancelan z. Aktion Tz. Bundesweiter Tanz in Bildung und Gesellschaft e.V.	This is my rhythm	In this project, participants dive into hip-hop, breakdance, and urban contemporary dance with guidance from professional dancers. They explore different genres and develop their own dance styles while performing alongside a community of 8-10 members. The project is aimed at all levels, promoting creativity, energy, and a strong love for free dynamic dance forms.	The project is initiated by Kulturstiftung des Bundes, the Theater Bremen and Kulturbüro Bremen initiated the course together. Funded by Kulturstiftung des Bundes and Aktion Tz. Bundesweiter Tanz in Bildung und Gesellschaft e.V.	Feb 2024 - Oct 2025		41-60h	0	1	0	0	0	0	0	0	0	6-17	145	female teenagers	1	0	Informal	1	0	0	0	0	0	1	Funded by Kulturstiftung des Bundes through Chancelan z.	Federal funding	15 participants distribution by gender: 11 girls, 4 boys. Total of teaching hours: 41-60h	The project aims to promote cultural diversity and develop dance styles.	0	0	0	0	0	0	0	0	include young people in the learning process and dancing scenarios	accountability	No of Participants	Most of the participants were girls			https://t3b.bildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/ https://www.tanzinbildungundgesellschaft.de/			

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Project Name	Project Description	Project Lead	Project Type	Project Status	Project Start	Project End	Project Duration	Project Budget	Project Funding	Project Location	Project Participants	Project Objectives	Project Results	Project Impact	Project Evaluation	Project Feedback	Project Comments
Project 1	Project 1 Description	Project 1 Lead	Project 1 Type	Project 1 Status	Project 1 Start	Project 1 End	Project 1 Duration	Project 1 Budget	Project 1 Funding	Project 1 Location	Project 1 Participants	Project 1 Objectives	Project 1 Results	Project 1 Impact	Project 1 Evaluation	Project 1 Feedback	Project 1 Comments
Project 2	Project 2 Description	Project 2 Lead	Project 2 Type	Project 2 Status	Project 2 Start	Project 2 End	Project 2 Duration	Project 2 Budget	Project 2 Funding	Project 2 Location	Project 2 Participants	Project 2 Objectives	Project 2 Results	Project 2 Impact	Project 2 Evaluation	Project 2 Feedback	Project 2 Comments
Project 3	Project 3 Description	Project 3 Lead	Project 3 Type	Project 3 Status	Project 3 Start	Project 3 End	Project 3 Duration	Project 3 Budget	Project 3 Funding	Project 3 Location	Project 3 Participants	Project 3 Objectives	Project 3 Results	Project 3 Impact	Project 3 Evaluation	Project 3 Feedback	Project 3 Comments
Project 4	Project 4 Description	Project 4 Lead	Project 4 Type	Project 4 Status	Project 4 Start	Project 4 End	Project 4 Duration	Project 4 Budget	Project 4 Funding	Project 4 Location	Project 4 Participants	Project 4 Objectives	Project 4 Results	Project 4 Impact	Project 4 Evaluation	Project 4 Feedback	Project 4 Comments
Project 5	Project 5 Description	Project 5 Lead	Project 5 Type	Project 5 Status	Project 5 Start	Project 5 End	Project 5 Duration	Project 5 Budget	Project 5 Funding	Project 5 Location	Project 5 Participants	Project 5 Objectives	Project 5 Results	Project 5 Impact	Project 5 Evaluation	Project 5 Feedback	Project 5 Comments
Project 6	Project 6 Description	Project 6 Lead	Project 6 Type	Project 6 Status	Project 6 Start	Project 6 End	Project 6 Duration	Project 6 Budget	Project 6 Funding	Project 6 Location	Project 6 Participants	Project 6 Objectives	Project 6 Results	Project 6 Impact	Project 6 Evaluation	Project 6 Feedback	Project 6 Comments
Project 7	Project 7 Description	Project 7 Lead	Project 7 Type	Project 7 Status	Project 7 Start	Project 7 End	Project 7 Duration	Project 7 Budget	Project 7 Funding	Project 7 Location	Project 7 Participants	Project 7 Objectives	Project 7 Results	Project 7 Impact	Project 7 Evaluation	Project 7 Feedback	Project 7 Comments
Project 8	Project 8 Description	Project 8 Lead	Project 8 Type	Project 8 Status	Project 8 Start	Project 8 End	Project 8 Duration	Project 8 Budget	Project 8 Funding	Project 8 Location	Project 8 Participants	Project 8 Objectives	Project 8 Results	Project 8 Impact	Project 8 Evaluation	Project 8 Feedback	Project 8 Comments
Project 9	Project 9 Description	Project 9 Lead	Project 9 Type	Project 9 Status	Project 9 Start	Project 9 End	Project 9 Duration	Project 9 Budget	Project 9 Funding	Project 9 Location	Project 9 Participants	Project 9 Objectives	Project 9 Results	Project 9 Impact	Project 9 Evaluation	Project 9 Feedback	Project 9 Comments
Project 10	Project 10 Description	Project 10 Lead	Project 10 Type	Project 10 Status	Project 10 Start	Project 10 End	Project 10 Duration	Project 10 Budget	Project 10 Funding	Project 10 Location	Project 10 Participants	Project 10 Objectives	Project 10 Results	Project 10 Impact	Project 10 Evaluation	Project 10 Feedback	Project 10 Comments
Project 11	Project 11 Description	Project 11 Lead	Project 11 Type	Project 11 Status	Project 11 Start	Project 11 End	Project 11 Duration	Project 11 Budget	Project 11 Funding	Project 11 Location	Project 11 Participants	Project 11 Objectives	Project 11 Results	Project 11 Impact	Project 11 Evaluation	Project 11 Feedback	Project 11 Comments
Project 12	Project 12 Description	Project 12 Lead	Project 12 Type	Project 12 Status	Project 12 Start	Project 12 End	Project 12 Duration	Project 12 Budget	Project 12 Funding	Project 12 Location	Project 12 Participants	Project 12 Objectives	Project 12 Results	Project 12 Impact	Project 12 Evaluation	Project 12 Feedback	Project 12 Comments
Project 13	Project 13 Description	Project 13 Lead	Project 13 Type	Project 13 Status	Project 13 Start	Project 13 End	Project 13 Duration	Project 13 Budget	Project 13 Funding	Project 13 Location	Project 13 Participants	Project 13 Objectives	Project 13 Results	Project 13 Impact	Project 13 Evaluation	Project 13 Feedback	Project 13 Comments
Project 14	Project 14 Description	Project 14 Lead	Project 14 Type	Project 14 Status	Project 14 Start	Project 14 End	Project 14 Duration	Project 14 Budget	Project 14 Funding	Project 14 Location	Project 14 Participants	Project 14 Objectives	Project 14 Results	Project 14 Impact	Project 14 Evaluation	Project 14 Feedback	Project 14 Comments
Project 15	Project 15 Description	Project 15 Lead	Project 15 Type	Project 15 Status	Project 15 Start	Project 15 End	Project 15 Duration	Project 15 Budget	Project 15 Funding	Project 15 Location	Project 15 Participants	Project 15 Objectives	Project 15 Results	Project 15 Impact	Project 15 Evaluation	Project 15 Feedback	Project 15 Comments
Project 16	Project 16 Description	Project 16 Lead	Project 16 Type	Project 16 Status	Project 16 Start	Project 16 End	Project 16 Duration	Project 16 Budget	Project 16 Funding	Project 16 Location	Project 16 Participants	Project 16 Objectives	Project 16 Results	Project 16 Impact	Project 16 Evaluation	Project 16 Feedback	Project 16 Comments
Project 17	Project 17 Description	Project 17 Lead	Project 17 Type	Project 17 Status	Project 17 Start	Project 17 End	Project 17 Duration	Project 17 Budget	Project 17 Funding	Project 17 Location	Project 17 Participants	Project 17 Objectives	Project 17 Results	Project 17 Impact	Project 17 Evaluation	Project 17 Feedback	Project 17 Comments
Project 18	Project 18 Description	Project 18 Lead	Project 18 Type	Project 18 Status	Project 18 Start	Project 18 End	Project 18 Duration	Project 18 Budget	Project 18 Funding	Project 18 Location	Project 18 Participants	Project 18 Objectives	Project 18 Results	Project 18 Impact	Project 18 Evaluation	Project 18 Feedback	Project 18 Comments
Project 19	Project 19 Description	Project 19 Lead	Project 19 Type	Project 19 Status	Project 19 Start	Project 19 End	Project 19 Duration	Project 19 Budget	Project 19 Funding	Project 19 Location	Project 19 Participants	Project 19 Objectives	Project 19 Results	Project 19 Impact	Project 19 Evaluation	Project 19 Feedback	Project 19 Comments
Project 20	Project 20 Description	Project 20 Lead	Project 20 Type	Project 20 Status	Project 20 Start	Project 20 End	Project 20 Duration	Project 20 Budget	Project 20 Funding	Project 20 Location	Project 20 Participants	Project 20 Objectives	Project 20 Results	Project 20 Impact	Project 20 Evaluation	Project 20 Feedback	Project 20 Comments

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