UNDERSTANDING THE ROLE OF KULTURAGENTEN (CULTURE AGENTS) IN THE INTRODUCTION OF ARTS PROGRAMMES IN GERMAN SECONDARY SCHOOLS
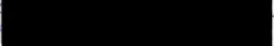
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Abstract

Kulturagenten (Culture Agents; hereafter: KAs) support German secondary schools in establishing arts programmes and partnerships with artists or arts institutions. This study uses three qualitative case studies to explore the role of KAs. Role changes are examined and recommendations are provided on how to develop the role in a beneficial way. Reference is made to the German KAs programme, under which the KA role was developed, and the model that inspired it, the English Creative Partnerships programme. As the main method of data collection, semi-structured in-depth interviews were conducted with KAs. Additionally, insight gained from practical work with KAs was drawn upon.

While the KAs programme concept influenced the way interviewees shaped their roles, they each found a balance between managerial intervention, expert consulting and facilitation, according to their preferences and the situation. The proportion of facilitation increased over time. Interviewees regarded partnerships as beneficial for the sustainability of arts programmes and students' involvement, but challenging due to schools' and arts partners' heterogeneity. Interviewees differed in their assessment of the programme's preference for art institutions over individual artists.

Arts initiatives can promote schools' development, but school staff need to have the requisite skills, time and openness for these initiatives to be effective. Programme participants' efforts to establish the KA model beyond the KAs programme were successful in places. One of the programme's great achievements was establishing the KA as a profession. Increasing students' participation should be emphasised in the KAs' remit and training. It was reasonable that the initiators of the KAs programme refrained from defining the quality of art initiatives, but they should nevertheless have provided guidelines that would allow such a definition to be developed. Art initiatives should have the potential to be sustainable, should allow students to explore, and should empower them to shape projects.

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I am deeply grateful to my supervisors, Dr Jenny Fryman, Prof Mary Fuller and Dr Paul Vare, for consistently shining bright beacons to help me see through the fog and stay on the winding road to clarity. Many thanks also go to Niall McCourt, who unflinchingly dealt with the quirks of the 'awful German language'[1], which affected my English phrasing time and again. I would also like to thank my interviewees for being willing to share their stories with me and, moreover, for stimulating my own thinking with their extraordinary reflectiveness.

My journey with the *Kulturagenten* strained the patience of some dear people around me. Nevertheless, my husband Daniel in particular provided me with his loving support throughout the project. Further credit goes to my friends, especially Astrid, Christian, Gerrit, Johannes, Klaus, Mathias, Michael and Steffen, plus my fellow student Andra, who always helped me to keep my spirits up.

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[1] Twain, M. (1880). The awful German language. In: A tramp abroad (pp. 601-619). Hartford: American Publishing Company.

I dedicate this thesis to

My Parents,

among many other things, for teaching me confidence.

Contents

Glossary

Creative Agent	Model for the German KA, developed for the English Creative Partnerships (CP) programme
Creative Partnerships programme	English model for the German KAs programme, running from 2002 until 2011
Creativity, Culture and Education	The agency that was the main policymaker for the English CP programme
Kulturagentenprogramm (English: KAs programme)	German pilot programme to test the KA concept (2011-2019), based on the English CP programme
Cultural Roadmap (German: *Kulturfahrplan*)	Plan for the development of arts programmes in schools, to be drawn up with the help of the KAs
Kunstgeld (English: Art Money)	Funding for schools' joint arts projects with partners under the German KAs programme
Kulturstiftung des Bundes (German Federal Cultural Foundation)	Federal government foundation; co-initiated and co-funded the KAs programme
MUTIK gGmbH (before 2017 rebrand: Forum K&B GmbH)	The agency coordinating the KAs programme at a national level
Stiftung Mercator Deutschland (Mercator Foundation Germany)	Private foundation; co-initiated and co-funded the KAs programme
School network	Three to four schools supported by one KA
Teachers in charge of arts initiatives	Teachers officially appointed as contact persons for cultural education

Abbreviations

CA(s)	Creative Agent(s)
CCE	Creativity, Culture and Education
CP	Creative Partnerships programme
CR	Cultural Roadmap
GmbH	*Gesellschaft mit beschränkter Haftung* German equivalent of a limited liability company
gGmbH	*Gemeinnützige Gesellschaft mit beschränkter Haftung* German equivalent of a non-profit limited liability company
KA(s)	Culture Agent(s) – German: *Kulturagent(en)*
Q[1, 2, 3...]	Question+number from the Main Study interviews
Q$_{Pilot}$[1, 2, 3...]	Question+number from the Pilot Study interviews
TCAI(s)	Teacher(s) in charge of arts initiatives

Preface

From 2013 until 2019, I worked as Commercial Director for MUTIK gGmbH, a not-for-profit company that was involved in several nationwide projects in Germany, mainly in the field of cultural education. Among these initiatives, the model programme 'Culture Agents for creative schools' (KAs programme) was the one that received the widest media response and, for me, was the most fascinating. For one thing, I was intrigued by the idea of employing KAs as a living interface between schools and arts institutions. For another, in the way the programme concept characterised the KAs' role, I recognised several features that resonated with my own professional identity: 'In personal union, Culture Agents embody creative impulses, curation, mediation, cultural and project management, facilitation, networking, moderation and conflict management' (Forum K&B, 2011a). Just as I did, the KAs seemed to operate at an intersection, albeit focusing on different subjects. While their role was to help school staff, students and arts partners to implement the KAs programme, my main duty was to provide financial, legal and technical in-house services, as part of MUTIK's remit to promote arts and education through nationwide practical projects. Moreover, as a trained musician, I have a strong personal interest in the arts and share the KAs programme designers' belief that getting involved in arts activities can be very beneficial to personal development.

We have to create ourselves as a work of art (Foucault, 1983, p. 237).

The active participation in art and culture promotes the formation and strengthening of the personality of children and teenagers and opens the opportunity to them of becoming future players in a public realm that is interested and active in culture (Forum K&B, 2011a).

Chapter 1: Introduction

1.1. About this study

This study brings together three qualitative case studies of *Kulturagenten* (KAs) working in schools and at the interface between schools and the arts. I conducted the project between 2013 and 2020.

1.1.1. Knowledge gap

Kulturagent (KA) is a new profession in Germany. Based on the concept of the English Creative Agent (CA), it was tested for the first time in the KAs programme. The programme's guidelines for KAs differ from those that the English Creative Partnerships (CP) programme provided to the CAs (Sub-Section 2.4.2). To accompany the KAs programme, literature was produced on various aspects of the programme, including the work of the KAs (Section 2.1). During my work at the KAs programme agency that employed the KAs between 2011 and 2015, the KAs repeatedly explored their role in workshops and reflection sessions. The pedagogically oriented evaluation (one of two types of evaluation within the KAs programme; see Section 2.1) found that KAs sometimes found it difficult to clarify their role (Abs, Stecher, Knoll, Obsiadly, & Ellerichmann, 2017). Despite this, there has not yet been a thorough investigation focusing on the role of KAs in the introduction of arts programmes in schools.

Together with my personal interest in the profession (Preface), this was my rationale for focusing this study specifically on the KAs' role. I elaborate on the concept of professional roles in the Literature Review (Section 2.4).

1.1.2.   Research questions and objectives

The research questions that this study addresses are as follows:

1.   What is the role of *Kulturagent* (KA) in the introduction of arts programmes in German secondary schools?

2.   To what extent does the KA's role change during the introduction process?

3.   How can the KA's role be developed to foster the introduction process?

The main objective of this study is

> to develop a better understanding of the role of KAs in the introduction of arts programmes in German secondary schools.

1.2.   Context of the study

In this section, I take a look at the KAs programme, which tested the KA concept in Germany for the first time.

1.2.1.   Modelling and testing the KA: The German KAs programme

The *'Kulturagenten für kreative Schulen*[2]*'* programme (KAs programme) was implemented between summer 2011 and December 2019. Modelled on the English CP, the KAs programme was created by the private *Stiftung Mercator Deutschland* and the federal-government-funded *Kulturstiftung des Bundes*. These two foundations and five German federal states (Baden-Württemberg, Berlin, Hamburg, North Rhine-Westphalia and Thuringia) provided the total funding amount of approximately €22M for the programme between 2011 and 2019. In the programme's pilot phase (2011-2015), the KA model was tested together with other instruments of the KAs programme (especially *Kunstgeld* and the Cultural Roadmap

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[2] Translation: 'KAs for creative schools'.

(CR); see below in this section). The second programme phase (2015-2019) was intended to help stabilise the programme's key ideas. I elaborate on the two programme phases below in this section.

This study repeatedly refers to the KAs programme concept as a key guiding document for the implementation of the programme. Indeed, the concept actually consisted of various conceptual papers that were continually revised and supplemented over the course of the programme. One of the first of these conceptual papers, the 'Short Description', described the programme's aim as 'promoting students' active involvement in arts activities to support their development and permanently stimulate their interest in the arts' (Forum K&B, 2011a) (cf. the introductory quotation, p. 1). Consequently, the programme focused its efforts on students who had previously had little opportunity to experience art (Stiftung Mercator, 2011).

The main objectives of the programme set out in the conceptual papers can be summarised as follows:

- To establish sustainable arts initiatives at schools;
- To promote students' opportunities to get involved in artwork;
- To foster students' personal development;
- To establish sustainable partnerships with artists or—preferably—arts institutions (Forum K&B, 2011b).

I refer to the criticism of the KAs programme concept in Sub-Section 1.2.2. Given its limited duration, the programme had been designed as a model for possible future initiatives (Kulturstiftung des Bundes, 2011). It received a wide media response, with articles published in national newspapers such as *Die Zeit* (Buhse, 2014) and *taz* (Albrecht, 2012). The programme's suitability as a model, i.e. the transferability of its core ideas, was frequently discussed by experts such as Fuchs (2014) and Mörsch (2013).

The role of the titular *Kulturagent* was the core of the KAs programme concept. The KAs were supposed to 'develop a multifaceted and tailor-made range of offers for

cultural education as well as artistic projects', and 'long-term cooperative projects with local cultural institutions' (Forum K&B, 2011a). Despite the KAs' outstanding importance to the programme, a comprehensive task profile for them was only drafted during the pilot phase (see below), partly based on the actual experiences of a number of KAs (Forum K&B, 2015e). A descriptive insight into the KAs' activities is provided on the website kulturagentenkosmos.eu (MUTIK, 2017) using visual storytelling. Most KAs were originally trained as artists, art pedagogues or teachers. They were hired, though, as *KAs* from the outset, which contributed to the formation of a professional KA identity, even if early programme documents did not refer to the profession KA (Section 5.5, Sub-Sections 2.4.6, 5.1.1). The model for the KA was the Creative Agent (CA), which played a similar central role in the English CP programme. I explore the concept of the CA in more detail in Sub-Section 2.2.2 based on the literature on the CP programme. In Sub-Section 2.4.6, I present indications that the role of KA, unlike that of CA, was established as a profession.

During the pilot phase of the KAs programme (2011-2015), forty-six KAs supported 46 school networks, each consisting of three participating schools (making for 138 schools in total) in the five German Federal states (*Länder*) co-funding the programme. Most KAs were teachers, artists or art pedagogues in their previous professions (Forum K&B, 2015f). The non-profit MUTIK[3], an affiliate of *Stiftung Mercator*, functioned as the central programme agency and the KAs' employer. Five regional organisations specialising in youth cultural education supervised and mentored the KAs in their day-to-day work. As MUTIK's Commercial Director (2013-2019), I was one of the KAs' two superiors during the first programme phase, along with the Programme Director. At the time of the interview requests, though, the KAs were already employed by the regional programme agencies, which had no corporate ties to MUTIK. Just three schools withdrew from the programme or abandoned their

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[3] Before being renamed MUTIK gGmbH in 2017, the company operated under the name Forum K&B GmbH. For the sake of clarity, I refer to the organisation as MUTIK throughout this thesis. I was MUTIK's Commercial Director from 2013 to 2015, then the company's Managing Director until 2019.

programme-related activities during the pilot phase. While the majority of schools in the second programme phase had previously participated in the first, some new schools joined at the beginning of the second phase.

In the second programme phase (2015-2019), participants at the regional and municipal level (schools, artists and arts institutions, regional organisations and regional and municipal authorities) took over primary responsibility for regionally anchoring and sustaining the core programme ideas, especially the KAs' support in introducing arts programmes at schools. MUTIK's role shifted to coordinating the supra-regional exchange and the transfer of knowledge and experiences among programme participants, as well as administering and distributing the funding from the two foundations, which gradually decreased. The *Länder* had to compensate for the foundations' declining support by increasing their own funds accordingly. This mechanism was intended to encourage the *Länder* to take responsibility.

The sponsorship by the German Cultural Foundation and *Stiftung Mercator* ended completely in 2020. Despite this, KAs have continued to operate in all five participating federal states, now mostly funded by regional and local governments. Whether these developments are sustainable remains to be seen.

One main instrument used by the programme to foster artistic activities was *Kunstgeld* ('Art Money'), a type of funding dedicated to projects created by the participants at schools themselves, in most cases together with cooperating artists or cultural institutions and with the support of the KAs. Project ideas spanned and even combined a wide range of art forms such as modern dance, theatre, hip-hop, film and opera. MUTIK (in the first programme phase from 2011 until 2015) and the regional agencies (in the second phase from 2015 until 2019) awarded *Kunstgeld* funding after reviewing applications and providing guidance on them.

Another key instrument of the KAs programme was the *Kulturfahrplan* (Cultural Roadmap; hereafter: CR). Apart from the more common meanings of the term 'roadmap' relating to automobile travel and political change processes, it can also

denote a tool that outlines the activities to pursue a goal in a business or organisational context, either involving several organisations (inter-organisational) or the members of one organisation (intra-organisational)[4]. The concept of the CR was developed as a tool for schools participating in the KAs programme. It was a document outlining a school's overall strategy regarding arts programmes (e.g., a focus on dance, establishing partnerships with local dance professionals, and conducting related courses and projects), along with medium- and long-term measures to achieve this. Although establishing partnerships with cultural institutions was supposed to be a paramount goal of a school's CR according to the KAs programme documents (Forum K&B, 2011a, 2015c)[5], the CR was not necessarily an inter-organisational roadmap that also involved the arts institutions in question. Rather, the CR focused on the activities undertaken by students, parents and school staff to make such partnerships possible.

The funding scheme for the KAs programme dedicated approximately one million Euros to training measures. In particular, the KAs attended training events lasting several days, termed *Akademie* modules. These modules included various seminars with speakers from the KAs programme and from outside, as well as workshops in which the KAs reflected on their work practice (Eckert, 2015c). The topics of the *Akademie* training sessions were tailored around the KAs'[6] duties as well as current social issues[7], but without a fixed curriculum. Such a curriculum was only developed towards the end of the KAs programme (2019) in the form of the 'Train-the-Trainer' programme (Sub-Sections 2.4.6, 5.1.1).

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[4] Cf. for definitions and examples http://www.merriam-webster.com/dictionary/road%20map and http://2001-2009.state.gov/r/pa/ei/rls/22520.htm, last login: 18th October 2020.

[5] The 'Joint Programme Description' for the second programme phase (2015-2019) (Forum K&B, 2015c) constituted an appendix to each of the contracts between the foundations, the *Länder* and local authorities, and the national and regional agencies.

[6] E.g. students' participation and cooperation with arts institutions (Eckert, 2015a).

[7] E.g. the effects of migration on society (Eckert, 2015b).

The strategy to achieving the goals of the KAs programme was described as follows on the MUTIK website:

> In conjunction with the students, the body of teachers, the school administration, parents, artists and cultural institutions ... [the KAs] will develop a multifaceted and tailor-made range of offers for cultural education as well as artistic projects. Beyond that, long-term co-operative projects with local cultural institutions are to be developed. The encounter with and involvement in art and culture ... will hence become an integral part of the day-to-day life of children and teenagers (Forum K&B, 2011a).

The quote hints at the complexity of the KAs' role and suggests that their profession should be examined more closely. Intermediaries between arts and education seem to be increasingly in demand in Germany. Since the 1970s, numerous arts institutions have responded to an apparent drop in interest in arts and culture by extending the range of cultural education provisions in various art disciplines (Mandel, 2012), such as visual arts (cf. the overview in Baumann, 2012), architecture and design (Shatry & Wagner, 2012), literature (Jentgens, 2012), dance and ballet (Foik, 2012) and theatre (Bolwin, 2012).

1.2.2.   Criticism of the KAs programme concept

The publication for the KAs programme (Section 2.1) contains hardly any overt criticism of the programme concept. In the course of my work for MUTIK, however, I began to take a critical look at the programme and repeatedly heard critical comments both by participants and consultants to the programme management, chief among these criticisms being:

A lack of clarity:

Key terms, particularly 'culture', 'art' and 'quality', were not defined in the KAs programme concept. I argue in Sub-Section 5.4.2 (p. 175) that the programme makers' self-restraint here was actually useful, but they nevertheless should have provided a guideline for how the programme participants could develop these definitions.

A top-down approach:

During the first programme phase, when the sponsors still exerted a strong influence on the implementation in terms of content, the programme was criticised for having a top-down approach. One example of this is the preference for schools to establish partnerships with art institutions rather than with individual artists, which was seen by some schools and KAs as impractical interference. However, my conclusion is that partnerships with institutions may often indeed be the better choice (Sub-Section 5.4.3).

Complex presentation:

I am particularly critical of the way in which the programme concept was scattered across many individual documents. The content of these documents partly overlapped, but with differences in wording. This led to ambiguities and even contradictions, and impeded clarity in the programme guidelines (cf. Sub-Section 5.4.2). The different statements on the extent to which the KAs should act as project managers are an example of this:

- Forum K&B (2015e) only mentions KAs' role as project managers in general;
- MUTIK (2019d) likewise;
- Yet Forum K&B (2011b) refers to project management only in connection with *Kunstgeld* projects.

Additionally, Forum K&B (2011b)—the German version of the 'Short Description' of the KAs programme—differs from the English version (Forum K&B, 2011a), which clearly assigns the leadership role in projects to the schools: '… conducted by the schools in collaboration with the KAs…'. By contrast, Forum K&B (2011c) only assigns a supporting and moderating role to the KAs, while the schools were supposed to 'conceive projects in cooperation with active artists'.

These contradictory statements made it all the more fascinating for me to learn how the KAs developed their roles.

Distance from practice:

Finally, KAs and agency staff sometimes criticised the programme for having been dreamed up in an ivory tower. The Case Studies have indeed shown that refining the programme concept based on the KAs' practical experience was actually useful for the development of their roles (Sections 4.2, 4.3, 4.4).

In the Literature Review, I go into the evaluations of the programme (Section 2.1) and the criticism of the KAs' task profile (Sub-Section 2.4.6). In the following sub-section, I discuss the administrative requirements of the KAs programme, which have also been criticised.

1.2.3.   The legal and political environment of the KAs programme

The administrative requirements of the programme represented a major challenge not just for the KAs, but also for the participating schools (Abs *et al.*, 2017). Since these requirements play a role in the Case Studies, I will now elaborate on the difficulties posed by the programme's legal framework.

Firstly, the ban on cooperation as laid down in Article 30 of the German *Grundgesetz*[8] (Zippelius, 2010) is a major obstacle to the implementation of cultural education initiatives promoted by the Federal Government (Fink, Götzky, & Renz, 2017b). It implies that the German Federal States have exclusive regulatory competence in several areas of legislation, including education and the arts[9]. Federal Government funding for an education initiative could be regarded as unconstitutional encroachment on the sovereignty of the Federal States. However, the Federal Government is granted responsibility for initiatives of national importance (Staatsministerin für Kultur und Medien, 2020)[10]. The KAs programme management

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[8] *Grundgesetz* = German Basic Law.
[9] In the area of arts and culture, the legislative power of the Federal States is supplemented by the administrative autonomy of the municipalities, Art. 28 *Grundgesetz*.
[10] This legal 'back door' was also the basis for the establishment of the *Kulturstiftung des Bundes* (Sub-Section 1.2.1).

used several makeshift measures referring to this legal exception to enable activities in schools. For instance, lessons for the preparation of *Kunstgeld* projects were moved from the compulsory school curriculum to voluntary working groups. Preparatory teacher training sessions were described as workshops in order to avoid conflict with the educational autonomy of the *Länder*.

A second legal barrier was the ban on funding for projects that had already been started. One reason for this regulation is that the public funding agency must be able to ensure that funds are used efficiently and economically from the start to the finish of the project. Moreover, the funding of recurring projects (such as repeat productions of Goethe's Faust using the same staging) is to be prevented so as to preclude disguised institutional funding (Dittrich, 2013; Krämer & Schmidt, 2013). As such, new editions of *Kunstgeld* projects that had proven successful the first time were excluded from funding unless the funding application could claim that the project had substantially evolved in some way. In principle, this was in line with the KAs programme concept as it placed great emphasis on dynamically evolving school art initiatives, something that the idea of the CR reflects in particular (Sub-Section 1.2.1). However, schools repeatedly wanted to produce larger-scale remakes of particularly successful projects in order to reach more students and foster their participation in the arts programme. Having to include novel content in the project proposal caused schools and KAs considerable extra work.

Further difficulties were caused by the six-week time limit for the use of funds. As in many German public funding programmes, within six weeks, recipients must either use up the funds drawn down or repay them if they have not been spent. If the time limit is exceeded, funding bodies are obliged to charge interest on arrears. The schools were increasingly able to follow this rule as the programme proceeded, but during the first programme phase, the six-week deadline was frequently missed.

The administrative requirements were perceived by many schools as a major obstacle to developing and implementing arts programmes and projects (Sub-Section 2.4.3). I

argue in Section 6.5 that programme policymakers should pay particular attention to making the funding conditions as simple as possible.

Moreover, many schools joined the KAs programme under difficult conditions due to schools being under-resourced at the time. The results of the PISA[11] international school system evaluations have at least increased coverage (Gauger & Grewe, 2002; Popp, 2010) and public awareness of overworked teachers, staff shortages, inadequate technical equipment and dilapidated school buildings (e.g., Breiter, Zeising, & Stolpmann, 2017; Brost, 2015; DPA, 2019; Grimmer, 2018). These reports would appear to contradict the increases in public spending on education, which actually accelerated after the first PISA studies[12]. Between 1995 and the first PISA year 2000, the increase in expenditure on education was 4.5%[13], compared to 21.4% in the five years following the third PISA study in 2006, and 18.8% from 2013-2018 (Statistisches Bundesamt, 2019). In addition to the persistent problems on the ground at many schools, the *Länder* place a considerable burden on schools in the form of frequent reforms and changing requirements. I take this issue up in Sub-Section 4.2.10. Despite these drawbacks, hardly any schools dropped out during the course of the programme (Sub-Section 1.2.1). As a fundamental problem of the German school system, all PISA studies identified a great social inequality, which was reflected in poorer access to education and reduced developmental opportunities for students from disadvantaged social backgrounds (reported by Popp, 2010; Solga & Dombrowski, 2009). This highlights the socio-political importance of the KAs programme's aims to promote students' access to arts activities and their personal development (Sub-Section 1.2.1).

In the following chapter, I analyse the literature on features that are relevant to the role of KA.

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[11] Programme for International Student Assessment.
[12] The first PISA studies were carried out in the years 2000, 2003 and 2006.
[13] Absolute values in billion euros: 1995: 75.9; 2000: 79.3; 2007: 92.4; 2012: 112.2; 2013: 117.0; 2018: 139.0; figures from 2012 onwards are provisional.

Chapter 2: Literature Review

As the KA concept was tested and refined in the German KAs programme, this is the initial focus of the Literature Review, before I then explore some of the theoretical underpinnings of the KAs programme. The fact that many schools have continued to work with KAs after the end of the programme suggests a need to explore concepts that go beyond the context of the KAs programme, with its limited duration and specific concept. For contextualisation, I draw on analyses of the English CP programme that served as a model for the German KAs programme (Fuchs, 2015; Knop & Linke, 2012). I highlight parallels and differences between the two programmes. I discuss references from the literature regarding terms that were important in the framework of the German KAs programme and for the KA profession—above all, *culture*, *arts* and *cultural education*. Following a review of approaches to defining and describing professions, various aspects of the KAs' career description as attested by the KAs programme concept are examined in the context of the literature. Finally, I draw conclusions for further work on the study. In particular, I show how I used the insight gained to circumscribe the gap in knowledge this study aims to address.

2.1.   The sources from the programme environment

Unlike the English CP programme (cf. Sub-Sections 2.2.2, 2.3.4, 2.4.2), there is little secondary literature on the German KAs programme.

During the pilot phase (2011-2015), the KAs programme was already the subject of two accompanying research projects designed to reflect the respective strategic focuses of the two foundations funding the programme. *Stiftung Mercator*, which is involved in educational funding (among other fields), had commissioned an education-oriented research project, while *Kulturstiftung des Bundes* had initiated research from a cultural studies perspective. Despite this background, both studies offer a thoroughly serious examination of their respective topics, avoiding both a

non-scientifically based celebration of the KAs programme and a premature confirmation of the programme concept. For example, the idea of the programme authors that partnerships of schools with cultural institutions are of greater value than those with individual artists is openly questioned in the study by Fink, Götzky, Renz and Schneider (2016). A comparable scientific independence is mostly lacking in the accompanying studies commissioned from the English CP, as the reflective meta-study by Wood (2014) and other works developed without obvious proximity to the CP policy makers (Hall & Thomson, 2005; 2005a; Ward, 2010) have shown. However, it should be noted that the practical purpose served by the studies accompanying the KAs programme (Abs *et al.*, 2017; Fink et al., 2016) limits their informative value beyond the specific framework of the German KAs programme. This applies not only to the qualitative elements in the mixed-methods approach of Fink et al. (2016), but also in part to the surveys on which Abs *et al.* (2017) focus. In particular, the almost exhaustive, yet still small sample of about 45 KAs does not seem sufficient to draw conclusions about future KAs groups with a different individual composition.

The education-oriented research (Abs *et al.*, 2017) focuses on the effects the KAs programme had on schools, identifying that schools saw improvements in their image due to the visibility of art projects, and that the programme essentially had positive motivational and skill-building effects on school staff. Regarding the KAs, Abs *et al.* (2017) conclude that they are a 'competent enrichment' for schools interested in cultural education and that they require no additional qualifications (p. 54). The 45[14] KAs interviewed by Abs *et al.* (2017) stated that establishing lasting structures for art initiatives in schools was the most important goal of their work. 64% felt that they were able to achieve this. However, the KAs ascribed a key role in the continuation of art initiatives to the teachers in charge of art initiatives (TCAIs). Establishing structures for sustainable partnerships between schools and cultural institutions was also mentioned as a goal. On this front, 79% of the KAs reported

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[14] In total, there were 46 KA positions during the first phase of the KAs programme (2011-2015).

success. The KAs felt that the programme provided freedom and a lot of support for new ideas. The high effort required of programme participants by the administrative regulations was the deficit most often cited. Abs et al. also found that KAs and teaching staff sometimes had difficulties in clearly defining the role of KAs. While there was otherwise large agreement between self-perception and external perception, Abs et al. (2017) found a deviation on one point: The KAs clearly perceived a pedagogical aspect as part of their role, whereas the teaching staff saw themselves as the only ones with pedagogical competence. At this point, the potential for conflict between KAs and teaching staff and the special relevance of an investigation into the KAs' role can clearly be seen.

The cultural studies project (Fink, Götzky, Renz, & Schneider, 2016) addresses the 'partners from the arts', i.e. the artists, art mediators and arts institutions who teamed up with schools for projects and partnerships under the KAs programme. A striking result was that in the first two years of the KAs programme, more than 71% of a total of 1,744 partners from the arts were freelance artists and art mediators, and that schools only worked together with 'traditional' arts institutions such as municipal theatres and opera houses on certain individual projects. Schools often did not see an advantage in working with larger, well-established arts institutions compared to individual artists. Fink *et al.* (2016) found that several schools even preferred to work with freelancers because they were more flexible and willing to respond individually to students' and school staff's needs and wishes. Some schools in rural regions were simply located too far away from the nearest arts institution to carry out a joint project. The reluctance of some schools to enter into partnerships with arts institutions was mirrored by the disinterest of some arts institutions in establishing long-term cooperation with schools. This was because responding to the individual needs of a school would involve quite some extra effort on the part of the arts institutions, which they—unlike the schools—could not pass on to the KAs. In many instances, arts institutions already had cultural education initiatives in place, but these were designed to involve as many schools and students as possible—representing a

potential future audience—rather than focusing on a few schools over a longer term. The Council for Cultural Education (2013)[15] makes a similar point, noting that arts institutions carry out cultural education initiatives for young people, hoping that those participating will become future visitors. These results were not in the interest of the KAs programme policymakers, who clearly favoured partnerships between schools and arts institutions (Forum K&B, 2015c). According to Fink *et al.* (2016), the few joint projects between schools and larger arts institutions turned out to be particularly demanding but also instructive for schools, arts institutions and for the KAs, who acted as production managers in this context. Finally, Fink *et al.* (p. 57) note that KAs make cooperation between schools and art partners more difficult by imposing additional requirements—often to improve quality—which can lead to unclear decision-making structures and an increased need for coordination. I conclude that the more parties a partnership consists of—here at least three: teacher, artist and KA—the more difficult the question of 'who decides what?' becomes, and the more important it is to clarify roles.

The programme agency, of which I was a member between 2013 and 2019, marked the programme's halfway point (2015) with an online publication (Forum K&B, 2015d). In addition to explanations of the programme's principles, objectives and instruments, it contains experience reports and statements by programme participants and stakeholders of all kinds (KAs, funding agencies, regional offices, schools, cultural institutions, politicians), as well as practical examples and guidelines for action, and contributions by external experts in cultural education. However, most of the contributions are predominantly descriptive (e.g., Berthold & Schön, 2015; Bock, 2015), offer advice for practitioners (e.g., Frensch, 2015; Forum K&B, 2015a) or make general reference to theoretical discourses (e.g., Fuchs, 2015; Mörsch, 2013). Despite the numerous authors from outside the KAs programme, the publication

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[15] The Council for Cultural Education („*Rat für Kulturelle Bildung*") is a group of experts appointed by an alliance of private foundations in Germany (Council for Cultural Education, 2020).

does not offer a thorough analysis of the programme, let alone a critical examination of it.

In the experience report by KA Carolin Berendts included in the publication, the following roles performed by KAs are discussed:

Networking

According to Berendts (2015), the KA has to bring together and inform the right people so that the KAs and school staff are able to work jointly on the CR and arts programme, and to initiate partnerships between schools and arts partners.

Initiation, topic finding, curation

The KAs discover and develop new topics together with school staff and partners from the arts, and curate cultural education projects (*ibid.*).

Process support and consulting

Depending on the partners' experience, the KA may merely have to provide them with inspiration or guide them very intensively. The KA moderates discussions, formulates and allocates tasks, identifies pitfalls of the project, and sometimes also deals with tangible questions of project management (see below). As process facilitators, KAs are responsible for the quality of the process, demand regular exchange meetings and final reflections, and mediate any conflicts (*ibid.*).

Project management and upskilling

Particularly at the beginning of the KAs programme, the KAs themselves acted as project managers and passed on their knowledge—from the initial project application and accounting to its implementation and the acquisition of third-party funds—to artists, colleagues from schools and arts institutions (*ibid.*).

While Berendts' (2015) account focuses on cooperation between schools and arts institutions, she also covers all essential functions that the task profile assigned to the KAs (Forum K&B, 2015e) (Sub-Section 1.2.1). Mandel (2015) criticises the fact that, in her view, the KAs programme concept overburdens the KAs with the multitude of roles it assigns to them. On the other hand, she also sees this diversity as an

opportunity for the KAs to develop their very own approach taking into account their particular strengths and preferences, and to respond flexibly to the individual situation at their school. Following Mandel's (2015) analysis, the nature of KAs' mission forces them to consciously and individually shape their role—potentially also time and again as they adapt to different situations. How the interviewees dealt with this challenge and how they interpreted the KAs programme concept when it came to their roles has yet to be clarified.

From the observations so far, the question arises as to whether the role of KA should be considered a profession. In the literature on the programme, references of this nature are thin on the ground (e.g., Linke, 2015); not even the task profile developed during the programme refers to the KA role as a profession (Forum K&B, 2015e). However, the fact that the KAs' original education and professions were referred to as *previous* experiences (relative to their work as KAs[16]) indicated that the KAs changed profession upon joining the KAs programme. In Sub-Section 2.4.6, I will discuss the contemporary concept of profession and compile further indications that the role of KA was established as such. Despite the fact that after the halfway point of the KAs programme (2015) it was completely unclear whether the KA profession would survive beyond the end of the programme (i.e., after the 2018-19 school year), the task profile was largely formulated independently of the KAs programme, albeit in line with the programme objectives. Compared to merely allocating project-related duties, establishing KA as a profession could give KAs a great deal of autonomy in developing their role, plus the chance to gain recognition and self-perception as experts in a distinct professional field. I discuss the role of KA vis-à-vis the contemporary concept of profession in Sub-Section 2.4.6. However, the extent to

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[16] Indeed, the KAs were only employed on a 0.8 full time equivalent basis. In this way, the programme policymakers aimed to enable them to maintain their previous practice—especially as artists, if that was their original profession—with the idea that their new role as KAs could benefit from such continued practice. Moreover, facing uncertain financing prospects for their job positions after the end of the funding programme, the KAs were to be given the chance to return to their former professions.

which the KAs actually understood their role in terms of a genuine profession still needs to be studied.

In this section, I have elaborated on the accompanying research by Fink *et al.* (2016) that focused on one of the main goals of the KAs programme: establishing partnerships between schools and artists or arts institutions. I point out references in the literature to the further goals of the KAs programme in the following sub-sections:

- To establish sustainable arts initiatives at schools: Sub-Section 2.4.3;
- To promote students' opportunities to get involved in artwork: Sub-Section 2.3.2;
- To foster students' personal development: Sub-Section 2.3.2.

In the following section, I give an overview of other recent initiatives in the field of cultural education.

2.2. Points of reference

Cultural education initiatives centred on cooperation between arts institutions and either schools or local communities been launched in many countries. The focus of my attention is on the literature on the English CP programme, with its CAs as paramount points of reference for the KAs and the KAs programme.

2.2.1. Other recent arts education initiatives

The following are a few examples of the many US-based cultural education programmes:

- The nationwide Arts Education Partnership (cf. www.aep-arts.org; Burnaford, Brown, Doherty, & McLaughlin, 2007; Carlisle, 2011; Rowe, Werber Castaneda, Kaganoff, & Robyn, 2004);
- Chicago Arts Partnerships in Education (cf. www.capeweb.org; Catterall & Waldorf, 1999);
- Gordon Education Initiatives' 'Take the Stage' media platform for children (Gordon Education Initiatives for the Performing Arts, 2019);

- New York City Partnerships for Arts and Education Program (Baker, Bevan, Erickson, Adams, Seretis, Clemments, & Admon, 2004), one of a variety of programmes run by the New York Center for Arts Education.

In Portugal, the government-initiated *'Programa de Educação Estética e Artística'*[17] claims to have reached some 13,000 students every year since its launch in 2010 (Direção-Geral da Educação, 2010). In 2013, the French government established the *'Parcours d'Éducation Artistique et Culturelle'*[18] as a mandatory part of the national school curriculum (Direction générale de l'enseignement scolaire, 2020).

Some examples of similar programmes in Germany are:

- *'TUSCH'*[19] (JugendKulturService gGmbH, 2020);
- *'Jedem Kind ein Instrument'*[20] (JeKits-Stiftung, 2020a);
- *'JeKits – Jedem Kind Instrumente, Tanzen, Singen'*[21] (JeKits-Stiftung, 2020b);
- *'Kultur macht stark. Bündnisse für Bildung'*[22] (BMBF - Bündnisse für Bildung, 2020).

However, only the English CP, along with its Lithuanian reissue in 2011 (*'kurybines partnerystes'*[23]) (Gumuliauskienė & Malinauskienė, 2018; Ugdymo plėtotės centras, 2011, 2014), systematically drew on the go-between role the CAs had, linking arts and education. In the next sub-section, I take a closer look at sources on CP and the CAs.

2.2.2. The English CAs and the CP programme

In the English CP programme, the CA held a pivotal role. Since the concept of the KA in Germany was designed around the idea of the English CA, a review of the literature on the CAs and CP yields important insights for the role of the KAs.

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[17] Translation: 'Aesthetics and Arts Education Programme'.
[18] Translation: 'Artistic and Cultural Education Pathway'.
[19] Acronym for „*Theater und Schule*"—translation: 'Theatre and School'.
[20] Translation: 'An Instrument for Every Child'. The programme is based in North-Rhine Westphalia.
[21] Translation: 'JeKits—An Instrument, Dancing or Singing for Every Child'. JeKits is the nationwide successor programme to „*Jedem Kind ein Instrument*" (footnote 20).
[22] Translation: 'Culture makes people strong. Alliances for education'.
[23] Translation: 'Creative Partnerships'.

CP was an England-based creative learning programme the British government launched in 2002 and funded until the programme's termination in 2011. Initially, the Arts Council of England oversaw the programme. In 2009, CCE took over the England-wide programme management. CP aimed to foster children's and adolescents' *creativity* by mediating partnerships between schools and arts organisations as well as creative professionals such as artists, multimedia designers and even scientists. For this purpose, CAs were to act above all as facilitators of these arts partnerships and projects. While many of the CAs had worked as artists and in schools before CP started, the CAs' educational and professional backgrounds varied (Sefton-Green, 2011). In 2010, the CP project database listed 610 CAs (*ibid.*). The funding for CP, and thus also for the programme itself, ended in connection with the 2010 change in government.

Some of the numerous reports, reviews and studies were commissioned by CCE, e.g., Hall, Jones, and Thomson (2009); Parker (2013); Sefton-Green (2011); others were initiated by near-government organisations such as Ofsted (2006) and NFER[24], e.g., Cooper, Benton, and Sharp (2011); Downing, Lord, Jones, Martin, and Springate (2007); Harland, Lord, Stott, Kinder, Lamont, and Ashworth (2005); Ofsted (2006). The independent academic sources on CP analyse in depth how the architects of the initiative had designed the programme essentially as an instrument to implement the government's strategy in the educational sector (Hall & Thomson, 2005a, 2005b; Ward, 2010; Wood, 2014), aiming to have favourable effects on the labour market and the economy. I elaborate on this discussion in the following paragraphs. The contributions by Hall and Thomson (2005a, 2005b) and Ward (2010) focus on a critical examination of CP's concept and the related government policy, but avoid polemics and agitation thanks to precise analysis. Wood (2014) provides an in-depth examination of CP, based on a critical reflective review of the evaluation reports he co-authored. The reports commissioned discuss the government's motives only

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[24] National Foundation for Educational Research.

incidentally or do not mention them at all, which I find surprising since CP was presented as a large-scale, strategy-driven and systematic initiative that aimed to make an essential difference to the English school system (Dunne & Haynes, 2007). Proceeding from the development of children's and adolescents' creative skills as CP's main objective, an Ofsted[25] evaluation report (2006) draws conclusions for the students' future professional development and employment prospects. However, the report does not refer to instrumental motives beyond the spheres of culture and creativity.

Hall and Thomson (2005a) indeed present CP as a product of the New Labour government's agenda. New Labour refers to a period during which the British Labour Party, under the leadership of Tony Blair and Gordon Brown, had abandoned certain leftist traditions and moved towards neoliberal, i.e., largely centrist and business-friendly, positions. Tony Blair led the British government between 1997 and 2010. Hall and Thomson (*ibid.*) argue that the programme's goals of fostering students' flexibility and creativity were primarily envisioned to prepare them for a more flexible and dynamic world of work and business. This argument refers to the rise of the creative industries the United Kingdom saw in the 1997-2008 period, which was promoted by New Labour (Oakley, 2010). Seen from this angle, the programme was one tool in a box crafted to align key areas of social life with an economically liberal and business-oriented ideology. By contrast, while Parker (2013) admits that CP was the product of a new government on a general level, he does not link core programme ideas such as flexibility and creativity to overarching politico-economic goals. He proposes that potential successor programmes in other countries be flexibly adapted 'to different contexts while remaining sharply defined in terms of [their] purpose and ambitions' (p. 156).

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[25] Ofsted (Office for Standards in Education, Children's Services and Skills) is the English education authority and reports directly to Parliament (http://www.ofsted.gov.uk/about-us; login of 11 Feb 2014).

However, I consider the way in which the programme concept was implemented to be as important as the extent to which it was politically influenced. According to a common understanding, the process of policymaking takes place in three contexts that interact with each other (Bowe, Ball, & Gold, 1992; Gale, 2001; Lingard & Sellar, 2013). In the context of influence, conflicting parties construct policy discourses. The second context is where the production of text representing policy takes place. Policy texts, however, are not just implemented, but—and this is the third context— interpreted and reshaped through practice. This also applies to the concept of a government programme—and CP was, after all, designed to directly influence practice in the educational sector. Moreover, CP's operators, including the CAs, enjoyed great freedom of action (Sefton-Green, 2011). Ward (2010) observes that the people in charge of implementing CP *did* have enough influence to counteract what she recognises as neoliberal tendencies in the programme agenda. She concludes that the programme operators essentially failed to fulfil their governing role. In direct comparison with the critically analysing works of Hall and Thomson (2005, 2005a), Ward (2010) and Wood (2014), it is striking that Parker (2013) and Sefton-Green (2011) largely omit the political context. Both Sefton-Green (2011) and Parker (2013) otherwise examine the activities of the CAs and the functioning of CP in great detail. The fact that Sefton-Green had developed his CCE-commissioned report 'as a research and review project not as an evaluation' (p. 68) can hardly explain his silence on the political-economic background. Without referring to the specific programme context, Fuchs (2012) seems to confirm the criticism of the English CP. Fuchs indeed sees the whole discipline of cultural education as at risk of sowing the seeds of neoliberalism. He argues that one aim of cultural education is to foster individual flexibility and creativity, which are likewise considered key values of an economy-oriented societal model.

Creativity is widely seen as a multilayered concept (Gumuliauskienė & Malinauskienė, 2018) and its meaning is highly contested (Banaji & Burn, 2010). While the English CP's architects presented creativity as the most important concept for the purposes

of the programme (Dunne & Haynes, 2007; Ofsted, 2006; Sefton-Green, 2011; Ward, 2010), they did not clarify, let alone thoroughly define the term (Ward, 2010; Wood, 2014). Consequently, programme participants and policymakers attributed contradictory meanings to creativity (Bragg, Manchester, & Faulkner, 2009; Wood, 2014). For instance, teachers understood creativity as closely linked to the arts. CP's authors, by contrast, advocated a much broader, 'democratic' definition of creativity, essentially assuming that everybody could be creative in any activity (Wood, 2014). Although this confusion may not have been intended by CP's policymakers, it could obviously have been exploited for political purposes. While Banaji and Burn (2010) observe that the concept of creativity could be misused to advance the implementation of neoliberal policies, Ward (2010) notes that New Labour did just that. Incidentally, the Blair government harnessed the term *innovation* to economic ends in a similar way (Hargreaves, 2004; Newman, 2001). In relation to this, I address the political background of the German KAs programme in Sub-Section 2.3.4.

Although the full title of the KAs programme, Culture Agents for Creative Schools (*'Kulturagenten für kreative Schulen'*), seems to place similar importance on creativity as a value or quality criterion for the KAs programme, neither the published (cf. on www.kulturagenten-programm.de) nor unpublished material on the programme, nor its operators, make use of 'creativity' as a key term in this context. Instead, the KAs programme's central concepts are those of 'art and culture' (Forum K&B, 2011a), which likewise require specification, as I outline in the following section.

2.3.   Approaching the context of the KA profession: Terms and concepts

The German KAs operate at the intersection of the arts and education (Sub-Section 1.2.1). This section discusses related key concepts and takes a look at the wider context of the KAs' activities.

2.3.1.   Culture and art

A criticism my colleagues at MUTIK and I sometimes faced, was the use of the term *culture*. On many occasions, non-participants asked us how the KAs programme-makers defined culture and if they only aimed to promote 'elitist high culture', believing that popular phenomena such as pop music and football did not qualify as culture. Indeed, neither the programme architects, the programme's operators nor expert counsellors had explicitly defined culture. Likewise, various programme documents (Forum K&B, 2011a, 2015c, 2015d) used culture and art as paired concepts without noticeable differentiating between the two terms. In Sub-Section 2.2.2, I discuss the criticism the authors of the English CP faced for a similar lack of conceptual clarity regarding the terms *innovation* and—above all—*creativity*. In the context of the recent debates in Germany, the KAs programme's conceptual vagueness could be understood as a strategy to sidestep the dispute between the advocates of *high culture* and *popular culture*. Since this dispute appears to be highly emotionally charged, it is worth taking a closer look at it.

The concept of culture has been enduringly controversial (Kroeber & Kluckhohn, 1952; Sewell, 2005; White, 1959). According to a widespread notion, culture can be seen as everything human beings create or change, distinguishing it from nature (Lévi-Strauss, 1990; Oldemeyer, 1983). In a narrower sense, culture is sometimes understood as a somewhat fuzzy hypernym for art of any kind (Fuchs, 2012). Contrasting with this, the term is often used without any references to art at all, such as to describe different ethnic backgrounds or mindsets, and to outline the consequences for interpersonal relationships and the functioning of groups characterised by *culturally diverse* members (Nünning, 2009). The criticism quoted at the beginning of this sub-section seemed to be based on a normative concept of culture that involves a value judgment, according to the typology proposed by Reckwitz (2000). From a normative point of view, high culture can be recognised as 'cultural aspects ... considered superior and typically associated with and consumed by the elites of society: the well-educated or wealthy' (Bell, 2013). Popular culture can

be defined as 'the vernacular or people's culture that predominates in a society at a point in time' according to Delaney (2007, p. 6). The normative conceptual distinction between pop culture and high culture that is still common in Germany does not in itself contain a value judgement, but it does describe the extremes—on a scale from undesirable to desirable—on which such a judgement is based. The understanding of high culture as superior has long been cultivated by the educated middle and upper classes (Höhne, 2012), often in connection with a supposed classical educational canon (Assmann, 2004). Even some critics of high culture ascribe superiority to it, but reject it as 'elitist' for precisely this reason (Schwencke, 1983). The debate about high culture is also fierce because it touches on explosive social issues such as power and social justice (Höhne, 2012). Thus, high culture's critics demonstrate just as normative an understanding of it as its supporters, yet arrive at the opposite conclusion. Popular culture seems to be seen by both its supporters and critics as easily accessible and comprehensible, in contrast to high culture (Keller, 2006)—again resulting in opposite conclusions. However, the romantic notion of popular culture as the culture of the underdog seems to at least be relativised by the fact that most traditional cultural institutions usually associated with high culture are precariously financed, while a good proportion of the mass culture industry (e.g. popular music and fashion) is well-funded, as Oakley (2010) has observed for England.

While both 'high culture' and 'pop culture' refer to the performative practices and aesthetic experiences of social groups, the term 'culture' can also have more specific or quite different meanings, such as in constructions like *culture of debate* (Jpost Editorial, 2012) and *organisational culture* (Schein, 2010a). According to Ort (2008) and Reckwitz (2000), the great variety of meanings and contexts for which the word 'culture' was used during the past century in particular led to the concept expanding and ultimately losing significance. Consequently, they suggest speaking about 'concepts of culture' in the plural, rather than a single concept.

This approach corresponds to an understanding of culture that prevails in modern liberal societies, especially in the Western hemisphere. Such a pluralistic concept of

culture also seems to facilitate the participation of all individuals in social life, which corresponds to a main objective of the KAs programme (Sub-Section 1.2.1.). Despite all these practical advantages of Ort's (2008) and Reckwitz's (2000) approach, a clear conceptual understanding seems indispensable for further academic discourse. I favour the above-mentioned holistic understanding of culture by Lévi-Strauss (1990) and Oldemeyer (1983) because it is the logical consequence of the incomprehensible diversity of specifically human creative activities and forms of expression. That said, I am aware that my attitude is inevitably shaped by the liberal zeitgeist of the Western democratic society to which I belong.

As regards the KAs programme, the fierce, multi-layered dispute over the two terms 'high culture' and 'popular culture', as well as over the many different possible meanings of 'culture', were good reason for the programme concept to exercise restraint on this front. It appears reasonable that the KAs programme has no policy statement claiming a certain concept of culture or even an exclusive definition thereof. Presuming that engaging with arts of all kinds fosters the development of children and adolescents (Forum K&B, 2011a), the programme proceeds from a near-arts understanding of culture, but may also include and develop forms of popular culture even when they are not—or do not seem to be—related to the arts.

The literature discusses multiple definitions of *art*, too (Adajian, 2018; Davies, 2001; Dean, 2003; Reck, 2007; Stecker, 1996). Tatarkiewicz (1971) points out that the concept of art has shifted since antiquity. Then, art was considered the ability to consciously make things while following certain rules. Since then, this technical concept has gradually given way to an understanding of artwork that involves inspiration, emotions and often innovation. Tatarkiewicz holds that both the antique and contemporary definitions of art are quite broad, encompassing many disciplines and forms of expression. On the other hand, 'art' is nowadays often exclusively used to describe works by professional artists or of assumed high quality (Reinwand, 2012). For Germany, this notion can be traced back to the 1950s, when intellectuals like Adorno strived to dissociate from what they perceived as vulgar culture (Adorno,

1977). The drive to establish this distinction developed in the wake of the Nazis' exploitation of popular and folksy forms of culture in particular (Reinwand, 2012). However, artists and theorists have seen this development as a conceptual narrowing that reserves art for a self-appointed intellectual élite and excludes large parts of society (Ludwig, 1988; Robbins, 2005). During the last decades of the 20th century, this common narrower understanding gradually opened up again to embrace popular manifestations of art and culture (Reinwand, 2012). Regarding the situation in the UK, Parker (2013, p. 158) has detected a regression 'to the notion of a cultural canon, and a desirable [...] amount of exposure to predefined forms of art'. Just like CP (*ibid.*), the KAs programme aimed to counteract this cultural restoration movement (Sybille Linke, Programme Director, personal communication, 3rd April 2014).

Regarding the understanding of art since the 1960s, Davies (2001) differentiates between functional and procedural definitions. Proceduralists associate art with a mode of production that is widely attributed to the artwork in question or consistent with tradition (Dickie, 1969). Beardsley (2018), a representative of functionalism, suggests drawing on specific artworks instead of the idea of art. Referring to the 'aesthetic intention' (p. 28) of artwork, he argues that it is the purpose of art to provide an aesthetic experience as intended by the artist. Arnheim (1983) and Goodman (1976) specify that definitions of art should depend on the function that artwork has in the context of the artist's life. Piecha (2003) raises the question of whether functional definitions of art are even suitable for drawing a clear line between art and other results of human activities.

The proceduralists' reference to certain modes of production (see above) seems to have become obsolete by the 20th century in view of the overwhelming diversity of art forms and production practices. It may be possible to subsume, for example, the early conceptual art performances of the artist Marina Abramović under a common art form, such as theatrical forms of expression. But this requires such a strong abstraction that the categories with which proceduralists must operate eventually become meaningless. My own understanding of art is function-oriented, since I focus

on the perception of artworks by the audience. Only through this perception can art unfold its effect. In order to be considered works of art, objects, installations, performances, etc. must have been intentionally created in such a way that they have a meaning for their audience that goes beyond their immediately perceptible properties. This criterion of transcendent meaning or ambiguity is evident in installations involving everyday objects that were used by people of contemporary history and now embody historical events, the zeitgeist or a political current of the time[26]. Transcendent meaning may also stem from an overall impression an artwork can evoke in the audience. This way of taking effect becomes particularly clear in instrumental music such as Mendelssohn's *Songs without Words* or the symphonic poems by Bedřich Smetana, Antonín Dvořák, Richard Strauss and Franz Liszt.

For the framework of the KAs' activities, I suggest a context and practice-oriented approach that is related to the functionalist concept and focuses on artwork. The function of artwork in terms of the KAs programme seemed to be that it encouraged young people to get involved in arts activities and supported their personal development. The criteria of involving inspiration, emotions and innovation appear similarly important when it comes to attracting students' interest. Artwork that was developed or referred to in the KAs programme should contribute to achieving its main goals. The KAs programme committee apparently had a similar understanding (Sub-Section 2.3.3), although the conceptual reference point within the programme was not art, but *quality*—sometimes, but not consistently, *artistic quality* (Forum K&B, 2015c). For the purposes of a practical initiative such as the KAs programme, a pragmatic solution may be to let the participants in question decide whether a specific activity or its result should be classed as an artwork, as I propose in Sub-Section 5.1.6. A similar approach might be applicable to assessing the quality of

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[26] Cf. for example the installation involving refugees' lifejackets and other conceptual artworks of Ai Weiwei (https://www.theartstory.org/artist/ai-weiwei/).

artwork, from the perspective of the KAs programme documents. However, how the KAs measured the quality of artwork is yet to be investigated.

2.3.2. Why cultural education?

In Sub-Section 1.2.1, I outlined that the KAs programme was essentially pursuing two goals by promoting cultural education at schools: to awaken young people's enthusiasm for the arts and to facilitate their personal development (Forum K&B, 2011a). The first goal had a dual function. Arousing students' passion for the arts was a goal of its own and, at the same time, a means to achieve the second goal of fostering young people's individual development. An interrelation of art and life can also be found in Foucault's late work. Proceeding from Sartre's idea that we are not given the self, but must develop it (Sartre, 2000), Foucault advocates a creative-aesthetic way of life (Kögler, 1994). However, he rejects Sartre's concept of achieving the self through authenticity. Instead, he demands that we use our creativity to create ourselves (Foucault, 1983) (cf. the quotation introducing Chapter 1) and refers to Nietzsche, who describes the creation of our own appearance as a process of artistic invention (Nietzsche, 2016). What all three of these philosophers—Nietzsche, Sartre and Foucault—associate with cultural education is the great value they place on the process of creating works of art for the development of the individual. A focus on the individual and their well-being is also what distinguishes cultural education from arts education. Whereas arts education is about developing artistic, aesthetic and theoretical skills, cultural education aims for individuals to participate in art and culture, often using artistic methods and formats (Ermert, 2009). We see in Sub-Section 2.3.3 that arts education and cultural education can nevertheless have a great deal of overlap when it comes to their overarching goals and a goal-oriented assessment of the quality of the respective initiative.

The UN has repeatedly taken a stance on educational matters and emphasised the importance of activities involving arts for the individual (Dudt, 2012; Iwai, 2002). The Declaration of Human Rights (United Nations, 1948, Article 27 (1)) states that

everyone should be free to participate in cultural life and to enjoy the arts. The Delors report for UNESCO (Delors, 1998) considers creativity and arts education as essential means of achieving a rounded education. The Convention on the Rights of the Child (United Nations, 2001) confirms this notion, arguing that education should address all facets of the human being. Since then, UNESCO has established a World Conference on Arts Education and drafted a Road Map for Arts Education (2006) during the inaugural conference.

Ermert (2009) and Wenzel (2005) focus on the relationship between the subject of cultural education and society and, similarly to the UN Declaration of Human Rights, define cultural education as education for cultural participation. According to Ermert, 'cultural participation means both participating in social life in general and sharing in the arts-related and cultural events in one's society' (*ibid.*, my translation). Based on the philosophical movement of *Life Art* ('Lebenskunst'; Schmid, 1998), Ermert (2009) and Bockhorst (2012) suggest that cultural education may trigger reflective thinking and thus help form the basis for a happy life. Although this concept follows a slightly different train of thought, it does resonate with the objectives of the KAs programme, i.e. promoting students' enthusiasm for art, their personal development and their connection with each other (cf. the first paragraph of this sub-section). Ermert (2009) thus establishes cultural education as a necessary component of education in general. However, the Council for Cultural Education (2013) points out that cultural education initiatives must make some effort to address people who have fewer opportunities to get involved in artwork. Otherwise, participants in initiatives may mainly be those who are interested in art anyway, which may even result in the opposite of the intended effect.

The idea that cultural education has a beneficial effect on an individual's life is a strong argument for integrating an arts education component into concepts for a rounded education, as proposed by the United Nations (2001). Various authors emphasise that culture should be an essential subject in a rounded education, since cultural activities are able to help individuals develop a mature self-concept and a

balanced attitude both internally and towards their social environment (Fuchs, 2006; Sharp & Le Métais, 2000; Wenzel, 2005).

Stenger (2012) and Bilstein (2005) have identified engagement with arts and culture as a form of play. They argue that only (seemingly) purposeless activities involving arts enable the human being to fully unfold themselves. Here, Stenger and Bilstein refer to a quote by the German poet Friedrich Schiller: 'For [...] the human being only plays when in the full meaning of the word they are human, and they are only completely human when they play (Schiller, 1795, my translation)'. As early as the 19th century, the understanding of play as an essential part of human nature led to the development of play-focused educational concepts (Heiland, 2003) like the one by Fröbel (1826), which is still used in Germany today (Baer, 2012). Following these concepts and the more recent works of Frost, Wortham, and Reifel (2001) and Hirsh-Pasek, Michnick Golinkoff, and Singer (2006), we can understand cultural education as a guide to self-actualisation through a reflective mode of play. Huizinga (1940) too draws on the importance of purposeless play for human existence. He argues that purported human rationality does not sufficiently distinguish human beings from animals, for 'we play, and know that we play, so we are more than just rational beings, because playing is purpose-free' (p. 31, own translation). While Bilstein (2005) and Stenger (2012) focus on the function of cultural education for individual human development, Huizinga explains the evolution of arts as a consequence of the human ludic drive. This idea suggests another important function of cultural education in that art and culture may only persist and keep developing through continuous practice.

The assumption that activities involving arts can be beneficial for young people's intellectual and personal development has been confirmed by studies on cultural education and school development programmes in the US (Catterall, Chapleau, & Iwanaga, 1999; Catterall & Waldorf, 1999) and the UK (Hallam, 2010). Positive effects on schoolteachers' motivation and performance were reported by Catterall and Waldorf (1999) and Carlisle (2011). In their study for the British NFER, Cooper, Benton

and Sharp (2011) concluded that students who participated in the English CP made greater overall progress in national attainment tests than those who did not. As I elaborate in the next sub-section, the German literature is much more sceptical as to such knock-on effects, and advocates focusing on the actual arts activities.

2.3.3.   Cultural education and quality

In view of the boom in cultural education, with numerous new initiatives and enthusiastic voices in literature and the press, criticism has also increased in Germany. Above all, critical voices such as the Council for Cultural Education (2013) call for cultural education to be deployed in a needs-based way and evaluated using a more differentiated approach. The Council criticises the great many project evaluations that proclaim projects as successes in an undifferentiated way.

While the KAs programme did not provide a definition of *quality* in cultural education, such a definition was discussed all the more intensively by the KAs and other programme participants. Unterberg (2014) provides an overview of quality frameworks used by German cultural education organisations. She observes that the quality frameworks are so different that it is difficult to compare them. Instead, she suggests categorising the frameworks according to three general concepts of quality. According to her, the *instrumental* concept of quality focuses on technical aspects like processes, the use of resources and organisational conditions. The *objective* concept likewise considers descriptive features of cultural education initiatives, but also includes their thematic orientation—which in the KAs programme was the establishment of arts programmes at German secondary schools. Unterberg (2014) criticises both concepts for focusing on the characteristics of the project outcome or the persons involved instead of the impact that the project's implementation and outcome have on its target group. While Unterberg (2014) may be right to assume that a project's impact is more important than its immediate result, I do not concur with her assertion that the proponents of the instrumental and objective concepts disregard a project's impact as a criterion on account of their overly economised

approach, defining success by means of key metrics such as the number of students reached by an arts initiative. Key metrics can merely provide clues to corporate performance and are only significant when viewed as a whole and interpreted (Preißler, 2010). An assessment based solely on key metrics would be just as wrong in the world of business as it is in cultural education. Having challenged the instrumental and objective concepts of quality, Unterberg (2014) eventually refers to a *situational* concept that is based on the goals of the project not merely as predefined by the policymakers but by participants and stakeholders too. To my mind, this understanding of quality fits the KAs programme concept best. Firstly, a situationally adapted understanding of quality allows for a flexible response to the programme's various objectives. Secondly, a situational understanding may be more capable of taking into account the programme's long-term approach than a concept that describes the implementation of an initiative mainly in terms of resources and processes. Later in this sub-section, I refer to the quality categories developed by the KAs programme committee.

It is worth noting that this goal-oriented situational concept makes it easy to see the occasional overlap between cultural education and arts education. In their study on quality in arts education, Seidel, Tishman, Winner, Hetland, and Palmer (2009) also include the implementation of pedagogical and social goals, such as promoting students' personal development and social engagement, as a quality standard. However, they base their investigation on a broader concept of arts education that includes aspects of cultural education, although they do not make this explicit. But is an arts education initiative better or worse for focusing on imparting knowledge and skills exclusively related to artwork? After all, Seidel *et al.* (2009) also want to encourage the makers of arts education initiatives to set their own individual goals.

These considerations as to the different concepts of quality in arts education (cf. above in this sub-section) also show that evaluating the quality of sub-projects—such as the *Kunstgeld* projects within the KAs programme (Sub-Section 1.2.1)—is a considerable challenge, as they must always be measured against the objectives of

the overall programme. Moreover, while the outline of the programme objectives provides a benchmark for evaluating the educational, social and cultural policy effects of *Kunstgeld* projects, it does not do so for their artistic quality. While the main educational and policy objectives of the KAs programme specify the desired improvements (to increase student involvement in arts activities and sustainable cooperation between schools and arts institutions; to foster students' personal development; to establish art initiatives as a permanent part of the school curriculum; Sub-Section 1.2.1, p. 3), the official documents written by the KAs programme's policymakers merely specify 'high artistic quality' as the desired quality standard for art initiatives. Wood (2014) voices a similar criticism of CP. Likewise, Unterberg (2014) notes the virtual absence of aesthetic criteria for the quality frameworks she analyses. Her explanation, based on the difficulties of defining art, seems to tally with my remarks in Sub-Section 2.3.1.

For Sartre, the key to high artistic quality is the author's authenticity (Sartre, 1999)—just as it is to the effective development of the self (Sub-Section 2.3.2). The KAs programme documents and programme committee answer the question of the nature of artistic quality within the programme in such a way that artistic quality must then be measured against the programme's educational and political objectives as mentioned above (Linke, 2015). Accordingly, a project is considered to be of high artistic quality if it serves students' participation and development (for instance) in the best possible way. This answer is both expedient and unsatisfactory in view of the programme's strategic nature. After all, the programme description establishes artistic quality as a goal in its own right, in addition to the above-mentioned educational and political goals. What is meant by this remains an open question. But does a pragmatic attitude to the programme goals really help? The insights of the Council for Cultural Education (2013) show that it is virtually impossible to plan impact in the field of cultural education, especially where transfer effects are a prerequisite for the intended impact. The Council argues that engagement with a specific form of art can strengthen knowledge and skills in that particular field.

However, in the absence of long-term studies on this topic, no transfer effects i.e. effects on other areas of skills development have been empirically proven so far in Germany. Although research on transfer effects accounted for no less than 16% of the 1,267 research projects in the field of cultural education in Germany that were catalogued between 2000 and 2012 by Liebau, Jörissen, Hartmann, Lohwasser, Werner, Klepacki, and Schelter (2013), there was a lack of long-term monitoring projects despite prevailing agreement that transfer effects can only be observed over a longer period (Council for Cultural Education, 2013). Transfer effects ascribed to cultural education include stimulating general interest in the arts and even promoting intelligence (Council for Cultural Education, 2013; Knigge, 2013). Knigge (2013) points out that utilitarian arguments could even weaken the position of the arts in society, as they may tempt political decision makers to frame the legitimacy of engaging with the arts only in terms of its transfer effects. Indeed, regarding the strong political influence on the English CP, I propose that similar instrumentalisation has not (yet) taken place in Germany (Sub-Section 2.3.4). For the context of the KAs programme, I note that the practitioners in the field, especially teaching staff and KAs, can usually only observe how their efforts affect students over a period of several months in any case, regardless of the general state of evidence.

The Programme Director at MUTIK gGmbH during the first phase of the KAs programme, Sybille Linke, lists the following quality categories for art initiatives in schools. These categories were developed by a committee of programme participants under special consideration of their experiences when implementing the programme (Eger, 2015; Linke, 2015).

- Artistic vision
- Professionalism of the artists and arts institution staff
- Artistic, conceptual and methodological diversity
- Consideration of diversity in schools
- Nature and quality of partnerships between schools and artists or arts institutions
- Conceptual anchoring in the school: inclusion of the arts programme in the school's strategy, especially by means of the CR

- Connectivity and sustainability
- Impact on the students, especially in terms of their opportunities to be actively involved, to shape the project and to experience themselves as effective (my summary).

The first four categories outlined by Linke (2015) are related to the instrumental concept, according to Unterberg's (2014) classification. They describe conditions for achieving the programme's principles and objectives without differentiating between necessary and desirable conditions. The last four categories actually reflect the programme's objectives, namely the establishment of art programmes in schools, the sustainability goal, the participation goal and the cooperation goal (Sub-Section 1.2.1). 'Connectivity' again represents a condition for achieving sustainability, in the sense that projects should be able to serve as starting or reference points for future initiatives. These categories can be found in the initial programme description (Forum K&B, 2011a, 2011b); only the instrumental categories are re-emphasised in the programme committee's list. In Sections 2.4.6 and 5.1.1, I argue that the drafting of quality criteria during the course of programme was an important contribution to establishing the KA as a profession. In Sub-Section 5.4.4, I propose more general characteristics that all arts initiatives should have, independently of the KAs programme and the school context. How the KAs themselves interpret the notion of quality in relation to their work is yet to be examined; this will be done through the Case Studies.

2.3.4. Cultural education and politics

Both the recommendations by international panels and the discussions following the OECD's[27] first PISA study (2000) (Sub-Section 1.2.3) created momentum for cultural education (Reinwand, 2012). The Recommendation by the Conference of the Ministers of Education (in the German federal states) on cultural child and youth education (Kultusministerkonferenz der Länder, 2014) recognises the importance of

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[27] The Organisation for Economic Cooperation and Development.

cultural education as part of the rounded approach to education the UN has promoted (Delors, 1998). The basic ideas of the Recommendation are consistent with the goals and instruments of the KAs programme concept (Sub-Section 1.2.1). The Recommendation points to the numerous partnerships and strong networks that have been developed nationwide, involving governmental bodies, organisations and experts from the educational and cultural sectors. Just like the KAs programme concept, it advocates using these partnerships and networks 'to create reliable structures in which high-quality programmes with a long-term impact can unfold' (*ibid.*, p. 2; my translation). Despite this recognition of its importance, cultural education has not achieved the status of a top issue in German cultural policy (Fuchs, 2004; Schneider, 2012). Hübner (2012) points to the limited exploitability of cultural education as the reason for this. This argument is illustrated by Reinwand's (2012) comparison of cultural education and art communication, the latter of which is now used systematically nationwide. While art communication explores strategies for promoting artwork and can thus serve economic interests, cultural education focuses on the subjects of the educational process, each with their own individual background. This distinct perspective may not allow commercial interests to be pursued as easily as with art communication activities. That said, the focus on the individual entails a considerable risk of art initiatives being instrumentalised on a sociopolitical level, as I conclude from Hall and Thomson's critique (2005a) of the English CP (Sub-Section 2.2.2).

CP's policy emphasised overarching educational goals more strongly (cf. the compilation in Ward, 2010, pp. 30-32) than the KAs programme concept does (cf. Forum K&B, 2011a, and further documentation on www.kulturagenten-programm.de). Moreover, the limited scope of action for national initiatives involving cultural education (Sub-Section 1.2.3) and the multi-stakeholder structure of the KAs programme—involving two foundations, five Federal States and several cooperating institutions—may have curbed the risk of the programme being exploited to serve ulterior political or economic motives. It seems scarcely conceivable that all of these

various players were pursuing the same agenda. Even if a politician at the regional or municipal level had indeed systematically leveraged the programme for their own agenda, this would still be a long way off happening nationwide. The risk of instrumentalisation ultimately appears to have been smaller for the German KAs programme than for the English CP. The downside seems to be that cultural education in Germany is only gaining ground slowly (Fuchs, 2004).

When it comes to the political dimension of cultural education, German sources focus on the beneficial effects that activities involving arts may have on active participation in cultural, social and political life. Fuchs (*ibid.*) demands that proponents of cultural education concentrate on this aspect and emphasise it more confidently in the public discussion. According to the KAs programme concept too, facilitating students' participation is a main goal (Forum K&B, 2011a, 2015c). Whether and how the participation goal (Sub-Section 1.2.1) informed the ways in which the KAs developed their role remains to be examined—as does the possible influence the political sphere may have had on their work.

2.3.5.   Working environment

Research into regional sociocultural characteristics in Germany has shown that occupational fields and working conditions can vary significantly between regions (Tödtling, Prud'homme van Reine, & Dörhöfer, 2011). B. Hirsch, König, and Möller (2013) and—for Romania—Pocol (2012) have reported sociocultural and economic differences between urban areas and rural regions. The literature on the English CP only covers this aspect in reference to the different policies and approaches of the organisations rolling out CP at the local level ('area delivery organisations') (Sefton-Green, 2011). Likewise, the results from both evaluations of the KAs programme suggest that the sociodemographic composition in and around school networks, as well as other contextual features, may have an impact on both the conditions and focus of the KAs' work (Abs *et al.*, 2017; Fink, Götzky, & Renz, 2014). For instance, Abs *et al.* (2017) have observed that school staff and parents of participating students set

different priorities depending on the region they live in. During my work for the KAs programme agency, KAs operating in the largely rural state of Thuringia in particular repeatedly stated that 'their' schools may lag far behind those located in the federal city states of Berlin and Hamburg in terms of their development status and potential (several KAs in Thuringia, personal communication, 5th May 2014). This insight is confirmed by Sievers (2018) and Wolf (2018). Apparently, the environment and especially the location of the KAs' work are worth closer examination.

Having considered the overall conditions surrounding the KAs' work in this section, in the next I turn to the nature of their work, especially with regard to the concept of role, which is central to this research project. The perspective of both their context and their professional role underlines the idea of the KAs' bridging function and the complexity of their duties.

2.4. The concept of role and the KA

In this section, I establish the concept of *role* for this study of the KAs and place the term in the context of literature on work and vocational education. After taking another look at the English CAs, now with a focus on their role, I provisionally establish facilitation as the most important facet of the KAs' role and discuss literature on the fields of cultural pedagogy and art communication.

2.4.1. The concept of 'role' and the literature on work and vocational education

Authors on economic and vocational education like Janes and Weisz (1978) have developed various concepts such as *profession*, *vocation* and *occupation* to summarise professional activities and responsibilities (Meyer, 2000). For the purposes of this study, I consider these terms to be too rigid and technical for my research on the actual work practice of the KAs, who have apparently pioneered a new area of activity. Instead, I proceed from the concept of role, since it appears more suitable for my intended holistic approach to the KAs.

Erpenbeck and Heyse (1996) hold that a career description is characterised by more than just technical aspects such as education levels, vocational fields and the duties assigned by an employer or client. Personal characteristics also shape the way we act and communicate, including at work (Arnold & Schüssler, 2001). Moreover, incorporating personal characteristics into the concept of professional role allows cognitive, evaluative and emotional dimensions of action to be taken into account. The same applies to the aspect of self-organisation, one which is becoming more and more important given ever-increasing complexity in the working world (*ibid.*).

Angermeier (2013), following the terminology of the Project Management Institute (2013), suggests defining roles through the duties, responsibilities and powers that the members or parts (departments, project groups etc.) of an organisation have. The members' duties, as defined by the specified assignment, and their position within the organisation determine their responsibilities. Angermeier (2013) recommends that the members be given the powers necessary to exercise their duties and responsibilities. In addition, he suggests distinguishing professional roles by whether or not they can be shared with other persons and combined with other roles. In turn, the role description indicates the qualifications, experiences and personal characteristics that a role requires (*ibid.*).

Following the emphasis that the literature on the (English) CAs places on their numerous duties and the resulting complexity (Dunne & Haynes, 2007; Sefton-Green, 2011), I consider an all-round view of the career description based on the role paradigm to be appropriate for the KAs too. After all, the various facets of the CAs' remit (cf. in the following sub-section) were designed for different situations. This raises the question of what significance the specific work conditions and respective situation have for the KAs' activities.

2.4.2. The English CAs and their roles

As Sefton-Green (2011) notes, a prototype of the CA role was already developed two decades ago (Sharp & Dust, 1997). In a CCE-commissioned study, Bragg *et al.* (2009)

identify a distinct hierarchy in the traditional relationship between teachers and students. Bragg *et al.* (2009) suggest that such traditional school practices and structures may hamper the unfolding and expression of students' creativity. The authors establish that CAs could help overcome such impediments by initiating fresh approaches to communication and cooperation between the different protagonists in schools. Unlike the German KA (Section 2.1) though, the English CA was not conceived as a profession in its own right (Wood, 2014).

According to Dunne and Haynes (2007), a CA's work involved four phases, each requiring them to adopt a different role: (1) diagnosis, which involved analysing the current situation at a school and how the CA could support its development; (2) planning and brokering, i.e. generating a guiding question, a frame of reference and a plan of measures; (3) managing change, which involved helping the schools and creative practitioners (mostly artists) to accomplish a change process; (4) evaluating and sustaining, which meant making it possible for reflection, learning and changeability to take root (Dunne & Haynes, 2007; Hall *et al.*, 2009). The roles in this concept appear very similar to those proposed by the KA Carolin Berendts (Section 2.1).

With reference to what he calls 'agent pedagogy', Sefton-Green (2011) identifies three main facets of the CAs' pedagogical work directed towards teaching staff in particular: (1) CAs participated in ordinary day-to-day interactions at schools, mainly to cultivate contacts; (2) they sought to convey enthusiasm and moral backing to school staff involved in CP; (3) they avoided explicitly confronting staff with subject-specific theory. Regarding the first two points, it seems plausible that these practices or patterns of behaviour are suitable for boosting school staff's motivation to engage in extracurricular or cultural activities. Facet (1) may have strengthened the position of the CA among school protagonists, especially teaching staff, by suggesting the CA was one of them. Facet (2) draws on personal psychological support, which may have boosted school staff's motivation. Declaring the avoidance of specific behaviour (Facet (3)) a distinguishing mark of a professional role initially seemed a little odd to

me. Yet much of the CAs' jargon may be derived from pedagogics, a core discipline of schoolteachers. This might have even presented an advantage on the level of a relationship between peers. Indeed, as Sefton-Green (2011) has observed, the CAs' intersecting skills meant they were mostly considered paraprofessionals and their deeper pedagogical expertise was scarcely credited. (Incidentally, this corresponds to the difference between how German KAs saw themselves and how the teachers perceived them, cf. Section 2.1.) On the one hand, this situation might have led to the CAs facing legitimacy problems; on the other, schoolteachers may have felt a loss of face in discussions with CAs concerning pedagogical issues. At the same time, CAs seemed to depend heavily on their acceptance by the teachers, at least when their interventions challenged what Bragg *et al.* (2009) call 'traditional classroom practice' (p. 20). The potential for conflicts associated with these diverse interactions, particularly with school staff, would inevitably have been an issue for the German KAs as it was for the English CAs. It is still unclear, though, how the KAs actually developed their roles to manage this, which implies the need for further investigation.

2.4.3. Facilitation in complex processes: A key facet of the KAs' role?

Regarding the English CP, Sefton-Green (2011) and Pringle (2011) emphasise that the CAs were to empower teaching staff in particular to make sure that cultural education took root and had a lasting effect in schools. While Wood and Whitehead's evaluation report (2010) confirmed that CP's impact was largely sustainable, Wood (2014) highlights that demonstrating the sustainability of cultural education initiatives is a difficult task as it requires tracking the programme's effects in the long term. The Council for Cultural Education (2013) has made a similar point in the debate in Germany, arguing that cultural education is only taken seriously if the personal development it promises is underpinned by robust empirical data. The policymakers for the German KAs programme too were concerned about the sustainability of the KAs' role and its impact on students, schools and arts institutions (Linke, 2015). Under no circumstances should the programme be viewed as a generously funded initiative

that is positioned effectively in the public eye with elaborate public relations work but that only actually reaches a small portion of its target group (here above all: students). The lack of flexibility in the legal framework (Sub-Section 1.2.3) sometimes made it difficult for the participating schools and the KAs to pursue sustainability. However, the two evaluations of the KAs programme (Abs *et al.*, 2017; Fink, Götzky, & Renz, 2017a) did not take a long-term perspective and were thus unable to deliver conclusive findings on the programme's lasting impact as discussed in Section 2.1. In contrast to CP, the publications commissioned from within the KAs programme did not prematurely confirm the sustainability of the art initiatives developed in the programme, despite the political importance of the corresponding objective (see above). The question of sustainability is explored further in Sub-Section 5.3.7.

Leaving aside the inconsistent references to project management in the programme documents (Sub-Section 1.2.2), this kind of coordinating, designing and implementing role could become relevant for KAs in the context of *Kunstgeld* projects in particular (Sub-Section 1.2.1) depending on the specific situation, including the needs of the other project participants (Mandel, 2015). But when it came to introducing arts programmes in schools and managing any changes necessary in this context, the KAs were supposed to adopt the role of a facilitator in order to support and empower the protagonists at the school (Forum K&B, 2011a). This approach tallied with the idea discussed in the literature on facilitation that a solution to a problem or a change in traditional behaviour patterns has a much better chance of enduring if implemented by the persons directly involved (Blewitt, 2008).

In general, many sources on facilitation and consulting (Ellebracht, Lenz, Osterhold, & Schäfer, 2003; Königswieser, 2006; Mücke, 2009; Schein, 2010b) seem to derive their hypotheses and recommendations mainly from practical experiences and reflections. This is also true of comprehensive introductions to the subject area such as König and Volmer (2014). The number of academically based works in this field (Hofmann, 1991b; Krause, Fittkau, Fuhr, & Thiel, 2003; Simon, 2014) appears comparatively small.

However, for the focus of this study on the practice of the KAs, the predominantly practice-based sources are relevant, too.

Blewitt's (2008) above-mentioned remarks refer to two central tasks of the facilitator: the support of change processes (Homma & Bauschke, 2015; Kostka, 2017) and the conducive shaping of the facilitator-client relationship (Fuhr, 2003; Hofmann, 1991a). For both tasks, the sources mentioned recommend a systematic, largely uniform approach by the facilitator. It still needs to be investigated how the KAs shape their role with regard to change management and relationship building in view of the different situations in the schools and the multitude of different stakeholders.

Ellebracht *et al.* (2003) and Krekel (1996) hold that one of the characteristics of a good facilitator is the ability to self-reflect. This postulate is extended by Schön (1983) to professionals in general and is found again in the analytical phases of Lewin's (1946) Action Research concept, which are discussed in the next paragraph. For teachers, Bauer, Bieri Buschor, and Bürgler (2019) and Mayotte (2003) have identified reflection as an important component of successful familiarisation. The apparently far-reaching importance that the literature attaches to reflection on professional practice and the person of the practitioner corresponds with the high value that practice reflections had in the *Akademie* training sessions for KAs (Eckert, 2015d).

Sefton-Green (2011) notes that the CAs' facilitating activities involved interactions with multiple participants and stakeholders, including students, teachers, parents and artists. This observation brought me to the Action Research framework that Lewin (1946) proposed for the management of complex processes. Lewin's concept involves a threefold iterative approach. An initial idea of the way to achieve a goal is analysed against the actual possibilities currently available, and modified accordingly as necessary (first loop). Next, the manager or researcher puts some of these updated initial measures into action and evaluates them in light of the resulting situation. The evaluation results then inform the planning of the next steps (second loop) and any redesign of the overall strategy (third loop). Schein (1999 and 2010), Simon (2014),

and other proponents of systemic consulting (cf. the overview in Burnes, 2004b) have picked up on Lewin's (1946) ideas. I found that his concept matched up with large parts of the task profiles for the CAs (Sub-Section 2.4.2) and the KAs (Forum K&B, 2015e), likewise Berendts' (2015) experience-based outline (Section 2.1). Burnes (2004a) argues that ideation and analysis, planning and action, evaluation and replanning are so tightly woven together that repeated analysis of the developing situation appears a proper part of the change process. Similarly, Schein (1996) concludes that these main activities in the iterative process are inextricably linked, thereby forming a single integrated process. This phenomenon may be intensified by the strong influence our unconscious mental processes can have on conscious processes such as cognition (Kihlstrom, 1989) and decision-making (Dijksterhuis, 2004). The inextricability Burnes and Schein have identified in facilitating activities is likely to make complex multi-stakeholder processes even more challenging. These insights aroused my interest in studying how KAs dealt with the complexity of brokering and facilitation (Sub-Section 1.2.1, Section 2.1).

2.4.4.   KAs and art pedagogues

Art pedagogue, the original profession of several KAs (Sub-Section 1.2.1), seems to be hard to define as a career description. 'There is no profession of "art pedagogue"', as art pedagogy students at the University of Hildesheim put it (reported by Schlegelmilch, 2005, p. 36). According to Wimmer (1996) and Meyer (2000), pedagogy in general lost its distinguishing features during the 20th century when, instead of being bound to certain persons and contexts, the discipline widened its scope of action to other fields, such as business pedagogy, psychological pedagogy, social pedagogy, remedial pedagogy, nursing pedagogy, media pedagogy and even educational pedagogy (Mayer, 2020). This situation makes it difficult to clearly delimit the work of KAs and art pedagogues. I show in Sub-Section 2.3.2 that the related disciplines of arts education and cultural education can at least be distinguished by the effects they aim to achieve.

Art pedagogues generally strive for a better understanding and experience of art and primarily address an existing audience or, more precisely, people who have already experienced art (Reinwand, 2012). By contrast, the CAs (Sefton-Green, 2011) and the KAs (MUTIK, 2017) took a broader perspective for their activities in schools. Sefton-Green (2011) has identified duties in CAs that go beyond art pedagogues' conventional activities (cf. the historical précis in Schlegelmilch, 2005), namely financial control and support with other administrative work. Meanwhile, the increasing need for cost-efficient project and organisation management has reached art pedagogy, thereby adding additional facets to the career description (Schlegelmilch, 2005). The KAs seemed to distinguish themselves from art pedagogues through their different goals and target groups. According to Müller (2015), KAs' efforts tend to address not so much the individual but rather a change in the systems that schools and arts institutions constitute as organisations. Here, Müller points to Gniostko's (2015) demand that schools come to understand themselves as *learning organisations.* According to a popular concept by Senge (2006), learning organisations actively shape the changes triggered by ongoing transformations in their environment. Müller (2015) suggests in this regard that the KAs take on the role of *agents provocateurs* in order to counteract the effect described by Handy (1995) that a steady, gradual change in circumstances is often only noticed at the point when a reaction is no longer possible[28]. According to Mörsch (2013), the KAs were supposed to facilitate systemic change of this kind by supporting school staff, students and artists, including helping them learn how to cooperate with persons from the other respective system. Moreover, the KAs programme explicitly addressed students with little experience in activities involving art (Forum K&B, 2011a). Indeed, both KAs and art pedagogues had to deal with reservations that some members of arts institutions had to cooperating with persons 'from beyond their system' (Mörsch,

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[28] Handy illustrates this phenomenon with the well-known fable of the frog that does not jump out of a pan of water as it slowly heats up, and is ultimately boiled.

2013). These reservations may be all the greater towards groups commonly seen as less able to appreciate art, as Gloél (2005) has observed in the case of homeless people and adults without professional qualifications. However, the issue exists between school staff and members of arts institutions too (Rehm, 2015). In many cases, though, translating between the respective jargon of the two different systems (school and arts institutions) may help overcome reservations (Sefton-Green, 2011). Mandel (2015) praises the KAs' 'outsider' position and argues the benefits of their independence in two respects: Firstly, they have a fresh view of the situation, akin to an external consultant; and secondly, they do not have to fit into the typical hierarchical system of either the school or the arts institution.

When it comes to partnerships between schools and arts institutions, the professional roles of CAs/KAs seem to complement those of art pedagogues. A closer examination of the KAs' role may contribute to a clearer picture of the relationship between the two concepts.

2.4.5.   KAs and art communication

According to the KAs programme concept, art communication was another facet of the KAs' role (Forum K&B, 2015c; Rehm, 2015). As I experienced in my work for the programme agency, whether KAs took on this duty depended on project budgets and the availability of art pedagogues from cooperating arts institutions. For the CP framework, Sefton-Green (2011) has established the communication of art as a prerequisite for success in the brokering and facilitating activities used by CAs to support the creation of partnerships and the preparatory phase of actual projects.

Kolb (2000) and Peez (2012) note that artwork can only take effect through its reception by the audience. However, many arts institutions know from experience that many people will not go to arts performances or exhibitions on their own initiative but need to be attracted with targeted (advertising) efforts (Geyer, 2005; Kolb, 2000; Vermeulen, 2005). Not only that, artwork is sometimes perceived as difficult to understand. Artists like writer Hartmut Lange (2013) and media artist

Farhad Moshiri (2004) have asserted that a hallmark for the quality of artwork is its potential to be understood or interpreted in more than one way. According to Lange and Moshiri, this ambiguity is supposed to trigger the art recipient's thinking and imagination, together with their perception of themselves and their environment. Yet ambiguity and complexity seem to present a barrier for some recipients (Krieger, 2009). The social group of connoisseurs of all kinds of arts has been shrinking since the second half of the last century—at least in Western countries (Mandel, 2012). People's resulting lack of experience with art may prevent their few opportunities to get involved in art from being a satisfying experience. It can be concluded that art may need facilitators to reach a broader audience.

Herbold and Kirschenmann (2012) argue that professional arts communication is needed because talking about art is often difficult. We may perceive artwork with different senses at the same time, or *feel* rather than *understand* it. It may thus be hard to describe in words. In this sense, and corresponding with the terminology of Wittgenstein (1995a), art appears a pure form of aesthetics. Moreover, in his Tractatus Logico-Philosophicus, Wittgenstein consigns aesthetics to the area of ineffability (Wittgenstein, 1995b, § 2.021), which vividly illustrates the challenge of arts communication.

Considering the difficulty of communicating art in purely rational ways, it seems obvious that arts initiatives—such as German fine art societies—have experimented since the late 1990s with promotional strategies entailing an artistic component of their own that try to not only reach but activate the audience (Baumann, 2012). Stimulating approaches like these may intensify the addressees' art experience and even increase their interest in art (Behne, 2004). The KAs programme concept similarly proposed that students were 'to gain their own experiences with art' and were to be encouraged to take part in arts initiatives (Forum K&B, 2011a). Zirfas (2012) claims that art experiences have their greatest effect on people when followed by a reflective phase. According to the *Kunstgeld* project descriptions (e.g., Forum K&B, 2014, for the projects taking place in Baden-Württemberg), facilitating reflection

in students and teachers seemed to be a part of several projects, for some even a main topic (cf. the Hamburg-based project in Forum K&B, 2012). Considering the literature referred to in this paragraph, KAs may often need to apply methods from the arts for the parts of their roles involving art pedagogy. Additionally, mediation and networking skills could be useful. KAs might not necessarily be specialised in the forms of art their projects involve, but may need a well-developed understanding of art in general and strong reflective faculties.

Another difficulty for art communication lies in the radical subjectivity of occidental art reception that, according to Gadamer (1990), was heralded by Kant and Schiller and has remained the case to date. Kant, in his principal works on the laws of thought (1783 and 1787; Placencia, 2010), declared the thinking subject as the authority for constructing cognition. Seen from this angle, Schiller (1795) adopted Kant's concept for both the practising and the receptive art experience. Consequently, today's common understanding of art reception lacks objective criteria for any attempt at classification, including for the evaluation of artistic quality (Gadamer, 1990) (Sub-Section 2.3.3).

In the Case Studies (e.g. Sub-Sections 4.2.3, 4.4.6), I address the as-yet-unexamined question of what strategies the KAs I interviewed applied in their daily work at schools to convey their notion of quality, and how they sought to promote students' active involvement in artwork.

2.4.6.　　The profession of KA?

As an interim result of the Literature Review so far, I observe that the KAs' role has a plethora of facets corresponding with their different fields of action, developmental stages of projects, participants' knowledge and experience and other situational conditions. As Mandel (2015) observes, the KAs programme makers' idea of integrating all these aspects into the profession of KA was quite ambitious (Section 2.1).

Protagonists of occupational sociology (Kurtz, 2015; Schelsky, 1965) and vocational and economic education (Lisop, 1996; Paul-Kohlhoff, 1997) have questioned the concept of *profession* in general. They have analysed contemporary task profiles against traditional career vocations like *craftsman* and found that some modern job descriptions appear blurred, while others read as extremely specialised or technical. Meyer (2000) points out the inherent contradiction in critics bemoaning the loss of traditional vocations yet simultaneously declaring them unsuited to the modern working world. The traditional model of learning a single profession and practising it for life has had to be perpetually adjusted to the ever-changing labour market over the past decades, as Rosenstiel and Herrmann (2006) have observed. In this way, the paradigm of the profession has thus proven itself fit for the modern, dynamically changing working world. However, in view of the contemporary diversity of specialisations and forms, it seems impossible to determine in general terms what constitutes a profession. With respect to the KAs, however, there are various indications to support the classification of their role as a profession.

I regard the task profile (Forum K&B, 2015e) (cf. Sub-Section 1.2.1) as the draft of a job description for KAs, although the document was not labelled as such[29] and did not explicitly refer to the KA role as a profession (Section 2.1). The document listed the KAs' duties in detail, specifying the skills and professional qualities required by each. In Section 4.5, I observe that interviewees' professional attitude was reflected in their self-image. By contrast, the detailed account in Dunne and Haynes (2007) of the skills required by the English CAs was preceded only by a short, general description of the role. Forum K&B (2015e) also envisaged the professionalisation of KAs through practical experience as a duty in its own right. I compare the documents on the KAs' and CAs' respective activities further in Sub-Section 6.4.5 in relation to training.

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[29] For the sake of clarity, I nevertheless use the term 'task profile' throughout the thesis when referring to Forum K&B (2015e).

Eckert (2015e) explicitly mentions the 'professionalisation in their professional field and the refinement of a newly emerging professional profile' (p. 88) as goals of the *Akademie* sessions for KAs (Sub-Section 1.2.1). For me, the *Akademie* sessions' discussion of quality in relation to various aspects of the KAs' work (Eckert, 2015e) also suggests the establishment of a new profession. Moreover, towards the end of the KAs programme in 2019, experts in the field drafted and tested a curriculum for trainers of *future* KAs (Sub-Section 1.2.1). This future-oriented perspective of the curriculum, going beyond the KAs programme, clearly distinguishes the KAs' profile from the English CAs' purely project-related role and is another argument for classifying the KA as a profession in its own right.

Whether the programme documents' approaches to establishing the profession of KA were confirmed by practice (Chapter 4, Sub-Section 5.1.1) remains to be investigated.

2.5. Summarising remarks

This literature review has explored and identified issues relating to the role of KAs. Analysis of relevant key concepts and comparisons with the English CAs and professional profiles in the field of arts and education have yielded further insights. However, it has also become apparent that in many respects there is still a lack of in-depth knowledge on the role of KAs in practice. In this section, I summarise the major results of this literature review and highlight the persistent gap in knowledge.

The accompanying pedagogical research on the KAs programme found that schools perceived the KAs' support as very helpful in developing arts programmes. The KAs were satisfied overall with the framework of resources and guidelines the KAs programme provided to them. Indeed, both KAs and school staff encountered problems in determining the role of the KAs considering their various duties and their position at the interface of teaching staff, students and arts partners. The results of the accompanying cultural studies research showed that for practical reasons, the vast majority of school partnerships under the KAs programme were with individual artists, despite the fact the KAs programme concept had primarily aimed to facilitate

partnerships with institutions from the art world. Again, the issue of defining the KAs' role played a part, especially in larger projects involving multiple arts partners—which underlines the need for a closer study of the KAs' role (Section 2.1).

The KAs programme's own publication includes field reports and reflections on practice. Berendts (2015) groups her activities as a KA into the categories of networking, finding topics, initiating, curating and managing projects, facilitation and consulting, and transferring knowledge to other programme participants. This account of hers is in line with the way in which the KAs programme concept described the duties of the KAs (Sub-Section 1.2.1). The question of how the KAs actually dealt with this plethora of duties, and how they developed their roles within the context of the KAs programme concept, is still to be answered.

Among the many cultural education initiatives in various countries, the CP rollouts in England (2002-2011) and Lithuania (2011-2015) were the only programmes centred on persons supporting and mediating between project participants from education and the arts and helping to broker partnerships between them (Sub-Section 2.2.1). While the English CP's architects presented creativity as the most important concept for the purposes of the programme, the KAs programme's central concepts are those of 'art and culture' (Sub-Section 2.2.2). The concept of creativity served as a vehicle for the New Labour government of the time to exploit the programme for political purposes. The KAs programme appeared to be less susceptible to political manipulation, mainly because of the strong federal structure of the German educational system, which essentially prevents centralised influence (Sub-Section 2.3.4). In the Case Study on Andrew (Sub-Section 4.2.10) and in Sub-Section 5.4.1, I discuss the role of politics in the KAs' work environment.

For the purposes of this thesis, I propose a definition of art and culture that is guided by the objectives of the KAs programme. Artwork under the programme should be suitable to promote students' personal development and their involvement in arts activities (Sub-Sections 2.3.1, 2.3.3). These characteristics should also constitute the

criteria for (artistic) quality, which was the corresponding point of reference in the KAs programme documents. Furthermore, the practicality requirement can be met by leaving the quality assessment in each case to those involved in the programme with the appropriate expertise. However, how the KAs assessed the quality of artwork and arts initiatives (Section 5.1.6) has not been studied before.

Cultural education is widely considered to have a beneficial effect on personal well-being, development and social participation (Sub-Section 2.3.2). However, the state of evidence for effects beyond the arts is unclear (Sub-Section 2.3.3). The KAs programme also aimed to have personal and social transfer effects of this nature, besides the goals of promoting lasting art initiatives at schools and collaborations with partners from the arts (Sub-Section 1.2.1). The extent to which these goals informed the development of the KAs' role (Sub-Sections 4.3.9, 4.4.2) has not been previously examined.

Studies from different countries have shown that professional assignments and working conditions can differ greatly depending on the environment, especially between urban and rural regions. Both research projects accompanying the KAs programme confirm this finding and add that programme participants' priorities may depend on the surrounding sociocultural backdrop in the respective region (Sub-Section 2.3.5). Moreover, the fact that professional tasks must be determined on the basis of the actual situation appears to be particularly relevant for the KAs given the great variety of their duties (Sub-Section 2.4.1). However, the impact of the working environment and situational circumstances on how the KAs developed their role has not been a focus of research so far, and is investigated in the Case Studies (Chapter 4).

The idea for the English CAs was originally developed to enable fresh means of communication and cooperation between students, headteachers and school staff, with the aim of promoting students' creativity. The CAs were ascribed similar roles to the KAs: analysing, planning, brokering, facilitation and enabling reflective activity

and learning. For both the English CAs and the German KAs, the issue of role seems to involve considerable potential for conflicts with school staff (Sub-Section 2.4.2). How the KAs designed their roles to deal with this has not been studied before and is addressed in the Case Study on Margaret (Sub-Section 4.3.2).

The characteristics for facilitation and the management of complex processes presented in the literature correspond to large parts of the task profile for the KAs. Work on arts initiatives typically involves wide-ranging communication and activity that is inextricably linked, as well as various arts partners and participants at the school (Sub-Section 2.4.3). The Case Studies (Chapter 4) look at the interviewees' brokering and facilitation activities, which have so far only been investigated with regard to the English CAs.

The job description for art pedagogues is just as broad as the task profile the KAs programme concept set out for the KAs. While art pedagogues' activities mostly focus on the art experience of a present or future audience, KAs were tasked with targeting systemic change, primarily in schools, and had to simultaneously address multiple parties relevant to school arts programmes. In joint projects between schools and arts institutions, the KAs' activities may have complemented those of art pedagogues (Sub-Section 2.4.4). The Case Study on Helen provides in-depth insights into how her original profession as a performing art pedagogue shaped her (Section 4.4) and thus contributes to a clearer distinction between art pedagogues and the profession of KA.

According to the task profile for KAs (Forum K&B, 2015e), their tasks also included art communication. This appears reasonable, since art communication is a particularly important instrument for cultural pedagogical work with students and teaching staff (Sub-Section 2.4.5). A good grasp of the arts in general and a strong ability to reflect may be more important than expertise in the specific art forms a project entails. Furthermore, applying methods from the arts, mediation techniques and networking skills may be needed here. The Case Studies narrate the ways in which interviewees

developed their role so as to encourage students to get involved in artwork (Sub-Sections 4.2.7, 4.3.5, 4.4.6 et passim) and with respect to the school staff's training needs (Sub-Sections 4.2.4, 4.3.2, 4.3.2 et passim).

I have already noted that how the KAs actually dealt with the job profile from the KAs programme concept (Section 2.1) is still to be investigated. At the end of this literature review, it seems understandable that the extensive range of duties assigned to them has been criticised as an excessive demand. Indeed, the literature on career descriptions recognises a trend towards a variety of both specialised and broad job profiles (Sub-Section 2.4.6), which makes it hard to clearly define the term 'profession'. Whether the existing indications for classifying the KA role as a profession point in the right direction is to be determined via an in-depth investigation of the practice of KAs (Chapter 4).

In the next chapter, I describe and explain my methodological stance and the methods applied in this research.

Chapter 3: Methodology and Methods

3.1.　　　Constructivism as the chosen research paradigm

My decision to carry out this research project was guided by my personal interest in the manifold role of the KAs (Preface), as well as my methodological stance and its compatibility with the research subject. The chosen methodology corresponds to my constructivist view of the world.

The roots of the constructivist paradigm reach back to antiquity. According to Platon (1994), Socrates developed the concept that people can never know whether the ideas they form through their perception of the world represent reality, i.e. the true essence of things[30]. This dilemma is still a driving force for discourse in the philosophy of science and the development of constructivist theses. In the 20th century, constructivism was established as a methodological paradigm (Applefield, Huber, & Moallem, 2000). With some simplification, one could say that this was a result of the debate on the dominant concepts of objectivism and realism, described impressively by Kuhn (2012). Constructivist concepts, however, had already been developed in various disciplines, including natural sciences, technical sciences and political science (Martinsen, 2014). For the context of this study, the discourse in the humanities – which I discuss below by way of example – appears to be of particular importance. The educationalist Piaget (1974, 1977) rejects the idea of the passive acquisition of knowledge and skills. He describes learning as a dynamic process, in which children construct knowledge for themselves by creating and testing their own theories and adapting them in response to the ensuing experiences with their environment and to new information (Ackermann, 2001; von Glasersfeld, 1982). Piaget nevertheless refutes the influence of social context on learning, in contrast to

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[30] Whether the famous phrase 'I know that I know nothing', which was derived from this by later authors (cf. only von Glasersfeld, 1995), appropriately reflects the concept offered by Plato is disputed (Fine, 2008).

Vygotsky and Bruner, as Gatt (2003) has pointed out. While Bruner (1986) emphasises the influence of teachers and teaching, Vygotsky (1978) even sees human interaction as a starting point for learning processes that continue to take effect within the individual. The psychologist Dewey (1896, 1930) contrasts the then prevailing isolated view of human behaviour and developmental states with a holistic perspective, describing the development of personality and psychological phenomena as a result of the interaction between human activity and the environment. This interaction, which is characteristic of the concept of transactional constructivism (Vanderstraeten, 2002), was well acknowledged by the proponents of radical constructivism (Maturana & Varela, 1987; von Glasersfeld, 1989; von Glasersfeld, 1996). They, however, place the constructing and recognising subject at the centre. Precisely because of this, radical constructivism is criticised for espousing a circularity of the process of cognition. Martinsen (2014, p. 12) expresses here that 'the recognising person recognises the recognising'. Moreover, the criterion of the usefulness of knowledge introduced by Maturana (1985) leads to the generation of knowledge becoming dependent on the researcher's power of interpretation (Knorr-Cetina, 1989).

'More radical than radical constructivism' is how Martinsen (2014, p. 14) describes Luhmann's operational concept. Luhmann (2001) completes the turn away from the objectivist idea of an 'observer-independent world-in-itself' (von Glasersfeld, 1989, p. 121) by refuting researchers' ability to recognise the object of their observation in its entirety and detached from their own person, as the researchers are always part of their own world of experience. In this way, having become 'laboratory rats' (i.e. research participants) themselves, the researchers are forced to make themselves aware of their perspective on the other 'rats' (Luhmann, 2001, p. 227). In view of the ongoing debates both between the various constructivist currents and with representatives of an objectivist world view, von Glasersfeld (1989) notes that a generally accepted new paradigm has not yet been found.

Despite all these difficulties, the constructivist idea is clearly that there is no reality that exists autonomously from its social environment; rather, what we may perceive

as reality is 'constructed in and out of interaction between human beings and their world' (Crotty, 2013, p. 42). Furthermore, knowledge is built predominantly by the construction of perceptions and meanings (Corbetta, 2003). In response to the manifold criticisms of constructivist thinking, the literature on methodology has developed quality criteria for qualitative research, which I discuss in Sub-Section 3.4.1. Furthermore, the problematic position of the knowledge-generating individual, which has become particularly apparent in connection with the concepts of Maturana and Luhmann, made it necessary for me to engage with my persona as a researcher (cf. in particular Section 3.3 and Sub-Section 3.4.4) and the potential ethical implications of the study (Section 3.5).

The constructivist methodology chosen enabled me to form a nuanced and holistic picture of the role of the KAs, which—through my work for the KAs programme agency and the Literature Review (Sub-Section 2.4.3)—I had recognised as a complex social phenomenon. This could only be realistically understood in the context of various human interactions and work processes that might interrelate in many ways. Besides such characteristics, our own perceptions and experiences also shape social situations (Corbetta, 2003; Hassard, 1991; Jervis, 1997). This subjectivist element does not imply an *arbitrary* interpretation of the world, though. According to the idea of phenomenology (Husserl, 1973), the researchers' interpretation of social phenomena needs to take into account the subjective views and attitudes of the participants in a research project—including the researchers themselves—to be able to construe meaning out of the data collected (Schmidt, 2005). Without relating the data collected to human beings' individual experience, we may only create meaningless information. Hitzler and Eberle (2000) argue that shared assumptions are prerequisites for our social coexistence. Hence, social reality is constructed not only through our actions, but also through our—concordant or discrepant—subjective experiences and views. On the other hand, the process of interpreting our environment seems to be consistent even among individuals with different personal and social backgrounds (*ibid.*) and can therefore be easily described in a transparent

way. I was thus confident I would be able to create a meaningful image of the KAs' role.

3.2.   Constructivist methodology

The basic considerations on the constructivist research paradigm (Section 3.1) led to reflections on its implementation in the methodology for the study.

In order to approximate the world that they perceive as socially constructed, constructivists have no choice other than to trace these social constructions. According to Guba (1990), they do this by carving out the meaning of individual constructions and contrasting them with other constructions. The intended result is another construction, one which should be consistent with all sources of knowledge used. Since I would inevitably contribute a great deal to the social constructions to be investigated, I needed to take into account my own personal background and relationship to the study participants so as to deliver a thorough picture of this aspect of our world (Moses & Knutsen, 2012).

The choice of a constructivist approach and my interest in studying the role of KAs in depth were instrumental in my selection of a qualitative study with a flexible design. Unlike quantitative approaches, qualitative research aims for an in-depth, multi-perspective investigation of only a few data sets (Lee, 1992; Steinke, 1999). The fixed research design typical of quantitative studies would not have been compatible with the intended qualitative empirical research (Steinke, 1999). According to Hoffmann-Riem (1980), the researcher needs to keep the structure of the project flexible until a research design has emerged from the interaction with the study subjects in the research process. This principle of openness appeared reasonable to me considering the manifold contingencies brought along by including subjective views in the study and the unpredictable dynamics of social phenomena (Steinke, 1999). I concluded from this that, instead of collecting and analysing many sets of data, I should just enrol a few participants in an in-depth study and predominantly apply techniques that would allow me to create as comprehensive a picture of the KAs' role as possible.

However, the open research design meant that I was constantly having to make decisions. Quality criteria play an important role in meeting these requirements, as I explain in Sub-Section 3.4.1. In Sub-Section 3.4.4, I show how I used the constructivist approach for data collection in the school context and elaborate on the co-creation of data mentioned above.

3.3.　　　Between insider and outsider: My positionality in this research

The term *eccentric positionality* describes the human property of standing at a distance to oneself by virtue of one's self-consciousness (Fischer, 2000). According to Plessner (1975), who introduced the term, it distinguishes human beings from animals and plants. Plessner holds that while animals can only take a perspective on the world from within themselves, plants are 'open' beings whose nature cannot even be clearly delimited from their environment. Human beings' reflective skills enable them—and thus *require* them—to consciously position themselves in relation to themselves and their environment. This indicated that it was necessary for me to decide on my positionality in relation to the research subject.

In the Preface, I described my professional and personal relationship to this investigation and the research questions. At this point it should be added that, for my work as a legal advisor to the Freiburg Baroque Orchestra, I relegated my role as a musician to the private sphere. I made this strict separation in the interest of clarity and the recognition of my professional role. I wanted to be seen as an administrative facilitator with a special understanding of the artists' concerns—in other words, I took on the role of an informed outsider in relation to the organisation's core business of music. I have found this professional and personal construction to be stable to this day.

In my professional role in the KAs programme and as a researcher into it at the same time, the question of my positionality arose again—as, unlike in my previous profession, I was accountable for the success and failure of MUTIK. However, in my daily work, if not merely from my job description, it quickly became clear to me that

other managers in the programme took responsibility for its implementation. The end result of how I developed my professional role can thus be summed up either as an involved and interested outsider or—depending on the point of view—as an insider with an appropriate portion of professional distance. I saw my relationship with the topic of this research project in a similar way. The fact that my facilitating role was related to the KAs' activities (Preface) scarcely changed this relationship throughout the project, as the primary topics of my work and the KAs' work differed significantly. My positionality was further shaped by my agreement with the programme's goals (Sub-Section 1.2.1) and basic ideas, especially its broad concept of art (Sub-Section 2.3.1) and the promotion of supporting processes and empowering students and teaching staff (Sub-Section 2.4.3). Finally, the 'concept of self as research instrument' (Bourke, 2014, p. 2) played an important part in the research process, as I outline in (Sub-Section 3.4.4).

My in-between stance implied that both insider and outsider characteristics were relevant for this study. Compared to outsiders, insiders are likely to have easier access to data and be able to ask more meaningful questions and decipher implicit cues. By contrast, outsiders are less likely to take things for granted, and have a better chance of receiving comprehensive answers and being seen as impartial by the research participants (Walt, Shiffman, Schneider, Murray, Brugha, & Gilson, 2008). While recognising my involvement in the KAs programme and the research process, I aimed to be as objective as possible towards the research subject and participants. In this respect, corresponding with Bourke (2014), I was aided particularly by the reflective practice that I had maintained since determining my role at MUTIK. Moreover, as a lawyer, I regularly try to look at things from at least two sides. I refer back to the implications of my positionality at several points in this chapter (cf. in particular Sub-Section 3.4.4 and Section 3.5).

3.4. Methods and procedures

3.4.1. Drafting a catalogue of quality criteria

While quality criteria are important for all research, they have a dual function in qualitative studies. Due to the absence of a predetermined research programme, the quality criteria—besides serving as guidelines for good research practice—are the only theoretical framework based on which the researcher can orientate themselves (Steinke, 1999). In the following paragraphs, I describe the criteria I chose from the multitude represented in the literature (cf. the synopsis in Steinke, 1999, pp. 43-52) because I considered them relevant for the research into the KAs' role.

Having established that the research project's structure should be kept flexible, the first quality criterion indicates that structure nevertheless matters, as it requires that the research process involve *iterative procedures* of data collection and analysis (Corbin & Strauss, 1990; Flick, 1995). After gathering data, researchers build up a preliminary tentative theory which they take as point of reference for the next round of data collection. This loop should continue until all data collected can be integrated into the iteratively-refined theory (Steinke, 1999).

The case-by-case results of qualitative studies are hardly replicable, which the literature classifies as an important attribute of two criteria that are typical of quantitative studies: reliability (Lincoln & Guba, 1985) and objectivity (Diekmann, 1995). Qualitative research should instead be *intersubjectively auditable*, i.e., verifiable regardless of who the researcher is. Since the researcher's individual background and way of thinking shapes the outcome of the research considerably, Steinke (1999) claims that the entire research process should be made transparent so that the reader can identify the influence of subjectivity. This required account should include any presuppositions, methodical decisions, data collection procedures and the relationships between the researcher and study participants. It should also refer to possible inconsistencies in the data or the research process and other problematic

aspects (*ibid.*). An outline of the course of this project follows in Sub-Sections 3.4.2 to 3.4.5.

Typically, the results of in-depth studies on one or a few cases cannot be generalised to the same extent as those obtained through quantitative methods (Bryman & Bell, 2007). Rather, in-depth studies such as the present one can contribute to the body of known theories and hypotheses based on a thorough investigation and vivid account of all seemingly relevant aspects of the studied phenomenon. Steinke (1999) thus suggests that qualitative researchers *generalise as far as possible* from the study results and make the respective *limits* of this generalisability explicit—including for further research that may build on qualitative studies or otherwise relate to them.

In relation to their Grounded Theory approach, Glaser and Strauss (1967) developed the claim that all theory building and verifying proceeds from collected data. A *consistent empirical grounding* of the research should be a characteristic of all qualitative research, though (Steinke, 1999). Furthermore, within the constructivist research paradigm chosen, it may be as much a question of the *generation* of data (Chenail, 2011) as of its collection. If it is we ourselves who construct every situation and meaning in our world, then that also includes the data. In Sub-Section 3.4.4, I elaborate on the process of data generation and how the interviewees and myself contributed to the data samples.

The following criteria should be observed in research of all kinds. As stated above, they have an additional function for a study like this with a flexible research design, in that they provide guidance for the researcher's decisions after each process step. As a first criterion, Hermanns (1995), Legewie (1987) and Patton (1980) demand that all of the methodology and methods applied be *appropriate* for the subject of the study. The conclusions drawn from a study and the resulting theories proposed must be both mutually *consistent* (without inner contradiction) and *coherent* (their essential parts should be conceptually interconnected) (Lehmann, 2014). Varela, Thompson, and Rosch (1992) also propose that the relationship between the study results and

the participants' *lifeworld* be consistent and coherent. Consequently, Steinke (1999) and Bryman and Bell (2007) argue for including *practical relevance* as a further criterion.

Finally, the theories built upon the results of the data analysis should show a high degree of *robustness*. In order to fulfil this criterion, the selection of Case Studies appeared crucial (Section 4.1).

3.4.2.   General approach: Qualitative Case Studies

I chose qualitative case studies as an appropriate method for a study of the KAs' role. Qualitative research entails an intensive examination of a social phenomenon with regard to the researcher's and participants' subjective views and the social environment (Blumer, 1979; Flick, 1995; Glaser & Strauss, 1967). Qualitative case studies are flexibly structured, oriented around the actual social phenomenon as it appears to the researcher (Steinke, 1999). A qualitative case study would thus allow me to study the KAs' role thoroughly and from different perspectives. I would ultimately be able to create vivid narratives together with the other research participants (Woodside, 2010) and thereby give the reader a realistic idea of the new professional role. In the interest of a thorough case analysis, I decided to carry out only a small number of case studies, though more than just one (Miles & Huberman, 1995). A research design that involved more than just one case would allow me to take into account various contexts and work approaches that might make a difference. Furthermore, it would enable me to analyse the cases against each other and support the generation of robust hypotheses and recommendations (*ibid.*).

3.4.3.   Definition of the Case Studies and considerations on their selection

In social research, a case is a social phenomenon in a context with more or less distinct boundaries (Miles & Huberman, 1995). The typically blurred limits of a social phenomenon imply that additional aspects relevant to the research topic may come up in the course of the study—which then should be redesigned, in line with the

principle of openness (Sub-Section 3.4.1), For the purposes of this study, I defined a case as a KA's activities in the context of implementing an arts programme in a German secondary school.

The literature proposes choosing a varied selection of cases in order to achieve a robust theory, i.e. one resistant to varying contextual factors (Bryman & Bell, 2007; Silverman, 2000). During my work for the KAs programme, I had already noticed some major contextual variations, such as the different regions in Germany where KAs worked. In this respect, urban and rural areas in particular seemed to have divergent features that could make a difference to the KAs' activities (Sub-Section 2.3.5). Another fundamental contextual feature that came with variations was the KAs' professional and educational background, e.g., as artists, art pedagogues or teachers (Sub-Section 1.2.1). One of the purposes of the Pilot Study (Sub-Section 3.4.4) was to test the relevance of these context-related characteristics and potentially identify additional ones.

3.4.4.   Sources and generation of data

In this sub-section, I show what choices I made regarding data sources and ways to generate them, and what procedures I carried out.

For the purpose of a qualitative study on the KAs' professional role, it appeared appropriate to focus on a few semi-structured in-depth interviews with individual KAs as the main source of data. Within the constructivist approach chosen (Sections 3.1, 3.2), the interviewees would not only provide pre-existing information, but actually contribute to the creation of data (Bryman & Bell, 2007). For example, in her response to Q2, Margaret contrasted the roles of headteachers and other teaching staff. This juxtaposition could be seen as implicit in the question, but it was not their focus (see Appendix C). As the interviews revealed, the role of headteachers was of central importance to the KAs (Sub-Section 5.3.4), so that this thematic extension yielded significant insights for the study. Given this research's emphasis on practical aspects and my own professional role (Sub-Section 1.2.1), I frequently refer to my

observations at work when analysing the data from the interviews. Additionally, I used my reflections on the research subject as well as my activities and role as a researcher and practitioner as sources of data, following the suggestions by McClintock, Ison, and Armson (2003), Sambrook and Stewart (2008), Schön (1983) and Symon (1998). Langenohl (2009) points out that reflective activity can act as a corrective to the implications of the researcher's positionality (Section 3.3).

I considered interviewing other participants in the KAs programme with different perspectives (such as headteachers, TCAIs and students) in case the data generated by my interviews with the KAs and the observations from my workplace were insufficient. In the mainly school context of the study, with its many participants and their interactions, it was particularly important to reflect these different facets. However, the data did ultimately enable me to paint a rich picture of the KAs' role as intended, without the need for any additional interviews.

Conducting the interviews myself implied that, in addition to the interviewees, I would play an active role in the generation of data, thus co-creating it. Chenail (2011) refers to qualitative researchers as instruments for collecting and generating data. This *reconstructive* approach—according to the terminology of Przyborski and Slunecko (2009)—involves the prestructuring of data, and makes it possible to focus both the data collection and analysis procedures on the research questions. In this sense, reconstructive methods are capable of yielding highly relevant data. For the actual research project, the multifaceted interactions between the KAs and stakeholders in and around the school seemed to require some prestructuring to enable a focus on the specific aspect of the KAs' role. Beyond that, subject-specific interviews with the KAs appeared the best way to deal with the high complexity of the KAs' role as well as the related disciplines (e.g., cultural education, art pedagogy, facilitation and arts communication, Section 2.4, p. 39) while also ensuring the study benefited from the KAs' expertise. To my mind, these advantages of reconstructive methods outweighed the risk that the data, if co-created by the researcher, might come across as somewhat artificial (Steinke, 1999).

The design of the interviews with the KAs needed to take into account two distinct characteristics of the planned Case Studies. For one thing, I aimed for the data to be collected to focus on the KAs' *expert knowledge* of their professional role. For another, the intended Case Study narratives (Sub-Section 3.4.2) required that the KAs reported in detail on their *personal experiences* relating to their professional role. Interviews with experts mostly involve straightforward questions focusing on their case-related knowledge (Bogner & Menz, 2005; Littig, 2008; Meuser & Nagel, 2005). To obtain a rich picture that includes the KAs' individual subjective experiences, the interviewees' accounts need time and space to unfold, emerging over the course of the interviews (Hoffmann-Riem, 1980). I also needed to consider the different potential meanings the study participants and I might ascribe to their accounts depending on our personal backgrounds and mindsets (Przyborski & Slunecko, 2009).

In order to attain a reasonable understanding of the cases and capture the meanings intended by participants, I decided to employ a semi-structured interviewing style, involving a framework of (subject-)specific yet open guiding questions (Aufenanger, 1991; Bryman & Bell, 2007)—with the term 'open' meaning that they cannot be answered with either 'yes' or 'no' (Steinke, 1999). This format also allowed me to handle the order of questions in a flexible way during the interview, depending on its progress, and even add or leave out questions as I felt appropriate during the interview (Bryman & Bell, 2007). For instance, I would be able to add questions addressing different aspects of the interviewee's view of the situation under study, in order to achieve an interview with the desired depth. This interviewing style, adapted from the narrative interview technique introduced by Schütze (1978), would be able to get the interviewees to reflect on their perceptions. It might also strengthen their own perspective against my active role in creating the data (see the beginning of this sub-section).

In the interviews, the researcher's active role materialises in the formulation of interview questions and the on-the-spot decisions the researcher makes about the

course of the semi-structured interview (Haupert, 1991; Holtgrewe, 2009). This predetermining effect is both unavoidable and desirable within the constructivist framework of this research. However, as the designer of the study, I seemed to be in a stronger position than the interviewees from the outset, all the more so given my professional role (Sub-Section 1.2.1). I discuss the power relationship involved in Section 3.5. Thus, an interview style that would enable the interviewees to formulate their own stance on the research subject might ensure a balance between the interviewer's and interviewees' contributions to the creation of the data. In the best case, the participants' statements combine to form a tapestry of perceptions and views, enabling the creation of a continuous narrative. This does not mean I was aiming to get the interviewees to tell a story; such techniques are more suitable for biographic or everyday life research (Bryman & Bell, 2007; Steinke, 1999) than for a profession-focused study like this. However, the greater comprehensibility of interconnected accounts compared to isolated answers, could—and did—prove beneficial for the interpretation of the Case Studies. Hence, in-depth interviews with a flexible design seemed to provide the best possibility to capture all relevant aspects of the Case Studies.

The next task was to draw up guiding questions that would make it possible to cover all aspects important for the research topic (Steinke, 1999). Thus, I proceeded from the research questions (Sub-Section 1.1.2) and broke them down into several more specific questions that aimed to address the interviewees' actual activities, experiences and attitudes as relevant to the research subject. In doing so, I used the insight from the Literature Review and my work for MUTIK, including conversations with KAs and my colleagues as well as visits to the training sessions held for KAs. I determined the following aspects of the KAs' activities to be potentially relevant for the study:

- The goals of the KAs programme (according to the programme documents)
- The KAs' individual goals for work

- Potential implications of the KAs' education and previous professional roles on their work
- Criteria for the successful introduction of arts programmes in schools according to the KAs
- Necessary overall conditions for the KAs' activities to succeed, especially regarding…
  - the situation at the school
  - the social, political and regional context
- The impact on the KAs' work of the training sessions and materials offered to the KAs.

Based on these aspects, I drafted a catalogue of guiding questions and arranged it according to four thematic areas which I had recognised as aspects of the research questions: personal/professional, arts programme, social/political and theoretical/philosophical. The first draft of a catalogue of guiding questions that I drew up in this way constitutes Appendix B.

Since this first draft was only informed by theoretical sources and my work experience, I could not assume that those guiding questions were suitable for addressing the research questions. However valuable my impressions from the Literature Review and my office work were, including with respect to my research, they might not be transferable to the Case Studies. With guiding questions based on this assumption of what might be relevant, the study results might have been skewed, since even the intended flexible set of open interview questions would dictate the topics covered and the course of the interviews to a considerable extent. Such predeterminations would reflect my perceptions and assumptions as to the relevance of these topics. Although predeterminations are unavoidable throughout (Przyborski & Slunecko, 2009; Steinke, 1999), I aimed to minimise them. Thus, to better understand the relevance of the aspects preliminarily chosen for the study, I decided to test the guiding questions in a Pilot Study, which involved collecting data directly from KAs for the first time.

The Pilot Study proved to be extremely helpful for the further work on the study. It not only helped me to expediently formulate the guiding questions, but provided me

with important initial insights into the KAs' work and perspective. This enabled me to conduct interviews for the Main Study that were open yet highly focused, and played a significant role in ensuring the data collected for the Case Studies had the density and depth that I wanted. The Pilot Study is presented in detail in Appendix A. At this point, I will only outline a few considerations regarding its design. For the interviews, I picked three KAs (different to those chosen for the Main Study Case Studies) who each worked in an environment with different characteristics. The three semi-structured Pilot Study interviews with KAs (different to those picked for the Main Study Case Studies) took place in January and February 2016. Interviews lasted about 45 minutes each and were carried out over the phone. Several studies have shown that for quantitative research on most topics, the quality of data collected by telephone interview does not differ from that obtained through face-to-face interviews (Blasius & Reuband, 1995). Criticisms of the use of telephone interviews in qualitative research, such as the inability to observe interviewees' non-verbal communication, are not backed up by studies (Novick, 2008; Wishart, 2003). Telephone interviews often involve a more neutral interaction process than face-to-face interviews (Brückner, Hormuth, & Sagawe, 1982). Thus, this interview method allowed me to focus on the subject and the process-oriented main purpose of the Pilot Study. Using the data from the Pilot Study interviews, I refined the guiding questions (Appendix A). I usually specified the name of the school chosen for each Case Study in order to remind the interviewees of the focus of the Case Study (their activities at that school). This did not hinder them from elaborating on the situation at the school by sharing examples or comparisons from other situations. In certain exceptions, I refrained from limiting the questions in the theoretical/philosophical Section to specific schools, as these questions were meant to address the KA's general personal approach to work. For the sake of confidentiality, I replaced the names with pseudonyms in the published material (Section 3.5). The final catalogue of guiding questions is shown in Appendix C.

In Section 4.1, I describe my selection of the Main Study Case Studies based on the considerations presented in Sub-Section 3.4.3. The Main Study interviews were carried out in person in April 2016, and each lasted about three hours.

During both the Pilot Study and the Main Study interviews, I paid attention to whether the preliminary order of questions fitted the flow of the interview or whether I should perhaps ask certain questions earlier. In the end, the order of questions essentially remained the same. In some cases, an interviewee answered one question while addressing another. As suggested by the literature (Robertson, 2005; Steinke, 1999), I would ask further questions whenever I felt that an answer did not fully address the question or the relevant subject matter, or if the answer did not quite seem clear to me. If in doubt, especially in the case of longer answers, I would summarise what had been said in my own words and ask the interviewee whether I had understood the answer correctly. My follow-up questions and summaries never revealed any misunderstandings or misinterpretations. Moreover, although the cross-case analysis elements in Chapter 5 revealed differences between the Case Studies and the interviewees' individual approaches, there were no indications of inconsistencies within the individual data sets. In spite of all the detail of their answers, the interviewees essentially stayed on topic and expressed themselves in a very focused and factual manner. I attributed this mainly to the fact that they were experts in their field. In addition, my own professional experience with the KAs and the KAs programme helped me. The great clarity and conclusiveness of the answers strengthened my confidence in the validity of the data obtained through my subjective perception.

I recorded the interviewees' statements in the face-to-face Main Study interviews, together with any conspicuous non-verbal expressions (gestures, facial expressions), in handwritten notes. Being attentive to the interviewees' expressions and taking notes at the same time was indeed a challenge. A method of using frequent abbreviations to quickly write down conversations that I had taught myself during my undergraduate studies helped me in this process. Immediately after each interview, I

looked through the notes taken and made additions where necessary while my memory was still fresh. I decided against the use of audio or video recording devices that are typically recommended for research interviews (Bryman & Bell, 2007). For the constructivist paradigm I had chosen, the overall impression of the situation was more important than meticulously recording all of the interviewees' verbal and non-verbal expressions. This overall impression was only conveyed to me live, in the simultaneous interaction of each interviewee's statements and emotional expressions. My summary of the interviews was almost certainly influenced by this overall impression; this effect was desired, since my subjective perception was an important source of data.

Before each interview, in order to create narratives that were as authentic as possible, I made myself aware of how I had been shaped through my personal experience, my professional position at the programme agency and any related preconceived opinions. Using a recording device would have made me fear that the interviewees would not answer questions about their role straightforwardly and openly due to the delicate political context of their activities, i.e., promoting art in an area of overlapping federal and state jurisdiction, which is typical of the German political system (Sub-Section 1.2.3). This was especially the case for questions concerning the goals of the KAs programme and the role of school staff, administration and policy. In addition, my professional role as the KAs' former supervisor could exacerbate the pressure the interviewees might have felt if I had used a recording device. The statements by Road Builder in the Pilot Study (Appendix A) confirmed these considerations. In discussions on how to approach to data collection, other researchers had stated that interviewees usually forget about difficult aspects of an interview situation just as quickly as they forget about the recording device. As the researcher, I at least would notice if interviewees felt under pressure during the interview, they argued. I am convinced, however, that if I had not already known the interviewees very well, whether or not I noticed such tensions and their triggers would have been a matter of chance insofar as the interviewees did not explicitly

address these tensions or triggers themselves. It is possible that not even the interviewees themselves would be aware that they were acting under pressure and that this was affecting their answers. Since the interview situation and my perception of it were unique, it was also not possible to determine the extent to which the interviewees would have behaved differently if I had used a recording device.

At the end of each interview, I asked the interviewee whether they were still happy for me to include my perception of their answers as data for the Case Studies. All interviewees replied in the affirmative. I also asked them if they wanted to check the interview transcripts to make sure we had the same understanding of what they had said. None of them expressed any interest in doing so. From their answers (e.g., 'No', 'I don't think that's necessary'), partly borne out of their familiarity with me due to our working relationship of several years (Sub-Section 1.2.1), I concluded that they trusted me and the way in which I would interpret and process the data. In Section 3.5, I describe the measures I took to ensure that the interviewees' personal data was treated confidentially, and how I informed interviewees of this. Given their confidence in me, some of them may have considered reviewing the transcripts to be superfluous extra work. In view of the course of the interviews and my resulting confidence in my understanding of the answers, I did not consider the validity of the data to be significantly affected by the fact that the transcripts were not double-checked.

As a reflective practitioner (Schön, 1983) and researcher, I considered my own perceptions and interpretations as a source of data (Sub-Section 3.4.4) and recorded my ideas, thoughts and reflections, initially in a research diary as suggested by Moon (2007). When I began the data analysis, I switched to using the commentary function of the word processing programme. In most cases, I would leave the note in the document for the time being, without immediately drawing any specific conclusions. Each time I would look at the document again, I would think through the note and modify it if necessary. Once I felt that the action required by the content of the note had become clear to me, I would carry it out. This technique was all the more important as my cognitive process was more than just conscious. Unavoidable

unconscious processes can lead to prejudices and fallacies (Kahneman, 2012; Steinke, 1999) and pose a danger of skewing research results. Writing down the things that went through my mind, including reflections on my life and experiences, helped me become aware of the influence of any preconceptions and implicit subjective views. Furthermore, this recording technique enabled me to recognise possible ethical problems connected to the study in advance so that they could be resolved. I cover ethical issues in Section 3.5.

3.4.5.   Analysing and interpreting the data

As an initial step of the data analysis, I broke the summaries of the interviewees' answers (Sub-Section 3.4.4) down into individual statements and clustered them by topic, following a suggestion by Meuser and Nagel (2005). Glaser and Strauss (1967) assume that cluster topics arise from the data itself or from its analysis when using this technique. Indeed, the semi-structured interviewing technique and the KAs' predominantly factual answers as experts in the area under study meant that the data emerged prestructured to a great extent, just as Miles and Huberman (1995) and Meuser and Nagel (2005) have observed for interviews with experts. First, I took the guiding questions for the interviews as the topics and assigned each of the statements to the questions they seemed to be associated with. This did not necessarily mean that the interviewees had actually made these statements as answers to these particular guiding questions; indeed, many statements were linked to more than one guiding question. In this way, I was confident I would not miss essential points, since I had designed the catalogue of guiding questions to cover all aspects relevant for the study. From the extracted statements, I carved out what I considered to be the essential meaning by reformulating the statements in my own words. In doing so, I would occasionally uncover additional topics and allocate statements—again—to more than one topic. Guided by the research questions (Sub-Section 1.1.2), the context of the KAs programme goals (indicated by 'PG' below) and

the insight from the analytical work so far, I broke down the guiding question topics into the following key themes:

1. Sustainability of initiatives and structures related to the KAs programme (PG)
2. Students' opportunities to get involved in arts initiatives (PG "Participation")
    Including: (a) equal opportunities for all students, regardless of their extracurricular background; and (b) opportunities to play an active role in designing and realising arts initiatives
3. Benefit for students / impact of KAs programme on their development (PG)
4. Cooperation between schools and arts institutions (PG)
5. Quality of artwork / arts initiatives (PG)
6. Training and knowledge transfer (PG)
7. The KAs' role
    Including: facets and focuses of the KAs' role; impact of personal educational background on the KA's work; intrapersonal role conflict; role conflict between KAs and teaching staff; conflict between KA's own goals and those of the KAs programme.

I then assigned the condensed statements to these key themes in the form of a matrix (Analytical Grid; an excerpt is included in Appendix D by way of example) and arranged them in such a way that narrative connections between them began to emerge. To proceed with the development of narratives, I used the technique of thick description (cf. Friebertshäuser, 2003; Geertz, 1994). First, I summarised similar statements and added transitions and connections between the fragments to create new, larger fragments. I also added interpretive remarks to the fragments. I was inspired to think interpretively by commonalities and contradictions that I detected in different statements, both within single key themes and spanning multiple key themes. I also used the experience from my work at MUTIK and my reflections on statements which touched upon my own role. The fragments developed in this way included both descriptive and explanatory elements, which Woodside (2010) has suggested as a possible outcome of interpretative data analysis.

At each stage of this analytical and interpretive work, for each statement or subsequent rewording derived from an answer, I noted the number of the corresponding key question. I was thus able to go back to the relevant answer and

compare the first fragments of the Case Study narratives resulting from the Analytical Grid with the original summaries of the interviewees' answers. This mental back-linking enabled me to keep track of shifts in meaning that may have emerged in the process of creating narratives. In this way, I could carry out plausibility checks and gain further insights and inspiration for interpretive thinking.

Next, I started writing up the Case Studies, proceeding from the narrative fragments. I started by arranging the fragments according to the key themes derived from the research questions and the goals of the KAs programme. I adjusted the thematic sections I had formed in this way as I identified other individual focal points in the Case Studies. If fragments referenced multiple key themes or individual focal points, I initially assigned them to multiple sections in order to keep various options open for the design of the Case Studies. Within the sections, I arranged the fragments so that I could imagine a plausible overall flow of argumentation and narrative. Ultimately, I was able to weave the fragments together into consistent texts, which required some rewording. I describe how I structured the final Case Studies at the end of Sub-Section 4.1.2. It was only during this writing process that I made a decision as to the allocation of the cross-thematic fragments. During the process of writing up the Case Studies, I paid particular attention to keeping the focus on the research questions.

In order to gain even more insight from the data analysed in the Case Studies, I carried out a cross-case analysis. According to Strauss and Glaser (1966) and Miles and Huberman (1995), this form of analysis step can help construct a theory that is very resilient to contextual variations and has high practical relevance. For this purpose, I analysed commonalities, differences and contradictions I had identified between the Case Studies, and gained additional cross-case insight from reconsulting the Analytical Grid. Moreover, I became aware of inconsistencies and gaps in the draft Case Studies when comparing them in the cross-case analysis, and revised these Case Studies accordingly.

I discussed the insight from the Case Studies and the cross-case analysis against the literature and ultimately generated recommendations for further research and practice which represent this study's contribution to knowledge (Chapters 5 and 6). To do this, I mainly used inductive reasoning. I sought to determine characteristics in the Case Studies that might apply to a multitude of cases, and formulated hypotheses based on these characteristics (Flyvbjerg, 2006; Moses & Knutsen, 2012). In line with the approach suggested by Rescher (1987) and Steinke (1999), my intention here was not to draw conclusions, but to generate persuasive accounts of the KAs' role and the arts initiatives in the schools participating in the KAs programme. Furthermore, I used the technique of abductive reasoning to establish explanations that I found convincing for unexpected phenomena detected in the data. Since abductive reasoning can yield new explanations (Habermas, 1969; Peirce, 1960), it was a rather appropriate approach for a qualitative study on the KA as a new profession in the context of a one-off project like the KAs programme.

3.5.   **Ethical considerations**

In carrying out this project, I followed the guidelines set by the University of Gloucestershire and BERA. The project was reviewed and approved in advance by the University's Research Ethics Committee.

At least one week before the interview, I sent the interviewees a participant consent form for information purposes, together with a leaflet explaining the nature and purpose of the study, the research questions and methods (see Appendix E). The leaflet also informed them about the course of the interviews and the measures I would take to ensure that their identities and those of any other participants would not be revealed. In this thesis, including the Appendices, I have replaced the names of the interviewees and the Case Study schools with pseudonyms and described the location of each Case Study school in a way that indicated characteristics which were important to the study (especially whether it was an urban or a rural area) but that did not allow clear identification. Considering that there were between 46 and 50 KAs

working with about 200 schools, these measures appeared sufficient to maintain confidentiality. Aside from *Stiftung Mercator* and *Kulturstiftung des Bundes*, the main sponsors of the KAs programme, no other organisations or programme participants were mentioned by name. All paper-based material containing data collected for this study and any information that could be used to reveal the identity of interviewees, other programme participants or organisations was stored in a locked cabinet throughout the project. All data in electronic form was stored on hard disks and cloud solutions that are only accessible to me and are password-protected.

I pointed out in Sub-Section 3.4.4 that the observations I made during my work for MUTIK were an important source of data in this study. In fact, my professional role could also have had ethical implications on the project. At the time of the interview requests, I was no longer the interviewees' supervisor (Sub-Section 1.2.1). In that role, I had tried to cultivate a collegial management style that involved dealing with employees on an equal footing and trusting each other professionally and personally. The former hierarchy between myself and the KAs I asked to interview could nevertheless have affected their ability to freely decide whether or not to participate in the project. Moreover, at that time, I was still a member of the programme management and thus still in a position of power (Walt *et al.*, 2008) over them. I therefore had to make sure that those I had asked to interview would feel free to refuse to participate in the study and, if they did participate, would have the confidence to speak honestly in the interviews, including criticising the programme or my role in it, for instance. I asked each of them twice if they were interested in participating in the project as interviewees. Only after they had affirmed their willingness the first time did I tell them the details of the project when I asked them the second time, emphasising that they would not be put at a disadvantage if they refused. I pointed out to the interviewees, both on the participant consent form they signed and verbally, immediately before the interview, that they were free to refuse to answer interview questions and withdraw from the study at any time without explanation. Furthermore, I stated that our professional functions would be

considered suspended during the interview, and that their identity would not be revealed to others in connection with the study.

3.6. Concluding remark

In this chapter, I have outlined my methodological standpoint and positionality, which were formative to this project. I have explained the quality framework and methodological approach for this research and described the process of data collection and analysis. Finally, I outlined how I ensured that ethical standards were met by the project's implementation, given its potential implications.

In the next chapter, I present the results of the data collection and interpretation in the form of Case Study narratives.

Chapter 4: Case Studies

4.1.   Selection of the Case Studies

4.1.1.   Selection of the interviewees for the Case Studies

The richness of the Pilot Study results (Appendix A) confirmed that choosing KAs who seemed to have particularly good reflective skills was very useful and promised to ensure a meaningful outcome for the Main Study. Among the group of KAs I considered particularly reflective, I selected three people so that my choice would cover different circumstances corresponding to aspects identified as potentially relevant to the study.

Age and gender are often considered as possible differentiation criteria for individual approaches (Andreou, Vlachos, & Andreou, 2006; Beeny, Guthrie, Rhodes, & Terrell, 2005; Sadler-Smith, 1996). Neither my work experience nor the Pilot Study results suggested, though, that these characteristics were relevant for the study. Rather, the broad practical experience and high degree of reflexivity apparent in the Pilot Study interviewees' answers highlighted the relevance of seniority. Thus for the Main Study, I chose individuals who had worked as KAs for different lengths of time: Two interviewees had started working as KAs at the beginning of the KAs programme in 2011, while the third KA had worked in the programme since autumn 2015—just half a year before I interviewed her. Additionally, I chose the interviewees according to contextual features as in the Pilot Study, making sure they represented different educational backgrounds and a mix of urban and rural working locations. However, I excluded the Pilot Study interviewees as I wanted to avoid interviewing the same people again on a similar subject area; both I and the Pilot Study interviewees might have been biased in a second interview because we could have each instinctively tried to confirm our first impressions from the Pilot Study interview. Based on those first impressions, I might have unconsciously made assumptions regarding the interviewee's working approach, causing me to ask or avoid certain questions in the

Main Study interview so that the interviewee's answers met my assumptions. Interviewees, for their part, might have assumed I expected them to answer in a certain way, based on their impression from the Pilot Study interview. Carrying out the interviews for the Main Study with fresh interviewees seemed a better choice than involving those interviewed for the Pilot Study again. The great interest and engagement that the Pilot Study interviewees had shown for the research subject strengthened my decision.

In order to achieve a varied Case Study mix, I decided to conduct Case Studies with two experienced KAs and one new one. But the high level of reflexivity expressed in the Pilot Study interviewees' answers, which seemed to indicate a rich working experience, made me doubt whether a study with a fresh KA could produce as rich a result as ones with experienced KAs. On the other hand, one important reason why I chose experienced KAs for the Pilot Study did not apply as much for the Main Study. While the testing and evaluation purposes of the Pilot Study required a high level of abstraction from interviewees, the Main Study interviewees were supposed to deliver predominantly factual accounts and not analyse or evaluate the interview questions. The fact that the Main Study's respondents did indeed incorporate many reflexive elements into their accounts, as we see in the Case Studies, was a fortunate circumstance for the quality of the data collected. Besides, Helen[31]—the most junior KA of the three interviewees—had had at least half a year of experience as a KA when I considered including her. Her impressions and reflections relating to the first six months in her role could be just as relevant for the research as those from the more fully-formed professional role of a more experienced KA. Moreover, there was a good chance that Helen still had a fresh perspective on her work and working environment. Another reason to choose Helen was the potential relevance of schools' location to the KAs' role: the schools Helen supported are located in a rural area, in contrast to

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[31] Helen, Andrew and Margaret are the pseudonyms I gave to the interviewees (Section 3.5).

Andrew's and Margaret's urban school networks. I introduce each respondent in detail at the beginning of their Case Study.

4.1.2.   Selection of the schools for the Case Studies

As I had defined a Case Study as a KA's activities at a specific school, the choice of schools for the Case Studies was another important decision for the research project. Since each KA permanently looked after a small number of schools located close to each other, the selection of the KAs limited the choice of schools. Just as with the selection of KAs, the choice of three schools with different characteristics could enrich the Case Studies. Given the focus of the study, I concentrated on school characteristics that might affect any efforts to introduce arts programmes in schools. The only criterion the Pilot Study results indicated as potentially relevant in this respect was already considered by selecting KAs from urban as well as rural regions. Beyond that, I used organisational features and other external characteristics of the schools as criteria for differentiation.

Considering the idea of the KAs programme concept for schools to participate in the KAs programme for several years and continue to develop step by step (Forum K&B, 2011a), I found it useful to mix Case Studies on long-standing and newer programme schools. Since possible effects of school size on students' learning and personal development are discussed in the literature (Leithwood & Jantzi, 2009; Mok & Flynn, 1996), I composed the overarching research design so as to include both small and large schools in the Case Studies. In addition, the form of school-leaving qualification makes a difference regarding the school curriculum and requirements for students. By contrast, the type of school was not a useful selection criterion, since each state in the German federal system has its own distinct range of school types. I could also have considered the proportion of students from an immigrant or refugee background as a distinguishing feature. In view of the different possible compositions of migrant groups, however, I did not consider this aspect very meaningful. Moreover, the composition of student bodies at schools is subject to natural constant change,

while the KAs' activities are designed to take effect in the long term. For the actual selection, I took advice from the interviewees, asking them about the characteristics discussed in this sub-section and whether there was anything against choosing a particular school. Each Case Study school is introduced in the respective Case Study.

It seemed worthwhile to reproduce the narratives in full, since their purpose was to convey a realistic impression of the new occupation of KA, including differentiations according to contexts and interviewees' approaches (Sub-Section 3.4.2). Each Case Study is structured according to the topics that were identified as important for the specific case in the analysis process. In order to ensure the Case Studies were broadly comparable and generalisable, I structured them into Sub-Sections based as far as possible on common themes, especially the objectives of the KAs programme (e.g. participation: Sub-Sections 4.2.7, 4.3.5, 4.4.6). Other Sub-Sections (e.g. 4.2.4, 4.3.3, 4.4.5), however, are dedicated to the circumstances in the individual case and the respective KA's approach, in order to illustrate the differences between the Case Studies.

4.2. The Case Study on Andrew: A new school supported by an experienced KA

4.2.1. Introduction

Andrew[32] was trained as a director of performing arts. He had already worked as a KA during the start of the first phase of the KAs programme. In the autumn of 2015, Andrew started working at the Ruskin School[33]. The school's 70 students all had special needs associated with fundamental and persistent learning difficulties and developmental delays. Formerly, the school had had around 150 students, but under the regional government's new inclusion policy, many students had been transferred

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[32] Named after Andrei Tarkovsky, Russian film director, 4th April 1932 – 29th December 1986.
[33] Named after John Ruskin, a British writer, painter, arts historian and social philosopher, 8th February 1819, London – 20th January 1900, Brantwood/Lake District.

to nearby schools or other cooperating schools, where they formed integrated classes together with mainstream students. The Ruskin School taught children aged six to fifteen. The school was vocationally oriented, i.e., in Andrew's words, 'the main goal is that the students can go on and start an apprenticeship' (Q4). Eight years ago, it had been the first school in the city to launch a partnership with the local theatre. The school had an all-day class schedule, with a variety of optional subjects taking place in the afternoons. Most of the school's arts activities were part of the afternoon classes. Reflecting the school's vocational orientation, Andrew encouraged the inclusion of craft activities in the projects, such as stage-building. In addition to the school management and permanent teaching staff, the school also employed a social worker plus external teachers for the afternoon sessions and for the school's partnerships with businesses. The permanent teaching staff also often taught at other schools in the district, as part of the inclusion model. The school was located in a politically conservative district of a city of about 500,000 inhabitants. It was the district with the oldest average age and the highest proportion of immigrants in the city. In a recent state election, the right-wing populist Alternative for Germany party had received around 25% of the votes in the district.

4.2.2. How Andrew developed his facilitating role

When he had arrived at the school, Andrew first had to figure out what contribution he could make as a KA, after initially observing that 'they're already doing loads' (Q5). The answer he found was to concentrate on just a few activities. Other schools he (had) worked with had fewer activities involving arts. Thus, Andrew had developed his role differently from the Ruskin School, as an initiator or idea provider. I took his description as an example of the openness with which he approached his work.

Andrew used the example of the CR to describe how he initially developed his role. Although the schools were supposed to draw up CRs themselves, many KAs I had talked with during my office work seemed to have contributed a lot of their own input to these. Andrew too reported he had 'worked a lot on the CR' himself. But he

had then realised that the school staff did not refer to the CR ('it ended up lying in a drawer' – Q8). The reason he identified for this was that they had not developed the CR themselves and so had not become familiar with it ('...had nothing to do with them' – Q8). Obviously, it was important here for the KA to adopt a facilitating approach instead of taking over the task himself. Andrew compared his revised role to that of a professional advisor, acting 'as a catalyst, but also reflect[ing] and organis[ing] things' (Q8). This does not mean that Andrew had limited his own role to merely helping to realise the school staff's ideas and wishes. He was quite outspoken about how he continued to used his expertise in the arts to provide guidance to the school staff—but drawing on their ideas rather than coming up with his own concepts: 'Sometimes I mirror and magnify existing ideas when I see they have merit, in order to ensure they're carried forward' (Q8). Obviously, this intervention helped the best concepts to be selected.

Andrew emphasised that the social worker employed at the school was all the more helpful on account of her outsider perspective. I found this statement confusing at first, because Andrew characterised himself an outsider too ('I'm not part of the school's system – I'm someone from outside' – Q2). Indeed, he also praised the new TCAI's fresh perspective and her 'totally open, critical view' (Q2). My conclusion was that Andrew's aim was not to merely contrast the perspectives of school staff and outsiders, but to use several different angles provided by different individuals to develop the school's arts programme further.

When Andrew talked about the way he and the teaching staff then developed the school's arts profile, he would consistently use the wording 'we'. He noted 'I knew I had to include all of the teachers' (Q1). This contrasted with his self-characterisation as an outsider. Apparently, he had initially *decided* to consider the work on the school's arts profile as a joint process between himself and the teaching staff. It became clear from his description, though, that he saw school staff and himself in different roles within that process. He left the essential decisions to teaching staff and

the headteacher and merely facilitated the process of reaching these decisions. This clarity in letting the teaching staff be responsible for decision-making was what apparently enabled him to contribute to the discussion. He brought in his arts-related expertise through facilitation techniques, such as open, process-oriented questions ('"What does that mean exactly?", "How is that going to work?" etc.' – Q1).

4.2.3.   Andrew's original vocational training and the way he acted as KA

Andrew's understanding of himself as an artist made it paramount for him that art be 'at the centre of things'; and he would 'always defend artistic quality' (Q17). I also recognised an interventionist element here that contrasted with his overall facilitating approach (Sub-Section 4.2.2). Corresponding with his original profession as a director of performing arts, his understanding of artistic quality focused on the professional *presentation* of artwork combined with a fresh take on both the subject of the work and its realisation (on stage or in an exhibition, for instance). I found it at least as remarkable as his advocacy for art and artistic quality when he referred to the intended pedagogical and social impact of the KAs programme as 'side effects' (Q17). Obviously, the focus of his objectives differed substantially from that of Margaret and Helen. To me, this indicated the importance of an unequivocal definition of quality for the purposes of the KAs programme—not so that all KAs can pursue exactly the same goals, but because a shared language including standardised definitions of central terms such as 'quality' allows differences to become apparent. These different approaches can then be openly compared and discussed for the benefit of programme staff and the KAs programme.

When I asked Andrew whether he would support artistic methods being used to teach non-arts subjects, he mentioned the concept of 'Learning through the arts' (LTTA; Q1). According to the LTTA programme of The Royal Conservatory of Canada:

> the LTTA methodology captivates and motivates students to learn through a
> unique blending of the sequential approach embodied in the core curriculum

with the insight, physicality, and expressive power of the arts to work on real concepts in mathematics, science, and language (2018).

The Arts Council of Wales' action plan on 'Creative learning through the arts' (2015) aims to achieve 'improvements in motivation, behaviour and attainment among children and young people … through the deployment of the arts across the curriculum' (p. 8). The idea of LTTA had been discussed in several KAs training sessions—including with participants in the UK CP programme, where the concept had been explored extensively (Griffiths, Bell, Parker, & Parkinson, 2017). I had thus expected Andrew to refer to it. However, he did not comment on the concept in detail:

> No… [Looks upward to the left. Slowly continues speaking] … saying that artistic methods should be used everywhere, that would bring us to the point 'Learning *through* the arts' in this list. *Through* meaning that it increases the learning effect in non-arts subjects too (Q1).

Apparently, there was a conflict between Andrew's art-centred view and the fact that the LTTA concept addressed all subjects, including non-arts ones. While Andrew had incorporated the school's vocational orientation into his work approach, he would still focus his activities for the school's arts programme on the arts subjects. At first, I thought this limitation to arts subjects seemed to go against the idea that introducing an arts programme might help the school develop in general. However, it appeared plausible that the associated activities could enhance the school's attractiveness if they were developed as distinct high-quality characteristics. To achieve the required level of quality, focusing strongly on the actual subject of art may be helpful—just as Andrew found concentrating on fewer activities to be the best approach (Sub-Section 4.2.2).

4.2.4. How Andrew developed the relationship with the TCAIs

Andrew described the collaboration between himself and the two TCAIs as shaped by their working experience and seniority. He clearly identified the first, older TCAI as more experienced and the second as less experienced than he was. In his answer to

Q2, regarding the possible impact of the KA's work on teaching staff, Andrew consistently differentiated between the younger TCAI and her senior colleague. While Andrew believed he had indeed had an impact on the younger TCAI, the opposite seemed to be the case with the senior TCAI. Due to his 'authority on account of his age', the senior TCAI's work and Andrew's conversations with him had quite an impact on Andrew. Andrew felt that he himself '[had] yet to earn this' (Q2). Andrew's conspicuous reverence for the older TCAI seemed to be essentially grounded in this TCAI's professional achievements, expertise and experience.

According to Andrew, the degree to which KAs and TCAIs were perceived as parts of the school system was crucial for their authority in the view of other members of the school. In this respect, Andrew saw himself as disadvantaged compared to the older TCAI in particular. ('There's no way I can have the level of authority he does... I'm someone from outside' – Q2). While this analysis made sense to me, Andrew's 'outsider' position could be exactly what would enable him to carry out a fresh, unbiased analysis of the school's status quo and develop innovative ideas for arts programmes and their introduction. Andrew portrayed the new TCAI as an important ally for him ('a secret agent, if you will' – Q2) due to her critical view of the school.

I concluded that Andrew had recognised the two TCAIs' different strengths and their importance for his work. He could personally benefit by learning from the more senior TCAI's expertise and experience and use this TCAI's authority to reinforce his own initiatives at the school, while the new TCAI's analytical and innovative capabilities helped him deepen his situational analysis and generate fresh ideas.

4.2.5.   How Andrew developed his role regarding sustainability

Referring to previous arts initiatives at the Ruskin School, Andrew commented that 'the school [had] always offered a lot in terms of cultural education' (Interviewee's self-introduction). However, this did not imply that those initiatives were sustainable. Andrew quoted an analysis and recommendation by the director of the arts

institution that the school had collaborated with for several years: '"They do a lot, but without any structure, they try to do too many things at once ... What they need is focus"' (Q5). Andrew too argued that the school's activities needed a clear focus to achieve high quality. From Andrew's account, I got the impression that school staff had carried on the school's arts initiatives primarily out of their genuine enthusiasm for the arts, but also partly out of routine: continuing what they had always done. Andrew seemed to focus on strengthening the basis of these initiatives.

Andrew described how he and the teaching staff in a workshop had developed a concept of 'what the school's cultural profile should look like' (Q1). They had adopted sustainability as a major criterion for the design of the school's cultural profile and linked it to 'a consistent set of regular activities [...]: not just one-off initiatives, but fixed, reliable activities that you know are going to be there [...], wherever you are and whichever year group you're working with' (Q1).

Andrew called his way of working an 'intensive approach' (Q7). He described his overall goals for his work at the school as 'structuring [its] cultural activities' and to 'help it grow its cultural profile' (Q7). I understood the word 'grow' as referring to the quality rather than the quantity of arts activities. He specified that 'Cultural activities needed to be compulsory, open to all and take place reliably and regularly' (Q7). I saw his wording 'open to all' in the light of the nature of the school, in line with the inclusive approach of the school's overall system. He apparently felt the need for 'compulsory' activities involving arts because that was the only chance he saw to reach all students, or else attendance could just be limited to those 'who always participate anyway' (Q7). It seems he had set or refined his goals according to what was necessary at the Ruskin School.

Andrew related the goal of 'ongoing participation by everyone' to the idea that 'children learn the value of artistic processes' (Q7). While the participation goal also seemed quite important to Andrew, it became clear to me from his statement that the thorough engagement with artistic processes primarily contributes to arts

initiatives' sustainability. In relation to the school as an organisation, Andrew perceived a learning effect that extended beyond cultural activities in that artistic processes might be seen 'as a template for school processes' (Q7), also with regard to non-arts subjects. Apparently, he did not actively pursue such an effect with his efforts. I saw this as wise self-restraint, as these school processes exceeded Andrew's field of competence and depended on many additional factors beyond his sphere of influence. At the same time, he did notice these effects and considered them reassurance that his approach was correct.

To strengthen the developing arts programme, Andrew used both a school-internal and an external perspective. He drew on activating and empowering school staff and students as well as making 'the school's cultural activities more visible and more valued' (Q1) in public. By the time the interview took place, Andrew held that it was too early to say whether this approach would be successful. Obviously, assessing an arts programme with sustainability as its main criterion requires an evaluation over or after several years. Indicating his systemic and holistic view, Andrew commented that arts programmes might become effective beyond their actual sphere: '…this would lead to more things. In general, it's about developing the school…' (Q1).

Similarly to the other interviewees, Andrew identified the headteacher's attitude to arts programmes as essential for their successful introduction. He traced how the head's attitude developed from 'just good intentions' in the beginning to 'starting to get involved' (Q2) later. In Andrew's interpretation, the trigger for this development was when the headteacher saw, '"Ah, something can actually come of this"' (Q2). Given his initial 'good intentions', *this* headteacher seemed to be easy to convince— certainly compared to several accounts by other KAs that I came across during my work for the KAs programme agency. Often, headteachers showed very little interest or none at all in establishing an arts initiative. In a small number of cases, the KA's efforts even were met with refusal by the school management. It appeared clear to

me that, in general, mobilising the headteacher would be easier if they at least had a positive attitude towards arts initiatives in the beginning.

4.2.6. How Andrew used the CR and the culture group

The KA and the school staff seemed to focus their efforts very much on the CR. According to Andrew, they would not even do an individual project in between—such as to test a few initial ideas for the developing CR. Instead, they had identified the CR as the key instrument to laying the groundwork for the school's arts programme and making it sustainable. This was surprising for me, as I and my colleagues had observed the opposite during our work with schools as representatives of the KAs programme agency; some teaching staff seemed to associate the KAs programme predominantly with the *Kunstgeld* funding (Sub-Section 1.2.1). I concluded that Andrew had effectively helped the teaching staff to strategically focus their efforts on the CR and the sustainability of the school's arts programme. Beyond that, he used the CR quite purposefully as a tool for the school's development. He drew on his expertise—in both cultural education and facilitation—to achieve a shared goal together with the school staff, guiding them on conceptualising and realising the CR, but leaving the essential decisions to them: 'I have [...] the approach of a professional advisor [...], *hands off* [...] Sometimes I mirror and magnify existing ideas [...] in order to ensure they're carried forward' (Q8). Here, I recognised him using elements of expert consulting to shape his role.

Andrew had recognised that working with the CR required a great deal of practice and experience on the part of both the school staff and the KA. Accordingly, he had ensured school staff focused on this working process and allowed a fair amount of time for it. They had apparently found a way of working on and with the CR as a development tool in a way appropriate to the specific situation at the school.

Andrew referred to the concept of *culture groups*[34] that are formed in many schools in Germany, consisting of around three to four staff members, often together with students. A culture group acts as an interface between the participants in arts initiatives, the body of teachers (consisting of the teaching staff and the headteacher), the student council and the school management and administration. Culture groups may also be in charge of developing the school's arts initiatives (cf. the examples of Heinz-Brandt-Schule, 2015; Max-Weber-Schule, 2015). Andrew reported that the Ruskin School did not have an official culture group owing to its small size. Instead, he had 'put together an informal arts group' (Q10) consisting of the headteacher and the two teachers in charge of arts initiatives. The composition of the group—the two arts experts among the school staff together with the most powerful decision maker—apparently was designed to maximise effectiveness. I saw another strategic aspect of the KA's role here: forming powerful alliances to achieve a set goal. It might have been a good idea to also include other school staff, especially teachers of non-arts subjects, in order to include their perspective on arts initiatives and increase the overall school staff's interest in the arts programme. Indeed, not all of the arts group's activities and decisions may be relevant to all teachers. Especially for a small school with often-limited resources for extracurricular activities, it may be better to only include teachers other than the TCAIs when relevant to them in the particular case.

I found it problematic, though, that no students formed part of the arts group. This either had to do with the fact that the children had learning difficulties or that the arts group had only existed for a few weeks at the time of the interview. In any case, I found that regular student participation in the arts group would have helped to enhance students' opportunities to get involved in arts initiatives. Likewise, the related goal of the KAs programme was not limited to involving students in one arts project or another, but to strive to involve them in designing the school's overarching

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[34] German wording: „*Kulturgruppen*".

arts programme from the beginning: 'In conjunction with the students, the body of teachers, the school administration, parents, artists and cultural institutions, [the KAs] will develop a multifaceted and tailor-made range of offers for cultural education as well as artistic projects' (Forum K&B, 2011a, 2015c).

4.2.7. How Andrew developed his role regarding participation

Andrew suggested a regular meeting format with students and teaching staff. In this two-hour-long 'culture time', students could 'discuss what cultural education at the school actually mean[t]' (Q1). He also wanted the 'culture time' to take place with mixed age groups in the future. I agreed with Andrew's idea that students' discussions during 'culture time' could enhance their interest in arts and their active participation in arts projects. Moreover, establishing a regular format involving a considerable portion of the teaching staff and students from different age groups could aid the ongoing development of the school's arts programme. The composition of the 'culture time' group, as intended by Andrew, would be both broad and flexible and thus quite resilient to individual withdrawals and other changing conditions. To my mind, the introduction of 'culture time' could help to empower students.

I was surprised when Andrew quoted a teacher who explained her support for arts initiatives: '"Non-cognitive expression—and art is often non-cognitive—is good for them. Our students can do that"' (Q11). I understood the term 'non-cognitive' as referring to forms of expression involving personal intuition, emotion and sensory stimuli that are not produced by or mediated through conscious thought processes. It made sense to me that art activities often involved 'emotional, physical experiences' (Q11). And I did not interpret these teachers as refuting the students' mental ability to comprehend the meaning or story of a given artwork. Rather, I saw this statement as a symptom of teachers' fear that one art activity or another might put students off by demanding too much of them. In this situation, Andrew characterised his role as one of encouraging and convincing teachers with his belief 'in empowerment: If you empower them, they can all engage with it' (Q11). Something else that seemed just as

important if not more so was his personal 'view of humanity, [his] basic attitude [...]: I'm firmly of the opinion that children are totally open [...]. If they're not able to engage with culture, it's due to external factors.'

Andrew declared quite frankly that 'the theatre [...] isn't relevant to our students' (Q15). From how he explained this comment, I understood that he meant theatre as an art form was unable to attract students' interest, nor did it appear that visits to the theatre were important for them to gain status in their peer group. My impression was that Andrew had been content to abandon the elitist concept of art and cultural education that I consider still prevalent in parts of German society. This 'educational canon' ("*Bildungskanon*") has tried to establish certain pieces of art as 'mandatory' parts of education, alleging their pre-eminence compared to other artwork. In a public debate which has been conducted in a similarly ideology-fraught manner to the discussions on schooling in Germany, the concept of an 'educational canon' has provoked a backlash, epitomised by the repurposing of 'high culture' ("*Hochkultur*") as a derogatory term intended to convey that such art and its advocates and admirers are out of touch with reality (Sub-Section 2.3.1). Leaving aside this fundamental controversy, Andrew's acknowledgement that 'traditional' theatre was irrelevant to the students at the Ruskin School actually seemed to be in support of arts initiatives' potential benefit to them. How could they participate in, and benefit from, something that was irrelevant to them? I saw in Andrew's statement a prudent reality-based orientation. Yet formulating it must have required a lot of reflection and self-distancing on his part, given his original professional education, 'which was more about conserving things' (Q17).

4.2.8. How Andrew developed his role regarding cooperation

Regarding cooperation between the school and artists or arts institutions, Andrew would start by analysing what was already there and then evaluate that status quo against the specific needs of the school—for example, regarding expertise. This pragmatic approach was matched by his rational assessment of what was actually

within the school's capabilities: 'We have to be able to do a lot ourselves. We can't buy everything in…' (Q4). I took the frequent use of the wording 'we' (Sub-Section 4.2.2) as a sign of the high degree to which he identified with the school. This identification appeared to contrast, though, with the position as an outsider that he had attributed to himself. It seemed that he had no difficulty dealing with such a discrepancy, due to his expertise and great confidence. This combination of characteristics enabled him to show his commitment to and empathy for the people at school without worrying about role conflicts or unprofessional behaviour.

Andrew's role involved introducing collaborating artists and arts institution representatives to the project, making sure they pulled together with the participants at the school ('they can't just come in and do their own thing' – Q4). The arts partners had to be involved in projects right from the development phase. This remark of his, along with his suggestion that establishing a partnership with an arts institution required a particularly large amount of time, conveyed the idea that cooperation between schools and arts institutions was quite arduous. I concluded that the benefits of a partnership should be regularly weighed up against the resources needed to establish and sustain it. I found this very important for the establishment of a sound partnership between artists and school, especially when an arts institution was involved. For, from my work at MUTIK, I got the impression that both arts institutions and schools were quite distinct types of organisations with different ways of working. Before entering into an intense partnership, they needed to develop an understanding for each other. Also the KAs programme concept seemed to be aware of this issue, considering the following—cautiously phrased—text passage: 'The goal is to jointly search for new ways and possibilities for schools and their cultural partners to promote mutual accessibility (Forum K&B, 2011a)'.

4.2.9. Playing a major part for Andrew: Training and knowledge transfer

Andrew reported that he benefited from regular exchanges with a teacher who was an expert in cultural education and had a lot of experience in project management.

According to him, this was a favourable circumstance for his work at the school. While I agreed with his assessment, I also found this juxtaposition risky. For the teacher could use his expertise and experience to manipulate the KA so to pursue the teacher's personal interests instead of providing the support necessary for the school. Altogether though, Andrew's account gave me the impression that he was a very independent thinker. On several occasions, he delivered sober analyses; he clearly differentiated between his perception of a situation and its evaluation or interpretation and seemed to reflect his own background and role. While he did show reverence for the teacher's expertise and experience, he described their conversations as exchanges between equals. Andrew seemed to have gained the necessary confidence from his own extensive experience as a KA, who had worked in three different areas, respectively school networks.

While maintaining the position of a supporter from outside the organisation (the school, that is), Andrew apparently considered his discussions with school staff as exchanges at eye's level. For me, this implied that he gave equal weight to his and school staff's contributions. Furthermore, he showed genuine commitment to processes and a great measure of empathy. For instance, he referred to a workshop he had 'done with the entire teaching staff, on what the school's cultural profile should look like' (Q1). His wording here, 'I've done with...', implied that he ascribed himself an advance in knowledge as compared with the teaching staff, but not in terms of anticipating the outcome of the workshop. Instead, he applied his expertise in facilitation—or more precisely: methods to support the development of solutions in groups. By contrast, relating to the actual discussion on the school's arts programme, he seemed to adopt the role of a participant whose contributions to the discussion were just as important as those of other contributors. Yet, I saw the risk that participants could subordinate their own ideas because they perceived him as expert. This effect might obstruct the joint development of an arts programme on an equal footing. The persons involved at the school then might consider the arts programme as imposed from outside and adopt it only half-heartedly, if at all. To my

mind, the KA could avoid this risk by transparent communication, including the open clarifying of his role whenever necessary in the development process.

Andrew and the TCAIs seemed to have systematically analysed and specifically addressed students' and teachers' training needs. I had come across several similar workshops in other school networks, during my work for the programme agency. However, my impression in most cases was that the idea to hold a workshop had developed in connection with a specific project (e.g., a workshop on theatrical forms of expression, as preparation for theatre project); or the need for the acquisition of skills had emerged in the course of conceiving or implementing the CR. In the case of Andrew, the school's vocational orientation might have contributed to a more systematic way of identifying training needs and dealing with them. While the KAs programme concept did recognise the importance of training, at least for KAs and TCAIs (Forum K&B, 2015c), it did not explicitly suggest a systematic approach to addressing training needs. Indeed, this first required a comprehensive job description for KAs, the first draft of which was published as a task profile in the online programme publication (Forum K&B, 2015e) (Section 2.1).

The CR was a helpful instrument for Andrew. He used it extensively, which indeed required some practice. At the beginning of the KAs programme, he and the other KAs had needed to familiarise themselves with it: 'Four years of previous experience definitely helps when it comes to sitting on this conceptual tool…' (Q8). This corresponded with the impression I had got from working with the KAs. Their tasks in relation with the CR required a fair amount of practical experience, which could not be replaced with relevant training sessions. However, when KAs were free to choose a subject for a training session, they would frequently pick a reflection unit on working with the CR. Referring to the *Akademie* sessions (Sub-Section 1.2.1), Andrew praised the possibility to exchange views and experiences with other KAs as especially helpful. Apparently, work experience and facilitated reflection units together were helpful to master that 'tool', as Andrew (Q8)—just as Margaret (Q11)—labelled the CR.

Andrew described how the schools benefited from the CR booklet, which was made available on the KAs programme website (Forum K&B, 2015a). Those materials seemed to be designed open enough as to give inspirations in the development of the CR. Supported by guidance from the KA, they might help school staff to both work on the CR and deepen their skills.

4.2.10. Additional observations

Andrew emphasised the strong support the KAs programme got from the local authorities. The city had 'been doing cultural education for a long time', they were 'very far ahead in their development' (Q14) and had 'brought the KAs programme here' (Q12) themselves. And the KAs programme was embedded in a 'really institutionalised' (Q14) municipal concept for cultural education. The city's culture department had two permanent staff dedicated to cultural education and held regular specific network meetings where they also tried to involve schools and invited Andrew as representative of the KAs programme. The culture department had issued a press release about the start of the KAs programme in the city and were about to give Andrew his own speaking slot at the meetings of the city's cultural committee.

On the *Länder* level (Sub-Section 1.2.3) however, frequent changes of educational policies present an ongoing challenge for schools and trigger strong reactions from public and media. In this respect, Andrew observed that 'everyone's an expert on education policy. […] When a new government is elected, the very first thing they change is the education policy. […] Education policy is a very ideologically driven field, often not backed up by much real substance' (Q13). Moreover, the exclusive competence of the *Länder* for education legislation led to a permanent competition between *Länder* governments that exacerbated the restlessness in educational policy making. Andrew confirmed the frequent criticism from the public debate that 'all the reforms … definitely overwhelmed the schools' (Q12). I discuss the background to this matter in Sub-Section 1.2.3.

Apparently, the frequent reforms have put schools in a perpetual state of transition in many respects: type of school, curricula, range of school subjects, examination rules and assessment standards, composition and hierarchy of school staff, etc. In many cases, there are no or insufficient guidelines for schools breaking down the new policies for implementation on the school level. This lack of guidance often seems to be an aftermath of the great hurry with which many of those reforms are imposed. In this situation, schools often seem to be occupied just with themselves. Thus, school staff frequently complain about having no 'extra' capacities for voluntary arts initiatives (whether parts of the school curriculum or extra-curricular), as I heard from Andrew and other KAs programme staff. I believe that such a mode of perpetual reforms may cause severe effects on the quality and sustainability of arts programmes. For, as Andrew noted, the schools 'can't relax and take time to develop things and try things out' (Q13). Frequent fundamental reforms are likely to hamper the development of both sound arts programmes and solid structures that are necessary to sustain them. Secondly, in Andrew's words: 'schools are expected to be able to do everything' (Q12), referring to the multiplication of tasks and requirements caused by the frequent reforms: new policies often impose *additional* demands to those already existing, instead of *replacing* previous tasks or requirements. A recent example—and relevant for the Ruskin School—of a reform that brought fundamental changes with it and seemed to be introduced both hastily and without providing the prerequisites was the inclusion of students with learning or other disabilities into mainstream schools. In 2009, Germany had ratified the UN Convention on the Rights of Persons with Disabilities. As one of the major obligations arising from the UN Convention, Germany had then started implementing joint education for students with special needs and mainstream students (Klemm, 2015). However, the 'inclusion' of students with special needs into classes with mainstream students, without providing the resources necessary for staff with relevant specific competences has repeatedly been criticised by media and public as a mere cost-cutting programme (for example, in the popular German online news magazine FOCUS: Heidenfelder,

2017). Andrew's case reflected the perspective of a school for students with special needs on the deficient introduction of inclusion. Of course, school staff had been trained specifically to deal with the students. However, Andrew reported that, among all students the school had originally those with less need for special support had been sent to mainstream schools in the area—leaving behind as regular attenders of the Ruskin School only the most 'difficult' ones. The school even had received further students with especially high need for special support, coming from other districts. Andrew commented that this composition of the body of students obstructed both giving lessons and learning, despite the special training for the teaching staff. ('Before, the difficult students weren't the *only* students. Now they're a lot more difficult, impossible to control' – Q12). I understood that this situation presented a great challenge for both the further development of the school's arts programme and the students' potential benefit from the KA's work. Apparently, the success of Andrew's activities in favour of the school's arts programme depended in great part from circumstances he could not control. Andrew reported that familiarising some students with schooling in groups could take several weeks: 'For instance, in one class there's a student who spent the first eight weeks just running round shouting. The teacher had to keep being very strict until the student [...] was somehow able to engage with other people.' (Q12). Apparently, it might require much more time for such students to participate in, and benefit from, arts initiatives. Another time issue Andrew pointed out was that the teachers' capacities meanwhile were fully engaged with dealing with the body of students. Thus, teachers found it very challenging to spend energy on the school's arts programme, in addition to their existing tasks.

In referring to PR work, Andrew brought up an aspect of the KAs' role that I had not yet come across in the other interviews or during my work with the KAs. 'In a smaller city, you can really be somebody... People approach me with a lot of interest' (Q14). Achieving a good standing in the city obviously required specific communication skills. For one thing, Andrew needed to be able to address decision makers not just from schools and arts institutions but also from the municipal administration. For

another, opportunities where he had to represent the KAs programme to the public and media were more likely to arise given his name recognition within the city.

4.2.11.   Summarising remark

I would characterise Andrew's approach to his work at the Ruskin School as systematic and flexible—a helpful balance that was enabled by his broad experience in working as a KA. He seemed to pursue clear targets and a consistent strategy, oriented around the needs he had discerned in the specific case. Above all, Andrew targeted two goals of the KAs programme: supporting the sustainability of the school's existing arts programme and enhancing students' opportunities to get involved in arts initiatives. He was especially committed to the latter participation goal, seeing it as a means to support students' personal development. This commitment was clearly strengthened by his idealistic and optimistic belief in each student's development potential. Resolutely pursuing his aims, he would advocate that arts activities be clearly focused and would promote workshops to enhance student participation. He took into account important specifics of the situation at the school: the teachers' limited capacity to contribute to arts initiatives, the school's vocational orientation, and the nature of its student body, i.e., students with special needs. Andrew built up good relations with important persons at the school—especially the old and new TCAIs and the director of the collaborating arts institution—and made effective use of these connections to support his activities.

4.3.   The Case Study on Margaret: An advanced school, a KA changing perspectives

4.3.1.   Introduction

Margaret[35] is a 3D artist by training. She had started working as a KA in 2011 and has since supported the Burckhardt School[36] as one of three schools in the network assigned to her. The school has about 650 students and is located in the centre of a major German city. Graduates from the school are awarded the general qualification for university entrance (*'Abitur'*).

Some weeks before the interview, Margaret informed me that she was about to pass the Burckhardt School on to a newcomer KA. She would instead start working with a school that was new to the KAs programme—as were her two remaining schools. Proceeding from my idea of including a Case Study with an experienced KA and an experienced school, I decided to stick with the school that Margaret was about to cease working with. Choosing this school still seemed to make sense as Margaret was still in the process of passing her knowledge on to her successor KA and assessing the current situation at the school together with him; thus, her memory would still be fresh. At the same time, she had swapped sides in that she was working on a *Kunstgeld* project with another school in the role of a cooperating artist. This change of perspective could also enhance Margaret's reflexive capacities regarding her work as a KA.

Margaret did not count herself among the persons involved ('[...] my role is just to advise and suggest' – Q7). In many instances she did not even mention herself, let alone describe her role in the situation in question. Here, I recognised in her the attitude of a participating observer. On the other hand, some of the language she

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[35] Named after Margarete Schütte-Lihotzky, Austrian architect, 23rd January 1897, Vienna – 18th January 2000, ibidem.
[36] Named after Lucius Burckhardt, a Swiss sociologist, urbanist and national economist, and considered the father of 'strollology' (*„Promenadologie"*), 12th March 1925, Davos – 26th August 2003, Basel.

used to describe her own activities suggested to me that she did see herself in a proactive, supporting role:

> But you still have to try things out a lot and strategise, so to say. For instance, when I'm present during a conversation between two school staff [...] at what point do I have to leave the conversation so that they come to an agreement, when is my presence merely disruptive? I had to discover this by trial and error (Q7).

Margaret described what she saw as essential steps in the process of developing arts programmes: an intensive discussion of basic ideas and terms (Q2) and the school's decision 'on its identity' (Q1), the outcome of which was 'a basic structure that it can work on further' (Q1). Margaret also facilitated debates on principles. In addition, she supported individual reflections and even changes in attitudes ('I know that the headteacher went through a process of realisation with me. ... He had several discussions with me about the programme and about culture.' – Q2). The wording of the last phrase ('*He* had several discussions with me' [my emphasis], not '*I* or '*we* had...') clearly illustrates Margaret's stance *beyond* the actual process (in this case, of realisation), which she saw as reserved for its actual participants (in this case, the headteacher). Her overall understanding of her role as a KA seemed to oscillate between that of an expert consultant and a facilitator, as I elaborate in the following sub-section.

Margaret's concept obviously included a development process for the school as a whole and thus went beyond the limits of arts programmes. From her perspective as a KA, she was satisfied that the school staff had 'realised that cultural activities could play a role in this [development process]', so the school 'could ... present itself to the outside world' (Q1).

Margaret clearly did not understand her work as involving much direct contact with students (Q3). On the one hand, she had been working together regularly with members of the school staff and seemed very interested in observing them and their interactions; during the interview, she even gave detailed descriptions of their

mentality and how this could affect decision processes at the school. On the other, when asked about the impact her work might have had on the students (Q3), she apparently could only deduce from common knowledge, so to speak, that there was 'certainly' an impact, 'as the programme reached a lot of teachers, and teachers pass things on to students' (Q3). Yet she was unable to gauge the impact of her work on students from her—sparse—direct contact with them.

Overall, I found her approach very analytical, with a focus more on processes and structures than on the people involved or specific outcomes.

4.3.2.   Between the role of an expert consultant and a facilitator

Margaret's description of her behaviour in a negotiation between two school staff members illustrated how she shaped her role to contribute to comprehensive, lasting development processes at the school:

> For instance, when I'm present during a conversation between two school staff and I say that my role is just to advise and suggest—it's not my position to go in and tell someone to do this or that. At what point do I have to leave the conversation so that they come to an agreement with each other; when is my presence merely disruptive? I had to discover this by trial and error (Q7).

While Margaret reported she had backed out from the actual project work ('… over time, I withdrew to an accompanying, supporting position. That was a shift.' – Q1), she apparently still felt responsible for the project ('I placed my trust in others and left the process to them. Doing this really was stressful.' – Q1). This surprised me, since my impression from working with the KAs was that they saw themselves as facilitators who acted from a bystander's position rather than actually being involved. I could imagine, though, that Margaret had experienced her switch to an accompanying position as difficult, as her former more active role had apparently involved strong identification with the project and its results. By contrast, facilitators are typically in charge of supporting processes, but without assuming responsibility for the results (Ellebracht *et al.*, 2003). Margaret's persistent concerns about the project made me

think that she had not shaped her role as a KA to match that of a facilitator, but rather with elements of expert consulting and a managerial leadership approach; she would arrange for the necessary tasks to be taken over and, enabled by her expertise, adopt an overseeing position. Yet she would still identify with the project and assume a great part of the responsibility for its outcome.

This observation made me question how I viewed the KAs' role. According to the KAs programme description (Forum K&B, 2011a), the KAs actually *are* co-responsible—alongside the other persons involved—for the arts initiatives they support, and were considered as such by many school staff members my work brought me in contact with. Margaret seemed to have adjusted her working approach accordingly, whether she was aware of it or not. My impression was that her combination of analytical thinking and an outsider's perspective on the school staff's work on the arts initiatives could have made her appear less committed than she may actually have been. Her managerial interventions did reveal a great interest in the success of these processes.

Margaret commented that she had come up with her 'own kind of secret CR in addition' (Q7) to the CR the school had developed under the KAs programme guidelines. That *hidden agenda*, as I would call the 'secret CR', and the 'official' CR did not appear to contradict each other. For Margaret, the 'secret CR' merely served her aim that content from the ('official') CR be included in the culture lessons the school offered as optional subjects. To my mind, achieving this aim could strengthen the basis for the school's arts initiatives. However, preparing a hidden agenda is hardly compatible with a facilitating role, in two regards. Firstly, hiding anything from school staff runs counter to the concept of facilitation; I would expect a facilitator to merely accompany and support a process which belongs to their client (in this case, the school staff). If any part of the process is hidden from the clients, they are prevented from owning it. Secondly, the facilitator's own interest ought to be in supporting the clients' activities and helping the clients achieve their self-defined goals. Seen from this perspective, facilitators cannot be *intentionless*, as claimed by some sources

(Hellwig, 2018; Renn, 2016). Yet neither are they supposed to pursue goals that go beyond those of their clients. In the case of the secret CR, I felt the result of my analysis was ambivalent. Margaret seemed to consider her hidden goal of including content from the official CR in the regular school curriculum as a legitimate means to support school staff. However, her way of making the school's arts programme sustainable might not have been theirs, and employing a hidden agenda may have affected school staff's ability to take autonomous decisions. To my mind, though, an arts initiative can only be sustainable if it is based on the school staff's free decisions, as *they* are in charge of realising it and continuing to develop it once the KA is gone. Moreover, I considered this situation an example of private money intervening in the public school system or school policy, given *Stiftung Mercator's* role as co-sponsor of the KAs programme. I found this situation problematic due to a combination of circumstances. Providing an effective educational system is, in my understanding, a governmental task that is crucial for the well-being of society. In Germany, this area is made even more sensitive by the federal political system and the manifold conflicts associated with it (Sub-Section 1.2.3). Under these conditions, I deem it important that public bodies, including schools, are in charge of drafting and implementing education policies, and that any proposed changes to education policy are subject to public debate. By contrast, Margaret's hidden-agenda approach allowed for neither a deliberate change in policy by school staff nor an overt debate. My conclusion was that whether KAs could be considered facilitators or not, they should always act transparently.

I recognised another instance of Margaret pursuing a hidden agenda when she reported her efforts to keep the discussion on the school's developing arts programme going. When the school had turned to longer projects resulting in smooth-running and acclaimed project presentations, the school staff's interest in fundamentally scrutinising and advancing the arts programme had begun to fade. In this situation, Margaret 'invented a documentation system for projects' (Q10), as she felt she had to 'find reasons to meet people in the school' and 'to come up with new

necessities' (Q10). Apparently, she had used her project and change management skills together with manipulative techniques to assert her influence on school staff. I saw a parallel to the expert and managerial consulting approach (Königswieser, 2006). One could argue that the school essentially benefited from Margaret acting as an expert consultant, as regards the goal of introducing a high-quality arts programme. Yet the main criticism of this approach also applies here. Those being advised (in this case, school staff) might be steered in their decision-making by the consultant (in this case, the KA) without even recognising this. Thus, school staff might have been prevented from developing a stance of their own, including an opposing one.

Margaret's complex approach involving a hidden agenda made me doubt whether *she* was able to distinguish between these different roles. In what situations would her interest be limited to ensuring the school's development or change *process* proceeded smoothly and comprehensively? When would she aim for a specific *outcome* of this process? Transparency may be a way out of such a dilemma as well as a tool to assure the quality of the KA's work. The programme participants too ought to know which role the KA had adopted in a given situation, in order to maintain their leading role in the process.

Margaret's swaying between supporting the process of introducing an arts programme at the school and guiding it towards clear goals may have also been triggered by the KAs programme's top-down approach. The overall goals of the process had been set from the very beginning in the programme guidelines (Forum K&B, 2011a). To my mind, those predetermined goals could mitigate the KAs' role conflict between facilitating and influencing the process, which might relieve pressure on the KA. If the intended outcome of the process was clear beforehand and defined outside of the relationship between the KA and school staff, then the KAs would be able to support the process effectively using facilitation techniques. The different facets of work on arts initiatives may require a pragmatic overall strategy that can be flexibly adapted to specific situations.

Margaret commented that she might have acted in a more hands-on way, including carrying out projects herself, if this would not have led to 'double conflicts of roles with both the artists and the teachers in charge of arts initiatives' (Q9). It became apparent that she saw her professional role as not even being roughly defined a-priori. This uncertainty seemed to be a consequence of the KAs programme's approach 'to be precisely matched to the requirements of the schools and the respective circumstances in a region' (Forum K&B, 2011a). I saw here that this both benefits and challenges the KA. On the beneficial side, I noted that the KAs were given the flexibility to provide tailored support to each school—which I found essential given the diversity of participating schools and the relevant overall context. I identified a challenge not so much in Margaret's perception that she needed to avoid a role conflict with other programme participants, but because that approach required a great deal of self-restraint on her part ('...I have less leeway' – Q9). For one thing, such a professional role was simply against her personal preference ('I would rather have done projects myself' – Q1). For another, I felt that her professional self-image as a 3D artist had made it difficult for her to even recognise, let alone meet, the need to adopt a different role as a KA. Incidentally, I remembered several discussions between KAs and other programme staff where it became clear that this facet of self-restraint was a task in itself for the KAs. Margaret then indicated a parallel to a consultant's role in her answer to my question about the influence of her educational background (Q17), by referring to 'creating spaces for others'. Considering the interview as a whole, Margaret appeared to have mastered this challenge by developing awareness of her educational background and its implications on her work as a KA.

4.3.3. Margaret's focus on structures

Margaret reported that the development of an arts programme at the school had prompted the introduction of Culture as an optional subject. The greater presence of arts and artists at the school had attracted many parents from better-educated

backgrounds who enrolled their children at the school. This had greatly changed the composition of the student body. On average, the students were now far more motivated to get involved in arts initiatives. Margaret discerned a great change in the school and its atmosphere. According to her, neither she nor the KAs programme had intended this to happen. She held that the school had indeed benefited from this development as it had created a better balance of weaker and stronger students ('A better mix of weaker and stronger students is good for the school too, a better balance.' – Q3). She pointed out, though, that the programme had actually been intended to take effect with the previous composition of students. While Margaret did criticise and thoroughly analyse this change in the makeup of the student body ('This term: "gentrification". [...] The plan was for the project to happen with the existing students.' – Q3), she apparently did not seem to feel the need to modify either the KAs programme policy or the way arts initiatives were introduced at the school ('But maybe that's just what happens: one change doesn't exist in isolation but brings more changes with it.' – Q3).

My first impression when listening to her was that she perhaps interpreted her professional role with a great deal of inner distance from the goal of introducing arts initiatives at the school, and adopt an observer's stance when it came to students participating and benefiting. At another point, she explicitly stated that she did not 'need to have an emotional relationship to what's going on in the project' (Q10). I considered there to be three possible interpretations of her seemingly unemotional behaviour.

Firstly, it could be the case that Margaret's overall working approach focused on structures, i.e., the school as an organisation, rather than on individuals. This appeared plausible given her professional education background. It could explain why she rated the effects of the KAs programme on the school as favourable despite her conviction that the programme had triggered a great change in its student body.

Secondly, Margaret might simply not have as much personal interest in the students as in the other persons involved at the school, even if they were less affected by the change in the student body that the KAs programme may have caused. During the interview, she repeatedly analysed the effects the KAs programme had on school staff's attitude (cf. the quote from the headteacher in Sub-Section 4.3.8) and how her relationship with them had developed. Undoubtedly, the change in the student body also had an impact on the school staff— and teachers are generally supposed to remain with the school for a longer period of time than the students. Yet I was surprised by how much less Margaret would talk about the students, who were the ones most affected by the changes that the KAs programme had apparently brought to the school.

The third possible interpretation struck me when she compared her activities at the school to those of a researcher in a laboratory: 'For me, the school was more like a lab, an experiment' (Q9). Margaret might have adopted a seemingly distant *researcher's attitude* towards the persons involved at the school. That attitude fitted well with the heavy burden of duties the KAs programme had placed on the KAs and might help Margaret to protect herself from emotional strain or even frustration. Besides, maintaining a reasonable degree of professional distance to clients is seen as helpful in supporting them (Green, Gregory, & Mason, 2006). Margaret's analysis of how the school's arts programme had developed gave me the impression that her work likewise benefited from her somewhat distant attitude towards the persons she dealt with. In one example she cited, students would have simply given their project presentations one after the other without a linking theme, but she came up with an overarching structure. She attributed her impetus to do this to her 'perspective as an outsider' (Q10). I felt that devising a central motif for the presentation night was a task that should have fallen to the teacher in charge, without a KA being required to refine the presentation in this way. Indeed, Margaret did not just refer to an overall storyline or an element connecting the individual presentations together, but to 'a framework, a content structure' (Q10). I understood that by mentioning her

'perspective as an outsider' in this context, she was not just pointing to the fact that she was not one of the school staff but also referring to her educational background where structures and arcs played a central role.

Margaret reported it had been a 'slight disappointment' (Q10) for her that she was not able to apply her abilities as an artist when working as a KA ('That was something else I had to adjust to' – Q10). However, she did not seem very dissatisfied with this situation, but instead focused her efforts on designing working procedures that could support the advancement of the school's arts initiative. Margaret's statement that 'the process [was] the project' (Q10) sounded to me like Marshall McLuhan's postmodern approach ('The medium is the message', McLuhan, 2008) first and foremost. Then I formed the impression that Margaret made effective use of the otherness of her working approach, which was much more structure-oriented than the teaching staff's. Above all, it was clear to me that she had reflected on her professional background and her associated preferences versus her tasks at the school. From the awareness thus gained, she had developed a realistic, task-oriented working approach. Interestingly, she mentioned feedback from the headteacher as an important impetus in her reflection process ('But the headteacher said the outsider perspective was good' – Q10).

Referring to the KAs programme's sustainability goal, Margaret clearly focused on the one permanent structure she actually saw at her workplace: 'What's going to last? The thing that remains is the *school*' (Q7). This particular interpretation of sustainability was obviously influenced by her original profession. Margaret would first and foremost look for a basis on which she could start building a new solid structure. She would thus include the wider context of organisational development in her extensive analysis—e.g., in relation to the change in the student body (see above). It appeared logical to me that this kind of thorough understanding of the introduction process might help schools' arts initiatives be sustainable.

4.3.4. How Margaret developed her role regarding sustainability

Margaret expressed her conviction that both arts programmes and partnerships between the school and arts institutions could only be sustainable if they were developed in an intensive process internally—i.e., from within the school and, if appropriate, the arts institution—rather than being suggested or imposed by the programme guidelines or the KA ('I think initiatives that just come from outside are insufficient. […] Something has to come from within the school' – Q7). I found that this idea matched with her analytical and holistic perspective on the school and the efforts to establish an arts programme there. Apparently, Margaret exerted much less direct influence on the development of an arts programme at the school than Helen in particular did (Sub-Section 4.4.2).

I have argued above that arts initiatives may have better chances to last if they become part of a school's overall strategy. In this respect, Margaret saw it as a basic requirement that the school taught arts subjects, outlining that 'the KAs programme is no replacement for these, or else everything will fall apart when it stops' (Q11). As another prerequisite, she mentioned the headteacher's support for the arts initiative. At work, I had come across several cases where a school's management supported neither the realisation of the KAs programme nor the KA's activities, due to a lack of interest or personnel capacity. In most cases, the KAs had reported that such circumstances made their work more difficult, but they nevertheless found effective ways to support the introduction of arts programmes. In cases where a headteacher had spoken out against the KAs programme, some of the KAs noted with relief that at least they had got the headteacher to *refrain from intervening* in the KAs programme and to let the persons involved carry out the corresponding activities. Since Margaret had not experienced a similar situation with any of 'her' schools' managements, I found this information from my working experience quite helpful when it came to prioritising the conditions for success mentioned by Margaret. I concluded that regular tuition of art subjects in a school was an especially important prerequisite for arts programmes to be firmly established there. Conversely, if the arts played no

more than a marginal role at a school, the chances of establishing arts programmes there were close to nought. Margaret made the point that arts should be seen as relevant for all areas, including subjects that supposedly do not involve art, such as maths and natural sciences. For art, in Margaret's words, 'transcends individual areas' (Q2). To my mind, the scope of action that arts initiatives can have should not be limited to classes and workgroups in arts fields. Only if arts initiatives are given the opportunity to take effect in other areas can they flourish and show their full power. Referring to Margaret's observation that the KAs programme might have led to less-privileged students leaving the school (Sub-Section 4.3.3), the arts initiatives introduced as part of the programme may nevertheless be sustainable in terms of being firmly established at the school. However, arts initiatives introduced under such conditions would fail to achieve an essential goal of the KAs programme—namely, to empower the very students who would have left the school.

In general, I did not see how the KAs programme or Margaret could have acted differently to avoid this effect on the student body. While retaining students with a less favourable background is a socio-political task that arts programmes cannot accomplish through their own efforts, they can still support the mix of students from different backgrounds by using arts methods to address diversity as a topic in projects. Above all, giving students the opportunity to get involved in designing and developing arts programmes boosts these programmes' quality.

4.3.5.   How Margaret developed her role regarding participation

Margaret denied that students' socioeconomic situation was an issue for her work, as 'socially disadvantaged students [got] so much support in [the city]' (Q15). I concluded that these circumstances varied depending on the policies in different cities and regions. On the other hand, Margaret found that students 'unsuited to the Gymnasium' (Q12) could become frustrated and also cause frustration in their teachers. I found her statement somewhat stereotyped and elitist as it seemed to imply that Gymnasia were unchallengeable and, for some (less talented?) students,

unreachable institutions. Admittedly, some school class compositions may complicate even basic forms of communication between teachers and students, making it hard for teachers to provide any support to students. Both Andrew and Margaret had referred to such difficulties, in what I saw as an impartial way. Margaret also saw the suitability of students and the school from a different angle, noting that 'the kind of students a school needs most are ones who enjoy going there' (Q12). I found that this idea was in line with the KAs programme's goal of enhancing students' opportunities to get involved in artwork (*participation goal*) and the associated benefits for their personal development. Then again, Margaret's apparent reverence for Gymnasia combined with the enthusiasm she showed for Gymnasium teachers as a 'class of their own' (Q9) made me doubt whether she was actually committed to the *participation goal*.

4.3.6.   Margaret's stance on cooperation

In her answer to Q4, Margaret first stated with great conviction that there were more individual artists than arts institutions involved in developing arts programmes. This surprised me as I had expected the interviewees to address the *ways* in which artists or arts institutions cooperated with the school rather than the question of *who* those cooperating partners were. Maybe I should have known better, as in meetings of KAs and agency staff, I had more than once overheard criticism of the KAs programme guideline that schools should cooperate with arts institutions rather than with (single) artists. In any case, Margaret's explanation—'it's easier for teachers to deal with individuals than with other systems and institutions' (Q4)—sounded reasonable to me, and was consistent with the discussions on different aspects of cooperation I had overheard in meetings of KAs. The better manageability that Margaret attributed to partnerships with individuals was also expressed in her answer to my question on the importance of institutions for her work: '...again, only one person was really important here: the theatre pedagogue, who already knew the school' (Q9). Considering her subsequent statement that working with the theatre was 'just a commission' for her, I

concluded that in this respect she was not following the same strategy as the KAs programme. The KAs programme sought to strengthen the school's arts initiative by means of partnerships with arts institutions (Forum K&B, 2011a). Margaret's divergent stance on partnerships with arts institutions stood out all the more to me as her work approach otherwise indeed focused very much on structures. Moreover, she seemed to see building and strengthening such structures as her main contribution to the school's arts initiative. In that context, she had even made the point that 'a person can't be a structure' (Q7). My impression was that she placed great importance on institutions as guarantors of structure, yet not *arts* institutions. As a reason for this, she pointed out the incompatibility between schools and arts institutions as different systems. I concluded that the KAs programme's concept of establishing partnerships with arts *institutions* could be helpful in terms of building on solid structures, but might turn out to be too complicated and demanding in individual cases, including in terms of time resources.

When Margaret argued that Gymnasium teachers were particularly prone to role conflicts with cooperating artists ('because the Gymnasium teachers are already experts'), I was initially surprised that she did not seem to interpret this development as a downside of partnerships with individual artists. I would have expected her to perceive these personal conflicts as more manifest and disruptive in collaborations with individuals than with institutions (or when individual artists or art pedagogues collaborate as representatives of an arts institution). However, partnerships with arts institutions were also operated by individuals; both the school and the arts institution would normally be represented by the same persons throughout the partnership. Moreover, Margaret perceived dealing with conflicts between teachers and artists as an important part of her role as a KA.

4.3.7. How Margaret developed her stance on the quality of arts initiatives

According to Margaret, the KAs programme had triggered fundamental discussions about the term *culture*. I deemed these discussions beneficial in terms of quality.

Given the numerous ways of defining arts and culture, I considered the development of an individually tailored definition appropriate.

Margaret seemed to focus on non-arts-related aspects in her personal definition of what constitutes an artist: '… an artist is someone for whom art is their main profession and main source of income—that's a major distinction in my book' (Q2). I found this a little concerning. For in my view, any definition of cultural education should include an idea of what art is and what an artist is. A concept of cultural education that focuses on benefiting children and adolescents seems well-justified within the KAs programme (Forum K&B, 2011a, 2015c). Yet the KAs programme policymakers had failed to provide sound guidelines on how a definition of quality might be developed for the purposes of the programme. I comment on this further in Sub-Section 5.4.2.

Margaret noted that the Cultural Roadmap (CR) was 'not a roadmap', but 'a development tool', since 'a roadmap already contains everything' (Q11). This statement made sense to me—with 'everything' understood as including both the desired outcome and the essential stages of the development process. Compared to the traditional use of the word 'roadmap', I understood the CR as a more comprehensive instrument that spanned the whole process of developing and introducing arts programmes. From Margaret's distinction, I recognised that a great degree of openness was a strength of the CR as designed by the KAs programme concept. Openness was an important criterion for the quality of both the development process and the developing arts programme. This idea is reflected at several points in the programme concept, such as where the short description refers to the arts programmes to be developed as *tailor-made* (Forum K&B, 2011a). Such an approach obviously requires great openness, with preconceived ideas or attitudes reduced to a minimum. Conversely, this might explain why the idea of the KAs' role set out in the KAs programme publication (Forum K&B, 2015f) is so ambiguous

between expert consulting (with a clear predefined goal) and facilitation (of an open process that *belongs*, so to speak, to the KAs' clients).

Yet Margaret's comment that 'the school's new cultural profile led to a better mix of students' (Q3) made me doubtful of the KA's and school staff's efforts to boost the quality of arts initiatives. If activities to raise the quality of arts initiatives lead to schools attracting a higher proportion of students from backgrounds that already afford them more opportunities to get involved in art, then these efforts may involve an elitist notion of quality.

4.3.8.   How Margaret developed her role regarding training

The element of the *Akademie* training sessions (Sub-Section 1.2.1) that seemed most important to Margaret was the opportunity to reflect on her working practice and her role, in a variety of formats: on her own, mirrored by other KAs or trainers, and sharing experience with other KAs individually or in groups. According to her, the reflection sessions had inspired her to develop solutions for difficult situations ('Suddenly you find a way out of the maze of your day-to-day work' – Q16).

Referring to debates with teaching staff about fundamental terms (like 'art' and 'culture') or 'a process of realisation (Q2)' (Sub-Section 4.3.1), Margaret described how teaching staff received training or were helped to train themselves. According to Margaret, simply being involved in the KAs programme concept had led to a change in the headteacher's attitude; he had become activated ('The fact that external means could enable the school to do something that it could develop internally' – Q2). Margaret recognised progress in the school staff's understanding of building partnerships with artists and introducing arts programmes. Rather than an increased appreciation of art (education) or project management skills, enhancing such process-related understanding seemed to be her actual goal when it came to transferring knowledge to school staff. At this point, I found she had developed her role in relation to school staff akin to that of a teacher who aims to empower her

students comprehensively: she seemed to want staff to be able to communicate with her on an equal footing in a way that enabled both parties to benefit from each other. As I see it, this approach could be very helpful for the sustainability of arts programmes at schools.

4.3.9.   Margaret's critical stance on the KAs programme

For Margaret, establishing arts initiatives and partnerships between schools and artists or arts institutions were two separate albeit related main goals of her work. She also seemed to recognise that both arts initiatives and partnerships could only be sustainable if they were developed in an intensive process internally—i.e. from within the school and, if appropriate, the arts institution—rather than being suggested or imposed by the programme guidelines or the KA. I took from this that she had committed to essential concepts of the KAs programme. Yet she tried to adopt a perspective independent of the programme ideas—such as when she said she understood the headteacher's astonishment at the way the KAs programme was intended to take effect ('This in particular was very surprising. The fact that external means could enable the school to do something that it could develop internally, this was new to the headteacher' – Q2). In general, Margaret appeared to be methodically open and critical, including towards the KAs programme, encouraging reflexive discussion of goals among school staff.

Margaret had adopted the KAs programme's goal of fostering student participation, with limitations (Sub-Section 4.3.5). I was astonished by her statement that she had 'very little direct contact with students' (Q3). Apparently, she did not deem regular direct contact with students necessary for developing these opportunities effectively.

Margaret's report as to students' and teachers' increased contact with artists and their increased presence at school showed me how the KAs programme may have laid the ground for sustainable arts initiatives simply by creating opportunities to establish steady personal relationships. However, she criticised the fact that various

members of programme agencies at the regional and national level had promoted personal relationships, especially between TCAIs and artists, as a means to achieve sustainability in arts programmes. Her perception corresponded with my experience from work. Margaret had observed that viewing the TCAIs as guarantors of these structures placed a lot of strain on the teacher in her case. Her remark that individuals cannot guarantee reliable organisational structures (Sub-Section 4.3.6) sounded logical to me in principle. TCAIs may stay working with a school for several years, just like any other teacher. However, they might be assigned different tasks by the headteacher, or their commitment to the school's arts programme might end for various other reasons. Then again, I also considered that organisational structures need to involve individuals as conveyors of knowledge and experience in order to support the sustainability of arts programmes. Margaret's view of the relationship between individuals and structures appeared to be influenced by her educational background. As a 3D artist, she worked predominantly with structures when shaping her art objects. Margaret appeared to be perfectly aware of this influence. She commented that she 'was less interested in individual projects and more in discovering the conditions needed for projects of any kind to take place' (Q7), and related this attitude to her original profession, where she had developed a preference for building basic structures over shaping the details. Referring back to the TCAIs' role regarding the introduction of arts programmes, I wondered whether the category of TCAI was too general given the multiple different situations in the participating schools. Indeed, I had heard more than once of TCAIs who greatly promoted the introduction of arts programmes at their schools thanks to their seemingly inexhaustible motivation and energy along with a great ability to convince others. They could be considered guarantors of success in this sense. However, not all TCAIs have the same qualifications, communication skills and motivation to commit themselves to an arts initiative. As with the headteacher (Sub-Section 4.3.4), much seems to depend on the TCAIs' individual characteristics.

4.3.10.   Additional observations

As a result of the fundamental discussions on arts and culture (Sub-Section 4.3.7),

Margaret saw arts activities ultimately recognised as important items of the school's

developing profile:

> Earlier, there were heated discussions about culture – along the lines of: "What is culture?" – as well as about not understanding culture. When the school was trying to decide on its identity, it realised that cultural activities could play a role in this. And the school could also present itself to the outside world; that was an important realisation. (Q1).
>
> So, there were repeated discussions [...] about definitions. What is an artist? What is a project? What is this programme, really? (Q2).

This account illustrated to me how radical the approach of the KAs programme

concept was. Instead of merely promoting single arts projects, the KAs programme

aimed to include arts initiatives in the school's profile and strategy. Not only that, the

KAs programme also addressed the *process* of developing the school's strategy and

profile, chiefly through the CR. Just like the other interviewees, Margaret described

the CR as a very powerful instrument ('...all schools were obliged to draw up a CR at

the start of the programme. [...] it's not a roadmap, it's a development tool. [...] you

first need to thoroughly assess the status quo. [...] Working on the CR [...] sets a lot in

motion' – Q11). Margaret's report on this early development phase seemed to

confirm the KAs programme's idea that a radical approach to introducing an arts

programme would aid both its sustainability and quality. In this respect, all KAs

seemed to focus on creating basic structures and designing working processes,

showing less concern with specific contents of the CR and the school's profile.

Besides partnerships between schools and arts institutions, MUTIK and the regional

KAs programme agencies had addressed another dimension of cooperation by

encouraging schools to embark on joint arts projects with other schools supported by

the same KA. The rationale behind these—essentially unsuccessful—efforts by the

programme agencies' staff was to strengthen the sharing of knowledge and

experiences and build additional network structures to sustain the schools' arts

initiatives. My impression from my working experience with schools and talks with KAs was that this idea had not sufficiently taken into account the way schools work. As systems, German state schools seem to often focus on themselves, their workload of challenging tasks and the school authority's binding instructions. They seem to lack either the capacity or the interest to engage in partnerships with other schools. I found it unsurprising when Margaret, in relation to the idea of partnerships between schools, said that she had 'quickly realised that this [wasn't] remotely logical from the school's point of view' (Q7). If schools are not very likely to cooperate with each other in general, they may be even less interested in partnerships with schools of a different type. Margaret was at that time supporting a Gymnasium, a primary and a secondary school. According to her, both she and the participants at the schools had spent quite some effort on finding 'anything in common' (Q7) between the schools, but with little to show for it. I wondered whether these efforts might have been better put towards each school's arts programme. My impression was that the KAs programme had tried in vain to exert a top-down effect by imposing an inter-school partnership policy.

4.3.11.   Summarising remark

Margaret's individual approach to work appeared strongly influenced by her educational background as a 3D artist. She had developed her role to focus on building the structures an arts programme needed to be sustainable: above all, the CR (which she saw as a development tool), the transfer of knowledge and skills, and smooth working and communication processes. Her structure-oriented approach could have strongly supported the sustainability of the school's arts programme and even enabled the school to proceed without a KA. Such a result might represent a great asset for the school. While I argue in Sub-Section 5.3.7 that the profession of KA has been successfully established in Germany for the long term, many KAs will probably continue to be employed on a temporary basis in the future, meaning that schools—as in the KA programme—will have to reckon with an end to their KA support. I was unsure, though, whether Margaret had actually empowered school

staff to continue with arts initiatives on their own. My doubts were raised by her account that she had employed a hidden agenda towards school staff. Yet, the question of how her behaviour had played out here—e.g., preventing school staff from taking full charge of the arts programme—would need to be addressed in another study involving long-term observation.

While the KAs programme concept, too, had made the sustainability goal a priority—especially in the second programme phase (Forum K&B, 2015c)—its intention was to directly target students and support their personal development (Forum K&B, 2011a). By contrast, Margaret seemed to be content with merely providing the organisational and functional basis for an arts programme at the school. Her analysis that the KAs programme might have triggered a transformation in the student body came across as quite unemotional, despite the important point she was making. While fluctuation in the makeup of the school's students was normal, the fundamental change in the composition of the student body appeared an unintended consequence of the KAs programme. At first glance, the sustainability goal could be considered achieved at the school, given the school staff's increased methodical skills, their commitment to the arts programme, multiple partnerships with artists and Margaret's observation that all related processes were now running without her support. Even the goal of benefiting students could be viewed independently of individual students and their composition as a group. The KAs programme apparently succeeded in helping create the prerequisites for arts initiatives that *any* student could benefit from. However, an interpretation that failed to consider the composition of the student body was not possible for the participation goal, as it targeted students whose opportunities to get involved in artwork were below average. Here, the KAs programme concept had taken a clear stand on values. By contrast, sustainability was merely a structure-related criterion for the KAs' efforts. I found this realisation striking, as from my office work, I was used to the sustainability goal being prioritised, especially in the second phase of the KAs programme. Margaret's example also showed me that efforts to make arts programmes sustainable could not be assessed in isolation from what

group of students was actually reached. In the KAs programme concept, value-based goals such as participation were crucial for the quality of arts programmes. Sustainability was an important criterion for these programmes' stability and resilience. Indeed, sustainability was a guarantor of more than just arts programmes' long-term continuation, as they might need some time before they were able to benefit students effectively. In Margaret's case, though, I concluded that the KAs programme had not accomplished its mission. The apparent creation of lasting structures for arts initiatives and the school staff's expertise could not compensate for the fact that the participation goal had essentially been missed.

4.4. The Case Study on Helen: An experienced school and an inexperienced KA

4.4.1. Introduction

Originally a performing art pedagogue, Helen[37] had become a KA in September 2015. Since then, she had been supporting the Leonardo School[38], a comprehensive school with 1,200 students that had already been involved in the first phase of the KAs programme. The school taught 10- to 19-year-olds and had internal streaming, with a *Gymnasium* stream for students studying for the Abitur university entrance qualification, a *Hauptschule* stream for less academically able students, a *Realschule* stream for students of average ability, and a special school (*Sonderschule*). The small provincial town (approximately 30,000 inhabitants) where the school was located belonged to a rural area, but had good connections to the nearest city via the neighbouring town, including a public transport connection. Helen found the effect of this good accessibility very noticeable compared to the other town she supported schools in.

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[37] Named after Helene Weigel, Austrian-German actress and artistic director; 12th May 1900, Vienna – 6th May 1971, East Berlin.
[38] Named after Leonardo da Vinci, an Italian painter, sculptor, architect, anatomist, mechanic, engineer and natural philosopher, 15th April 1452, Anchiano/Vinci – 2nd May 1519, Clos Lucé, Amboise/Loire.

4.4.2. Helen's managerial understanding of her role and goal orientation

At first, I was struck by Helen's vocabulary, especially her use of verbs conveying a sense of momentum or the idea of pursuing a target: '[My goal is] *to increase* student participation. And *to drive forward* the partnership agreement… *To ensure* students have lasting opportunities to work closely on artistic processes' (my emphases; Q7). This seemed to immediately indicate a managerial understanding of her role. On the other hand, she had immediately recognised that she had 'to approach things cautiously', instead of barging in 'like a bull in a china shop' (Q2). My impression from working with the KAs was that most of them—including Margaret and Andrew—had approached their overall assignments at the schools rather tentatively and developed activities based on a cautious analysis. By contrast, while Helen seemed to have adopted a cautious way of implementing her ideas, she did not question them. I understood the adjustments she initially made to her approach as being quite strategy-driven, with the aim of achieving her goals more easily. ('When I first arrived I […] wanted everything at once. Then I saw: "OK, things move more slowly here." But my attitude and my goals have stayed the same' – Q8).

With reference to a long-standing partnership between the school and a dancer, Helen had 'strongly advocated' 'for a change', because the dancer had not 'moved with the times that much' (Q10). When school staff had rejected her outspoken intervention—with reference to the short span she had been working at the school—she had quickly acknowledged that 'the students love[d]' the dancer[39] (Q10). Thus, Helen had accepted a compromise: the school would continue working with the dancer, but also cooperate with four new artists. In this episode, Helen's managerial approach blended pragmatism with a hands-on way of acting.

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[39] German wording: „*sind ganz vernarrt in sie*".

Helen would use in the interview a variety of verbal images that conveyed her self-image as a driving force in the introduction of an arts programme and related developments at the school. I took the following examples from her answer to Q6:

> If I didn't drive things, they'd fall by the wayside. I'm the nuisance that keeps nagging them about things. [...] My role is definitely to push things. As I say, you have to bang the drum for meetings and projects. [...] I always have to remind them to continue. [...] So, a lot of activities are still coming from me at the moment; I'm still the driving force.

Her idea of being the 'driving force' made me consider that Helen might have felt expected to present herself as a particularly committed KA to me, given my status as a KAs programme agency member. Her above statement actually fitted perfectly with the way she presented herself throughout the interview, which I felt was very authentic. Being the 'driving force' appeared a paramount feature of her role as a KA, as it was something she had developed in line with her own personality, and added to my impression of her managerial understanding of her role.

Right at the beginning of the interview, Helen summed up her view of the KAs programme's second phase and its—or her—goals: 'Now that things have been tried out in the pilot phase, there's a very clear goal: How can this be implemented so that it's sustainable and broad and reaches all students [...]?' (Q1). She seemed to completely subscribe to the goals of the KAs programme and was very clear about them—here especially the goals of sustainability and student participation (Forum K&B, 2015c).

I found Helen's strategic way of pursuing her goals stood in contrast to her reference to an explorative approach, e.g., when she reflected on how the high proportion of children from an immigrant background would impact on her work: 'Maybe I haven't explored this factor enough yet' (Q15). I did see a match between this explorative method and her managerial understanding of her role, though, as both could involve a hands-on, trial-and-error approach.

4.4.3. How Helen used her reflexive skills in developing her role

The reflective parts in Helen's answers related to personal strengths, her position as an outsider to the school, her previous work for an arts institution, and tasks or situations that motivated her, such as working directly with students.

In describing her arrival at the school, Helen emphasised her position as an outsider to the school ('So, they got me, someone from the theatre, to come in from outside' – Q1) and pointed out the advantages of that position ('... I have no 'baggage'. [...] I come in with a totally fresh perspective [...]' – Q1). I was impressed by the clarity of this self-image, as it obviously implied a distance towards the school, reminding me of the relationship between an organisational consultant and her client. At the same time, Helen showed a strong personal commitment both to the school staff's efforts for the arts programme and to the students. Even when it came to typical difficulties of her outsider position, she seemed to accept this role without reserve. She had met with some reticence on the part of the culture team, who, to my mind, had seen her as a competitor. Yet she did not let this affect her confidence, as she was 'familiar with [...] coming in from outside' (Q17), referring to her previous work as a freelancer. Moreover, I was convinced this clear self-image could help her achieve her goals. For one thing, having a clear idea of her position in relation to the schools (i.e., an outsider's position) enabled her to determine and adjust the scope of actions she could reasonably take from that position. This appeared all the more important as the KAs' professional tasks had not been precisely predefined. Additionally, having a clear picture of her personal strengths could guide her in shaping her role as a KA for maximum impact in terms of supporting the introduction of arts programmes at schools.

In fact, Helen was the only interviewee to comment elaborately on her personal strengths. In none of the interviews did the guiding and follow-up questions explicitly refer to personal traits and strengths. The guiding question that came closest to this topic may have been Q17, addressing interviewees' personal educational

backgrounds. Helen answered Q17 in a very personal way, starting with a reference to her self-perception: 'I've never *seen myself* just as an artist, always as a teacher of art' (my emphasis). Coming closer to the actual question (Q17), she then referred to her professional background, but quickly switched to considering personal traits and even added a *verbal emphasis*: 'I've always had a strong interest in people—*I'd definitely say it's a hallmark of mine*' (my emphases). When it came to shaping her role as a KA too, Helen explicitly referred to her own personal strengths and priorities: 'I also want to bring a hallmark of mine to the schools' (Q7). She summed up this 'hallmark' with the term 'playfulness'[40]. In her view, 'cultural education should allow students to grow and develop and have fun without being assessed...' (Q7). In what she declared a 'hallmark', I recognised her conviction that 'playfulness' should be a quality criterion for cultural education initiatives, as it allowed students to gain the most benefit from activities involving arts.

Helen also counted 'interacting with people' among her personal strengths. She would 'always try to generate warmth and build up an atmosphere of trust' (Q17). She additionally mentioned her broad 'experience in establishing links between different partners and initiating collaborative projects' (Q17), which corresponded with her especially keen interest in cooperation compared to the other interviewees. She argued that her long-standing 'passion for cultural education' (Q17) had even been augmented since she had become a mother.

The individualistic way she linked her work approach to her personal convictions (e.g., *playfulness* as a quality criterion) and preferences (e.g. 'interacting with people') seemed to be consistent with her managerial approach. She had apparently shaped her role as a KA and her goals according to her own personality to a considerable extent.

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[40] German wording: „*Leichtigkeit*".

Helen also reflected on the change in her role from her previous position as a performing art pedagogue to her work as a KA. Since she had switched jobs only shortly before the interview, it appeared only natural that this change in her role was more important a topic for her than it was for Margaret and Andrew. At the beginning of her work as a KA, she had 'wanted to play a more proactive role in helping the school change', but had then realised that this 'would have been totally out of place' (Q10). The way she actively addressed the need to make adjustments to her working approach and treated this as a work task in its own right was impressive:

> I was the leader and initiator. Whereas now I'm more of a catalyst, advisor and supporter. I'm still learning this role. [...] I make sure I'm not interfering too much. I even hung a note above my desk saying: 'I'm a KA now: a catalyst, advisor, supporter, not a Theatre Pedagogue in charge of things anymore!' (Q10).

Here, I saw another aspect of her managerial approach: resolute, target-oriented change management, applied to her own approach to work. Indeed, my impression was that she had indeed brought many aspects of how she conducted herself in her previous position to her role as a KA. She would initiate things actively where Margaret and Andrew might rather have acted as facilitators. The main difference to Helen's former approach seemed to be that she had stopped bringing 'too many specific ideas' (Q10) into the development of the arts programme. From that point on, she would still give school staff a variety of impetuses for arts initiatives, but then switch to a consultant's role when it came to fleshing out ideas and elaborating concepts.

Overall, Helen seemed to have a very clear self-image and reflect on her behaviour and emotions in different situations in detail. I found that she used her reflexive capacities effectively in two ways: to shape her role as a KA according to her own character traits and preferences, and to support her strategic angle.

4.4.4.　　　The impact of Helen's previous job on the way she acted as a KA

Besides her efforts to adapt herself to the role as a KA, Helen made extensive use of experiences from her previous position in her new role. During her previous employment at an arts institution, she had learnt not to 'care only about [her] own area' (Q17). She explicitly referred to the 'understanding for the necessary bureaucracy' she had developed due to this previous work. This helped her 'enormously' in the KAs programme. Her account tallied with my own practical experience in administering the KAs programme. As school staff were rarely trained to deal with the demanding funding regulations (Sub-Section 1.2.3), it fell to the KAs to take this over. Helen too had become involved in the project administration on behalf of the schools. I recognised a lack of clarity here in the KAs programme concept. To my mind, the programme guidelines should have proposed that schools manage project funding on their own, as this could help stabilise the schools' arts programmes. Indeed, documents from the KAs programme's online publication—in particular the draft task profile for KAs (Forum K&B, 2015e)—suggested that the KA support schools and arts institutions in applying and accounting for funds, and provide them with help and impetus to manage these areas themselves. Yet those documents were aimed at an expert audience in the field of cultural education rather than at schools. The Guidelines for the Funding [of projects involving arts] with *Kunstgeld*—which *were* aimed at participating schools—merely claimed that 'students, teachers and artists contribute to the [project] concept' (Forum K&B, 2015c, p. 1). I thought what was missing was a clear statement —at least in the KAs programme's communication to schools and their administration—as to who was to be in charge of the administrative part of managing projects funded with *Kunstgeld*. By taking on most of these tasks, many KAs seemed to accommodate themselves to the typical situation at schools—in Helen's laconic words: 'Generally, schools don't have anyone to manage money for them' (Q12). While such a remark might explain the KAs' hands-on approach to administrative project management, I would still have expected the KAs programme guidelines to be more explicit here as to the

distribution of responsibilities. After all, the partnership between school staff and KAs was a core idea of the KAs programme concept. Moreover, it wasn't just the schools who were prevented from taking on essential administrative project management tasks by the KAs programme guidelines' failure to be clear in this regard. The programme agency was also happy to accept KAs' 'help' with administrative issues from time to time, since distributing and controlling the programme funding for participating organisations in five *Länder* represented a major challenge for the agency staff. Yet a clear allocation of responsibilities for the administrative issues would have been quite helpful for the KAs, as they had already been assigned a great variety of tasks—and the KAs programme documents did not define the practical details of their roles, instead focusing on the strategic and conceptual aspects (Forum K&B, 2011a, 2015c). The different situations at the schools required a certain degree of flexibility within the scope of the KAs' tasks, and the need to adapt to these situations presented them with an enormous challenge in figuring out their role and shaping it. Hence, greater clarity as to the limits of this scope would have been desirable. Just like other KAs I had talked to during my work for the programme agency, Helen seemed to work around this situation, showing a strong sense of pragmatism and responsibility: she had taken on important administrative tasks that might otherwise not have been carried out properly and on time.

In contrast to this, Helen would rely particularly on the contributions of the TCAI and the theatre pedagogue when it came to administration and office organisation ('The TCAI [...] arranges all the necessities for me...' – Q2). The related idea of delegating tasks to other participants was another managerial feature in Helen's work approach.

Having said that, Helen also coached school staff to organise their work more efficiently. While I had repeatedly heard similar statements from KAs in my working practice, this was not an official task of the KAs according to the task profile (Forum K&B, 2015e). In some cases, though, only by providing this practical assistance were the KAs able to proceed with their actual remit of supporting the development of CRs

and arts programmes. Mostly, the reason for this was that the organisation and prevalent working procedures at the schools in question were not in a fit state for work on arts programmes as part of the KAs programme. In some schools, 'regular' teaching activities and running the school took up almost all the staff's capacity. In other cases, the KA's support was needed to enable the introduction of arts programmes or the realisation of *Kunstgeld* projects in an environment that had not been designed for organising and administering publicly funded projects. In the case of the Leonardo School, another reason for the need for organisational support became apparent—in Helen's words: '… they've simply done too much over the years; they're carrying a whole rucksack around with them now. So, you first have to free up new time slots' (Q3).

4.4.5. Helen's special connection with students

Helen described arts institutions' lack of interest in cooperating with schools from another district: 'If *my* students in the other town *wanted to collaborate* with the museum in …' (Q13; my emphases). The use of the possessive pronoun *my* seemed to show that she felt a strong emotional attachment and a personal commitment to students. It could also indicate a hierarchical attitude. However, the wording 'students … wanted to collaborate' confirmed my impression that she seemed to take students and their ideas seriously and regard them as co-creators of arts initiatives. Helen repeatedly held meetings with students where she took 'them seriously and let them have their say'. Afterwards, they would 'leave the room happy because they [felt] they [had] been listened to' (Q5). The way she spoke about her meetings with students was quite enthusiastic: 'For me, those are my golden moments' (Q5); 'when students' eyes light up as they tell me what they want to do and what they'd like, it's a wonderful moment' (Q17). My impression was that these meetings were a source of motivation for her; and at first I wondered whether they had any other function for her beyond that. Then, however, I recognised that Helen's approach of holding direct meetings with students might fit with her overall interpretation of her role and her

practice-oriented working style. The motivational effect that direct contact with students had on her might not have been the reason why she chose such an approach, but was quite important for her personally.

I found it problematic, though, that school staff were not involved in her meetings with students. Of course, having students meet with the KA instead of with school staff is just another way of considering their point of view in the development of arts initiatives—but one that means the process is no longer transparent for school staff. Establishing a separate line of communication between the students and the KA entailed the risk of information being lost. Moreover, this kind of meeting routine did not appear favourable in terms of empowering school staff to continue working on arts initiatives in the future, especially when there might no longer be a KA to support their efforts. At the very least, from the school staff's point of view it could look as if Helen were indispensable in the process—whereas the KAs programme concept aimed to create arts initiatives that could be sustained beyond the end of the programme (Forum K&B, 2015c). With respect to the period after the KAs programme, the programme documents did not refer to the further presence or absence of KAs at schools. I interpreted this omission as a consequence of the idea that in the future, main elements of the KAs programme were to be continued autonomously by the *Länder* and municipalities.

4.4.6. How Helen developed her role regarding participation

During the interview, Helen would frequently refer to the KAs programme goal of creating equal opportunities for students to get involved in art initiatives. This so-called *participation* goal (Forum K&B, 2011a) seemed to be very important for Helen. She clearly and concisely phrased her aim relating to students' participation: 'To ensure students have lasting opportunities to work closely on artistic processes' (Q7). From there, she effortlessly outlined a connection with the sustainability and benefit goals: According to her, lasting opportunities to participate in artistic processes were necessary for the work on arts initiatives 'to sink in properly among students' because

'you need time for this' (Q7). I found it logical that the school's CR also mentioned participation as a goal, according to Helen's account. Apparently, she had committed to the participation goal out of conviction, not just in order to fulfil her job assignment best. I deemed this observation important, since participation was also a main target of the KAs programme concept. In addition, I recognised defining and rigorously addressing her working goals as a personal strength of hers—which corresponded with what I had identified as her managerial approach.

Helen repeatedly commented that students' participation had previously been under-developed at all schools she worked with (e.g., in Q6: 'There was hardly any participation in the pilot phase. The schools always pushed it to one side'). The reason she identified was that the schools had all been too busy adjusting to working with a KA and implementing arts programmes: 'By now quite a lot of things have fallen into place, and a lot of processes are running very smoothly. So, the school's ready to approach the participation step' (Q6). Helen's finding that the school was now in the position to realise students' participation contrasted with her diagnosis that 'the time and human resources needed to get students involved [were] not there' (Q12). I understood that when she praised the school's readiness for the 'participation step', she was referring to the current state of development of the school culture and staff's attitude, regardless of the resources issue.

Helen identified a lack of students' *active* involvement. She would differentiate clearly between merely involving students as participants in, or even just spectators of, *prefabricated* arts initiatives, and offering them the opportunity to contribute actively to arts initiatives right from the early development stage. According to her, the school offered students a range of good arts initiatives and 'wonderful opportunities to experiment' (Q5). However, she had observed that the school's cultural office preferred to conceive and launch art activities on their own. Students' opportunities to get involved were limited to carrying out *ready-made* activities or even a spectator role. Helen thought this practice was due to a self-imposed work overload: 'The

cultural office has simply taken too much on board. So, to get everything done that they'd undertaken, they preferred to take the easy road and not involve students. "We already have ideas; it'll take too long otherwise"' (Q3). Helen explicitly acknowledged that 'including the students [did] involve a lot more work; the whole process [started] to wobble' (Q3). To my mind, school staff's typically limited capacities could already present a serious issue in connection with the participation goal. In this case, the cultural office trying to do everything on their own could have made things worse, either because they really believed that involving the students would complicate things so much that their workload would increase even further, or because they did not—for whatever reason—see the point in investing the time and effort needed to coordinate joint activities with students. Helen was similarly forthright about students' interest in, and contributions to, arts initiatives: 'Not all students have great ideas. When they first come, they just want to do… hip-hop or something like that' (Q3). However, she emphasised that it was 'really important to take the time to meet students, take their ideas seriously and reach a shared idea with them' (Q3). She concluded that 'regarding participation, i.e., responding to students' wishes', there was 'certainly room for improvement' (Q5). The wording 'responding to students' wishes' seemed to fall somewhat short of how she had phrased the related goal of hers in her answer to Q7 (p. 132). Indeed, I saw Helen's remark in the context of her individual motivation regarding the participation goal. She had shaped her personal focus regarding the participation goal according to her personal experience as a mother of a schoolchild. Seeing that her child was 'at a school that [cared] about children as people', she wanted 'to achieve this at the Leonardo School, too' (Q17). Apparently, her main interest as far as the participation goal was concerned was that students were taken seriously. And that was exactly how I understood the wording 'responding to students' wishes'. Helen freely admitted that developing arts initiatives together with students was 'long and laborious' (Q3). However, she saw supporting a participative approach as necessary for the students to benefit from an arts initiative, and as an inherent part of her assignment. As a

solution for the conflict between limited capacities and the necessity of investing more time in favour of students' participation, Helen recommended 'to do less rather than trying to be involved in every part of the process' (Q3). In general, I gained the impression that her approach to participative conceptual work was quite thorough, which I consider very helpful for any arts initiative to take hold in a school.

4.4.7. How Helen developed her stance on the quality of arts initiatives

Helen did not explicitly say that she saw the extent to which students actively get involved in arts initiatives as a major quality criterion. However, the importance she obviously attached to participation suggested to me that she did.

For the sake of a more careful, quality-oriented working approach, Helen had abandoned the spontaneous and hands-on style of acting that she had carried over from her previous position. In part, this change seemed to be triggered by her respect for the sheer amount of funding for the KAs programme ('But the programme brings a lot of money with it, and that's why I still want to focus on artistic quality. Previously I'd just decide something, then that would be that! But you learn better.' – Q10). I saw this development as part of a professionalisation process. As students' participation grew, her role had apparently shifted from sparking students' active interest and raising the school staff's awareness of the importance of participation to ensuring the quality of the arts initiatives being developed. Corresponding with her understanding of quality, Helen felt she had to intervene in this phase of development in order to broaden the students' horizon: '[…] they don't know about anything else. So you have to introduce students to other activities' (Q3). My impression was that she transferred quite a bit of her former role as a performing art pedagogue to her related tasks as a KA.

Discussing the local population's openness to art and culture, Helen formulated a situational criterion for the quality of art: A performance or exhibition should be capable of reaching the audience mentally or emotionally. The way this capability

could be achieved was essentially determined by the audience's horizon of experience. For the population of the town where the school was located, 'the art [had] to be grounded, not too abstract or refined', but 'tangible for them' (Q14). In this respect, she saw a great difference between the town and the nearest major city. Again, I recognised a great portion of pragmatism in Helen's reasoning. To my mind, art offers an infinite variety of forms of expression, which are often blended. Many pieces of art combine different art disciplines and styles. What's more, I deem it an essential feature of an artwork that it transcends its outward appearance. And it is precisely this characteristic that provides the opportunity to create artworks and art presentations that are both 'tangible' *and* 'refined'. In particular, museums have shown that combining various traditional forms of artistic expression or including multimedia elements can be an effective way to make the richness of art visible (Göres, 1980; Schrader, Ahad, Carlson, Egan, Kaminski, & Moser, 2005). As I recognised in Helen's intention to 'broaden students' horizon', she did care about other dimensions of quality too. However, she seemed to give priority to the *intelligibility* of artwork for the local population.

Helen had introduced a quality check routine for the CR together with the school staff. They would examine whether the goals and measures in the CR were still up-to-date, considering any changes that had occurred since the previous version of the CR was drafted: '[...] we committed to re-examining it annually: Have the signposts changed? [...] What was our original idea? What direction should we go in? These are things you have to regularly update' (Q1).

4.4.8. The importance of cooperation in Helen's view

Just like the KAs programme concept (Forum K&B, 2011a, 2015c), Helen saw building stable partnerships with arts institutions as an important task which she addressed specifically. Yet she seemed to perceive partnerships with artists and arts institutions as subordinate to the goals of sustainability and participation. In her view, the sustainability of arts programmes was closely linked to lasting partnerships. She

considered partnerships with arts institutions to have a better chance of enduring than partnerships with individual artists. Thus, she preferred arts institutions as partners for schools over individual artists, just like the KAs programme, but unlike other KAs I had talked to during my work for the programme agency. The reasons for this seemed to relate to both Helen's original profession and her previous employment with an arts institution. Her professional self-concept and perspective as a (former) employee of an arts institution had apparently made her develop a focus on partnerships between the school and arts institutions. In that way, Helen was the only interviewee who seemed to subscribe unconditionally to the cooperation goal of the KAs programme.

Helen also was the only interviewee to state that cooperating artists could adopt an activating role: 'Artists can really challenge [students]' (Q7). My impression was that she intended to make use of artists' potentially activating role so that school staff and students would gain the most benefit from a partnership with artists or arts institutions. Corresponding with her working focus, Helen gave various examples of partnerships with several different arts institutions and also with science-oriented museums. My impression was that she had not planned this originally, but seized the opportunity to bring 'arts and science together' (Q9). She also promoted further partnerships between arts institutions and science organisations.

Helen not only considered the benefits a partnership with an arts institution could have for the school. She had also made up her mind about the attractiveness of a partnership for the arts institution:

> The aim is for this to be of interest to the cultural partner too, i.e., that classes regularly go there. Thus, it becomes a regular place of learning. [...] you have to [...] also find out and respond to their interests. For instance, if the students were to work together with a museum, then the museum's profile gains a whole new dimension and becomes a lot more attractive (Q4).

Apparently, Helen had adopted the perspective of an arts institution—which might have been facilitated by her former work for one. I thought that this perspective

might help her find good arguments to persuade arts institutions to enter into partnerships with schools. Indeed, her example also showed that arts institutions would critically evaluate the possible benefits of partnering with schools and avoid expending resources on this if they did not expect it to pay off: 'If my students [...] wanted to collaborate with the museum in ... [a nearby city in another administrative district—my note], the museum would say "Why should we work with a school from another district?"' (Q13).

Helen commented that arts institutions and schools differed significantly from an organisational point of view, emphasising that the 'rhythm of work in the cultural sector [was] very different to in a school' (Q17). According to her, this made communication and cooperation considerably more difficult. At MUTIK, I had heard similar statements from other KAs: to support the establishment of partnerships effectively, KAs needed to have or gain a good understanding of both schools and arts institutions.

4.4.9.   Helen's experiences of training and knowledge transfer

Talking about her training experiences, Helen added two forms of knowledge transfer that went beyond the KAs programme's actual training sessions and materials: presentation training hosted by another project of MUTIK's („*Kreativpotentiale im Dialog*"[41]), and 'an initiative for the KAs in the state to [...] share advice on an equal footing [and self-organised]' (Q16). She had benefited a lot from her meetings with a 'very experienced colleague' in particular. But she also found the online materials provided by the KAs programme 'very helpful and relevant'—both for her and for school staff to whom she would frequently pass materials on. She referred to 'some [...] more [and] some less' interesting materials, concluding that 'most of it [was] great' (Q16).

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[41] Translation: 'Creative Potentials in Dialogue'. Cf. on www.mutik.org.

Helen reported that a documentary film by another KA had made her aware of the necessity for students to participate in art initiatives right from the very first phase of development. In the documentary 'The Culture Ambassadors'[42], students from KAs programme schools reported on their role as advocates for art to be made a regular element in schools' curricula and optional activities (Hill, 2020). It became apparent in the interview with Helen that the 'Culture Ambassadors' film had not only raised her awareness of the importance of students' participation but awakened a great enthusiasm in her. For me, this was a good example of how the transfer of knowledge and ideas from a mentor could have a tangible positive impact on the KAs' working practice. I concluded that mentoring or coaching sessions and a focus on professional practice were important elements of the KAs' training. Besides the great relevance of the actual work practice and specific situation at a school, the focus on professional practice was also important because it gave the KAs the opportunity to draw conclusions for their own work. Moreover, employing methods or techniques from the arts could fuel enthusiasm in KAs—just as in students—and support learning effects by inspiring them.

4.4.10. Additional observations

Helen commented that 'rural schools in particular' were 'often stuck in a mode of perpetual complaint' (Q8). During my office work, I had overheard other KAs discussing this phenomenon several times. This 'mode of perpetual complaint' seemed not to be limited to schools in rural areas, but rural areas appeared most likely to give reason for such complaint. According to the KAs, staff from various schools complained because they perceived their opportunities to launch arts initiatives or partnerships with arts institutions as quite limited—which again would hamper the realisation of CRs or any strategy to promote cultural education at the school. The main reasons for these perceived limitations included scarce personnel or

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[42] German title: „*Die Kulturbotschafter*".

financial resources, 'difficult' students and a lack of arts institutions—or their lack of interest—as potential cooperation partners. While scarce resources and difficulties in dealing with students could apply equally to schools in urban and rural regions, rural regions were typically home to fewer arts institutions that schools could potentially collaborate with than urban regions. Among the KAs who had observed school staff complaining, the conviction prevailed that the complaining actually made things worse, as school staff were then hardly able to adopt a proactive approach and engage in the necessary school development processes. In contrast to this, I found that Helen had good reason to believe that her 'naively optimistic' attitude could help 'get them out of this very well' (Q8).

4.4.11.   Summarising remark

Helen seemed to agree with the ideas of the KAs programme to a great extent. Yet she had her own specific focus on the *participation* and the *cooperation* goals of the KAs programme. As potential cooperation partners for the school, Helen preferred arts institutions over single artists—which was in line with the KAs programme concept, but an exception among the KAs I spoke with. Thanks to her capacity for self-reflection, Helen was aware that her previous position as a performing art pedagogue had a great impact on how she had developed her role as a KA. She showed a managerial understanding of her role, involving a self-image as a driving force and a target-oriented and pragmatic approach to work. Helen would hold direct meetings with students on a regular basis—and more frequently than other KAs. Apparently, direct contact with students was an important motivator for her. The fact that school staff were absent from those meetings did not fit with the idea of empowering them to continue working on the arts programme once the KAs programme had ended. Helen responded pragmatically to the context of the rural area where the school was located. For presentations, she would choose artwork

designed to appeal to an audience likely to have fewer opportunities to get involved in arts than urban residents[43].

4.5. Additional observation: Interviewees' self-presentation

Essentially, the Case Studies depict the interviewees' self-presentations as I perceived them. In addition, I observed that each interviewee strived to actively shape their characterisation in the respective Case Study, in line with Goffman's (1978) hypothesis that human interactions are always performances directed at an audience. I did not see any indication that interviewees were disguising or hiding character traits or attitudes. What I did recognise, though, were efforts to *emphasise* certain attributes of theirs, especially when interviewees added general—often evaluative or reflexive—comments to their answers. I give some examples of this in the following paragraphs.

Margaret apparently wished to present herself above all as a mindful observer with sharp analytical skills and strong reflexive capacity. Delivering an accurate outline of her own characteristics seemed to be very important for her. She would offer analytical and interpretative remarks more often than Andrew and Helen, whose answers tended rather to report on the actual courses of action at their schools and illustrate the context. The analytical parts in the interview with Margaret consisted of various reflexive comments retracing the origins of her work approach: how her education as a 3D artist shaped both her thinking and the way she would approach a task. It seemed much more important to Margaret for her to appear as a smart-minded person than as a particularly likeable or successful KA, which was underlined by her great yet unemotional interest in the fundamental change the introduction of an arts programme may have precipitated in the student body. She even seemed to be aware that this episode might cast a negative light on the KAs programme, but did not show any concern about it in the interview. Presenting herself as unselfish and

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[43] In one project, for example, students had taken photographs of the exhibition area of a collaborating museum and some of its exhibits; another had featured a modernised version of a famous stage play from the 19th century.

sober-minded again helped her paint a picture of herself as an analytical person. Indeed, this image appeared to be quite authentic. For instance, Margaret seemed to deem the low empathy she showed towards students as quite normal. She offered reflections on the role she and the KAs programme might have played in transforming the student body, but not on her attitude towards students. Similarly, she did not discuss her elitist reverence for Gymnasium teachers, despite the fact it obviously clashed with the KAs programme's participation goal, which promoted the idea of equal opportunities for all students.

Similarly to Margaret, Helen made various references to her previous position. For Margaret as a 3D artist, these references predominantly served to *illustrate* her structure-oriented work approach as a KA. Helen, by contrast, seemed to *justify* her hands-on working style by referring to her former position as a performing art pedagogue, an impression I formed from both the content and the structure of her answers. Often she would make an assertion and then back it up with examples from her work. She would not just report on an occurrence, but add her own interpretation or arguments justifying her actions or opinion. In addition, her language was often particularly descriptive in answers that contained evaluative elements ('...the [students'] ideas made me almost fall off my chair' – Q3), possibly with the aim of convincing me. Moreover, Helen repeatedly underlined or even praised her own skills, including in the context of her former employment (Sub-Section 4.4.4). She would advertise her good knowledge of the KAs programme's concept and goals, her great ability to realise them and her love for children. Finally, she highlighted her reflections on the influence of her former job and her efforts to adjust her work approach to the KA role. Some of these self-promoting elements in her account reminded me of a job applicant's self-presentation, such as when she noted that her positive thinking could be a remedy for schools where staff constantly complained (Sub-Section 4.4.10).

In contrast to Margaret's and Helen's frequently reflective and interpretative answers, Andrew's descriptions and analyses kept to the specific events and circumstances he had experienced in the environment of the school. His answers were quite focused

and straightforward; he seemed to feel confident in his work and role. Yet my first impression was that Andrew was striving for his skills as a KA to be recognised. I could not identify any evidence for this notion of mine, though, other than his detailed and clear description of his apparently promising (start of) work at the Ruskin School. I might have erroneously attributed to him the motivation of an employee who wants to be seen as a high-performer by his (former) employer (Sub-Section 1.2.1). From his summarising comments, I indeed gained the impression that he sought to present himself as a KA who combined advocating artistic quality with a practice-oriented and needs-based working style. He also appeared keen on conveying his positive image of students, e.g., when emphatically expressing his 'firm opinion that children are totally open until they hit puberty' (Q 11). It could be that he wanted to promote a positive image of himself, but his philanthropic attitude seemed authentic and a main motivator of his work as a KA.

All interviewees seemed to see themselves as professionals and sought to present themselves accordingly. One thing I attributed this self-perception to was that they had successfully formed a professional identity, confirming the indications I identified in Sub-Section 2.4.6 that the KA role has developed into a genuine profession. Secondly, being interviewed by a director of the programme agency—and in the case of Margaret and Andrew, their former supervisor—may have reinforced the interviewees' efforts to promote themselves, each in their individual fashion. Sometimes, conflicts between interviewees' self-presentation, their activities or the goals of the KAs programme became apparent—as, for instance, in Helen's attempt to reconcile her managerial work approach with the facilitating role she aimed to take on as a KA. While the interviewees' self-presentation efforts did not eliminate inconsistencies and conflicting goals, they nonetheless added to the picture of how each developed their role as a KA. Margaret was the only interviewee to directly criticise the KAs programme, saying that it might have contributed to the displacement of students from a less privileged social background. Andrew seemed to have resolved any issue with the KAs programme he might have perceived,

through his pragmatic and needs-based approach. Helen, as a new entrant among the KAs, appeared keen on showing herself true to the KAs programme principles.

In the next chapter, I synthesise the findings from the Case Studies against the literature occasionally adding further insights from the cross-case analysis (Sub-Section 3.4.5).

Chapter 5: Synthesis

An important insight from the Case Studies was that the KAs' work was characterised by a plethora of tasks and roles, highly interdependent and unpredictable processes and outcomes, and complex stakeholder networks. Bennett and Lemoine's (2014) VUCA theory categorises certain modern work environments by their levels of situation-related information and the predictability of outcomes. Bennett and Lemoine associated such work environments with **v**olatility, **u**ncertainty, **c**omplexity, and **a**mbiguity, arguing that responding to events in each of the four categories required distinct preparation. I wondered whether a VUCA context would conceivably allow for more than merely preparing for all foreseeable events, as is commonly recommended (though not always done). In any case, I saw VUCA as an illustration of the KAs' challenging work environment and a confirmation of my notion that KAs need to plan their activities diligently but also keep their work approach flexible (Sub-Sections 4.2.11, 4.3.2). This and other major findings from the Case Studies are presented in this chapter, sorted by the corresponding research question. Examples from the comparison of the Case Studies (Sub-Section 3.4.5) complement the references to the narratives presented in Chapter 4, especially with regard to the interviewees' approach to the KAs programme objectives as well as their individual approach to developing the KA role.

The findings summarised in Sections 5.1 through 5.3 according to each research question relate to the role of KAs. However, they may be transferable to other intermediary roles between the spheres of pedagogy or personal development and the arts. Likewise, the insights on arts initiatives in secondary schools (especially in Section 5.4) may also apply to other types of schools, and even to areas beyond the educational system provided they involve joint projects with art partners that are designed to be sustainable. In Section 6.5, I take a look at other contexts to which the KA concept could be adapted.

5.1. **Research question 1: What is the KA's role in the introduction of arts programmes in German secondary schools?**

While the professional role of KA itself was the focus of this study, the KAs programme and its guidelines had to be considered as a framework for the interviewees' activities. This Section summarises the insights into the nature of the KAs' role, the individual ways the KAs developed their roles, and the context of the KAs programme. Some references to the English CP programme and the corresponding literature are made for wider contextualisation.

The interviewees' duties included providing the programme participants with expertise in arts and arts education, brokering partnerships between schools and artists or art institutions, and financial project management. However, their main activities aimed to support the process of introducing sustainable arts programmes, and involved facilitation, project management and moderation, with an emphasis on the facilitation aspect. Interviewees' duties and activities largely correspond with those described by Dunne and Haynes (2007) for the CAs and the CP programme. But while CP aimed to enhance creativity in participating schools and ultimately their students (Dunne & Haynes, 2007), the KAs were to facilitate and support the realisation of the strategy *chosen by the school* (Forum K&B, 2011a, 2015c). Unlike CP's clear goal orientation (towards fostering creativity), the KAs' mission reflected the fact their activities were focused on the introduction *process*. Nevertheless, the programme description for the first phase of the KAs programme (Forum K&B, 2011a) did see the KAs as also being co-responsible for the *outcome* of the introduction process.

5.1.1. **The KA: Emergence of a new profession**

The interviewees' self-image and self-presentation during the Main Study interviews (Chapter 4, especially Section 4.5) confirmed my impression that the KA role was established as a profession. The KAs programme essentially contributed to this development, especially through the reflection-on-practice *Akademie* sessions, the

development of the 'Train-the-Trainer' curriculum (MUTIK, 2019c) (Sub-Sections 2.4.6, 5.4.5) as well as the drafting of a job description (Forum K&B, 2015e)—albeit not explicitly referred to as such—and quality standards for a KA's work, in which KAs were actively involved (Eckert, 2015e) (Sub-Sections 2.3.3, 2.4.6). In this way, the programme encouraged the development of a common professional identity among KAs (Forum K&B, 2015e) (Sub-Section 1.2.1)

Under the English CP programme, being a CA was merely a *role* for participating artists or art pedagogues (Sub-Section 2.4.2) (Wood, 2014). The development of the German KA as an independent profession was not clearly planned from the outset of the KAs programme either, but emerged in its course. In Sub-Section 2.4.6, I postulated that establishing the KA as a profession would require the role to be continued beyond the programme. I regard it as a great achievement all the more that this was accomplished from within the programme.

5.1.2. Divergent perspectives on the situation in schools

Part of the KAs' understanding of their role are their perspectives on the situation in schools, some of which were consistent among the respondents, while others differed greatly.

Both Helen and Andrew took note of the social and political framework for art-related activities at the schools (Sievers, 2018; United Nations Educational, 2006; Wolf, 2018) (Sub-Sections 2.3.2, 2.3.4), and also targeted that context with their efforts. However, Helen seemed to focus on how this context could potentially impact her main targets of student participation and building sustainable partnerships between schools and arts institutions. Andrew regarded the interaction of students, school staff, the school context and the social and political environment as a system, corresponding with the concept of Simon (2013) (Sub-Section 2.4.3). Andrew would form his activities based on the understanding that every item within this system could have beneficial or detrimental effects both on the functioning of the whole and on the functioning of the arts programme to be introduced at the Ruskin School.

From her structure- and function-oriented point of view (Sub-Section 4.3.3), Margaret seemed to regard the activities concerning arts initiatives at schools as a quasi-mechanical sequence of actions and effects in the sense of Riskin (2003) and Liening (2013), with the students merely being the final beneficiaries of these activities. The way Margaret seemed to view students was consistent with her attitude towards the activities, which in technical terms was focused on introducing an arts programme at the school. In terms of process and interaction with the participants, their attitude contrasted with the recommendations in the literature (Schein, 2010b; Sonntag, Reibnitz, & Strackbein, 2017). While she appeared very committed to supporting the participants at the school, she showed less commitment regarding the outcome of their activities, apparently maintaining an observer's position in this respect.

5.1.3. Creating a professional role: Between managerial interventions, expert consulting and facilitation

The most characteristic feature of how KAs developed their role is how they positioned themselves in the field of tension between facilitation, managerial interventions and expert consulting. In general, interviewees seemed to consider the introduction process as belonging to, and being led by, the school staff, students and other participants at the school, which corresponded with the suggestions for systematic coaches from the literature (Ellebracht *et al.*, 2003; Königswieser, 2006; Schein, 2010b). Usually, facilitators and consultants take a position outside the process, even if blending in some interventionist elements (Königswieser, 2006). Compared with Margaret, who saw her own role *beyond* the activities as being to introduce an arts programme, both Helen and Andrew seemed to have adopted a perspective from *inside* the introduction process. Helen reported on her efforts to abandon the hands-on working style from her previous position in favour of a facilitating role. Her managerial attitude had obviously persisted, though, and contributed to her feeling that she was an actual participant in the process, as described by Ellebracht *et al.* (2003) for managers. For Andrew, it seemed to be a

matter of professionalism to maintain the perspective of an expert from outside the school, corresponding with the recommendations in Sonntag *et al.* (2017). At the same time, his experience and proficiency as a KA allowed him to engage empathetically with the programme participants and adopt their perspectives when appropriate. For Andrew and Margaret, employing their expertise also served to lay the groundwork to design a process where they could essentially act as facilitators for others; transferring knowledge on project management and arts to the participants at the school and empowering them were powerful instruments for the KAs to get the introduction process going (Sub-Sections 4.2.8, 4.3.1). For Helen, empowering students and school staff and getting them to participate were important goals, but their implementation had only just begun at the time of the interview (Sub-Section 4.4.2).

When they found it appropriate, all interviewees would use their expertise or managerial interventions to guide the process in order to support their facilitation activities. This situation-oriented approach, which has also been observed in social workers (Wild, 2020), appeared appropriate given the different facets of work on arts initiatives and the complex work environment, featuring multiple participants and stakeholders. I found this characterisation of interviewees' work environment similar to the complexity company managers face when making decisions, according to Handy's (1993) account. The English CAs also faced a plethora of tasks involving or requiring judgements, as Sefton-Green (2011) has noted. Coming back to the German KAs, their choice between different 'work modes' was made both on an operational and strategic level. This means they had to adapt their approach to each individual task and to their various counterparts in collaborative work situations, as well as to the state of development of the school's arts programme and the school staff's skills and capacities in general. Margaret's account, for instance, revealed elements of a managerial attitude when she commented that the school 'first had [needed] to work on itself' before collaborating with arts institutions (Q1). I understood that the Burckhardt School initially had not been capable of entering into partnerships with

arts institutions. According to Margaret, the changes triggered by the KAs programme needed to be integrated into a wider school development process. The connection between school arts programmes and transformation processes has been discussed by Bock (2015) and Fuchs (2015). At this point, Margaret could indeed have boosted the development process with an expert analysis, without this implying that Margaret would then also *intervene* like an expert consultant.

In conclusion, each interviewee found an individual balance between a triangle of targeted managerial interventions, elements of expert consulting, and facilitation. By contrast, the programme concept only allowed for project management tasks for *Kunstgeld* projects and otherwise aimed for the KAs to have an accompanying, supporting role (Sub-Section 2.4.3). This matches Berendts' (2015) report. The weighting between the three elements seemed to depend on the specific situation and the KA's individual approach. The task profile for KAs could have been specified in a way allowing for all three elements to be applied.

Yet considering Mandel's (2015) criticism of the sprawling job description for KAs (Section 2.1), I had wondered how the different items—interventions, consulting and facilitation activities—could be included in a consistent overall work strategy and combined in a professional role that lent the KAs credence in the eyes of the other persons involved. I found the answer in the KAs programme goals and the joint responsibility for the introduction process the KAs programme had conferred upon the KAs. These elements had formed the overarching assignment as KAs, i.e., supporting the introduction of an arts programme and establishing the related workgroups and partnerships with artists or arts institutions. This overarching task had created a rather rigid but also clear framework for the activities of the KAs. It was precisely this that enabled the KAs to present a consistent image of their role and yet act flexibly and pragmatically. Andrew's case in particular showed that KAs could play an active part in the introduction process if they were absolutely clear about leaving the essential decisions to teaching staff and students (Sub-Section 4.2.2).

Apparently, the KAs programme was just as strongly target-oriented as CP was observed to be (Section 5.1). I found the main difference between the German and the English programme here had to do with their attitudes towards schools. Wood (2014) notes that in CP, schools were treated as if creative practice and learning had been completely new to them before they were enlightened by the programme—a clear top-down approach. By contrast, the KAs programme documents treated schools as self-responsible clients who wished to enhance, focus and structure arts activities that they had already more or less developed, and one of the KAs' first tasks at a school was to evaluate the status of its activities involving arts (Forum K&B, 2011a, 2011d). It seemed to me as if the interventionist components of the KAs' role were avoided because the image of the schools' autonomy being completely unaffected by the programme was an important marketing argument for the programme designers. These interventionist elements are also scarcely addressed in the KAs programme's publication (Forum K&B, 2015d). Kämmerer (2015) even treats process support and project management as duties of the KAs in the same article, without going into the possible tension between the two disciplines. One reason for the KAs programme's silence on interventions can be seen in the federal German system of education and culture (Zippelius, 2010) (Sub-Section 1.2.3). However, it is also possible that the KAs only discovered the necessity of managerial interventions through practical experience when the programme was implemented.

5.1.4.   Further managerial elements

I see both the interventionist elements in the KAs' work approach and their pragmatic use of different 'work modes' according to what different situations required as managerial features of their role. I identified the need to make decisions in complex situations as a further managerial characteristic. Among the great variety of the KAs' activities (Forum K&B, 2015e; Linke, 2015), decision-making might have been particularly important in initiating projects, identifying and developing topics and project management (Berendts, 2015). The variety of participants and stakeholders

involved in the work on arts programmes added considerably to the complexity of the role (Sections 2.1 and 5.5).

Apart from these commonalities, I recognised other managerial elements as results of how the interviewees had individually shaped their roles. Margaret would use her expertise and hidden agenda to guide, rather than accompany, the activities at the Burckhardt School. In their analyses of similar manipulative techniques, A. Hirsch (2012)[44] and Auvinen, Lämsä, Sintonen, and Takala (2013)[45] weigh up the accompanying lack of transparency (cf. Sub-Section 5.3.5) and lack of genuine opportunities for participants to shape the process against the effect on the project outcome, which they have perceived as beneficial in certain cases. The extent to which manipulative techniques could also help achieve lasting change and acceptance of the process among participants at the Burckhardt School would have to be investigated in a study spanning several years.

Andrew would use several different angles provided by different individuals to generate ideas for both the current and future development of the Ruskin School's arts programme. Helen presented herself throughout the interview as a natural initiator and dynamic, action-oriented person. All three interviewees—each in their own way—took on the role of *agent provocateur* as suggested by Müller (2015). For all the differences in their approach, self-image and attitude towards the other programme participants, they all seemed determined to enable schools to become what Senge (2006) dubbed 'learning organizations' (Sub-Section 2.4.4).

5.1.5. Interviewees' approach to the KAs programme concept

The extent to which the interviewees took the KAs programme concept and guidelines into consideration for their activities seemed to depend on their experience and individual focus. Helen seemed to have developed her role as a KA

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[44] Hirsch's article refers to citizen participation processes in environmental design.
[45] The cited article discusses storytelling as a leadership tool.

largely around her character traits and preferences (Sub-Section 4.4.3). Andrew seemed to have proceeded from what the Ruskin School needed and how he could support its staff and students best (Sub-Section 4.2.11). For Margaret, living up to the KAs programme concept seemed to be primarily a matter of professionalism. She seemed the most interested of the three, though, in analysing the results of the approach suggested by the KAs programme (Sub-Section 4.3.3).

Each interviewee developed their own stance on the KAs programme goals. Previous professions, personal attitudes and the specific school context had an impact on this development, corresponding with the observations of Bauer *et al.* (2019) (Sub-Section 2.4.6). This became evident for the sustainability goal in particular. While all interviewees perceived long-term cooperation with arts partners as conducive to sustainability, only Helen had adopted the idea from the KAs programme that partnerships with art institutions perform better in this regard than those with individual artists (Sub-Section 4.4.8). Most schools surveyed by Fink *et al.* (2016) even preferred partnerships with individual artists over those with art institutions (Section 2.1). Helen, by contrast, seemed to be able to incorporate the cooperation goal into an overarching strategy. Pointing out the activating effects that collaborative work with artists might have on students, she recognised cooperation as a means to achieve the participation goal. She was also the only interviewee to prefer arts institutions to single artists as cooperation partners for the sake of arts programmes' sustainability, citing the potentially greater longevity of partnerships with institutions than with individuals (Fink *et al.*, 2016) (Sub-Section 4.4.8). For Andrew, the choice of appropriate partners for schools seemed a less relevant issue, since a long-standing, intense and fruitful partnership already existed between the school and a large arts institution. Moreover, when the interview took place, he had been working with the school for five months—perhaps not long enough for an expansion of the school's partnerships to be on the horizon. Margaret's approach to cooperation appeared less systematic than Helen's. As the reason for this, I saw the differences between urban and rural environments, as discussed by Sievers (2018) and Wolf (2018) (Sub-Section

2.3.5). On the one hand, the urban-area school in Margaret's case could choose from plenty of artists and arts institutions, depending on what they needed to realise a specific arts project or to continue to develop the school's arts programme as a whole. On the other, partnerships with arts institutions in a dynamic urban environment could be subject to unpredictable changes more often than in smaller towns. Out of all the interviewees, Margaret seemed to interpret the sustainability goal in the most radical way: as enabling the school to continue the arts programme without a KA in the future. Her understanding corresponded to the goal of systemic organisational consultants to make themselves redundant through their work (Leiner, 2007). It was remarkable how strictly logical and regardless of her own position Margaret pursued this goal (Sub-Section 4.3.11). Another aspect of her take on the sustainability goal was her focus on the school as an organisation, which she saw as the only durable element—especially given that the student body was subject to constant change (Sub-Section 4.3.3).

5.1.6.   Overlapping ideas of quality

How the KAs programme understood its main goals—sustainability, cooperation between schools and arts institutions, students' opportunities to get involved in artwork and the resulting benefits for their personal development—was conveyed distinctly in the descriptions for its pilot phase (2011-2015) and transfer phase (2015-2019) (Forum K&B, 2011a, 2015c) (Sub-Section 1.2.1), among other documents. The documents were less clear when it came to the quality of arts initiatives (Sub-Section 2.3.3). Similarly, Wood and Whitehead's (2010) evaluation found deficits in quality accountability among schools participating in the English CP. As a top-down reaction to this, CCE put a greater emphasis on quality standards (Wood, 2014). By contrast, the national and regional agencies of the KAs programme had established an ongoing cooperative discussion among programme participants on possible quality criteria at an early stage (Eger, 2015) (Sub-Section 2.3.3). This initiative shows the great value the KAs programme attached to the quality of artwork, contrary to what

the initial lack of a definition of quality might suggest. Quality was an important subject of several *Akademie* training sessions (Eckert, 2015e) and workshops for national and regional agency staff, including deep reflections on concepts of art, but mostly focussing on the practical context of projects involving arts at schools.

In line with Unterberg's (2014) preference for the situational concept of quality (Sub-Section 2.3.3), the interviewees assessed quality by the extent to which an arts initiative contributed to achieving the KAs programme goals of sustainability and student benefit in particular. Helen too interpreted quality in the sense of the programme goals and took up the practical orientation conveyed in the *Akademie* training sessions as reported by Eckert (2015e). Revealing a managerial goal orientation, she would rate art projects based on the extent to which they contributed to students' participation and advanced the implementation of the CR. Fundamental discussions on concepts of art (Adajian, 2018; Davies, 2001; Dean, 2003; Reck, 2007; Stecker, 1996) (Sub-Section 2.3.1) and the quality of artworks (Council for Cultural Education, 2013; Unterberg, 2014) (Sub-Section 2.3.3) were apparently less important to her. Her pragmatic attitude in this respect became obvious when she proposed art that would be easily appreciable by people in provincial areas (Sub-Section 4.4.7). I saw a similar focus on everyday practice in Margaret's remarks on art, artists and quality (Sub-Section 4.3.7). In her answer to Q4, Margaret commented that the collaborative work of the Burckhardt School's TCAIs had 'gained a whole other quality' when an artist had entered the partnership. When I asked whether she meant a higher *artistic* quality, she clarified, 'yes, but *different*, too. … [The artist's] outside perspective brings in expertise that teachers don't have' (Q4). Although high-quality artwork in itself seemed to be important for Margaret, she apparently assessed quality (including artistic quality) in the practical context of the Burckhardt School's arts programme, which was in line with Unterberg (2014). While Andrew emphasised the esteem in which he held high-quality artwork independently of the context of the school projects, pragmatism played an important role in his stance as well. On the one hand, he outright rejected the concept of 'Learning through the arts' (The Royal

Conservatory, 2018), refusing to see artwork as a mere *vehicle* for students' grasp of non-arts subjects (Sub-Section 4.2.3). On the other, he seemed happy to connect the Ruskin School's arts programme to the students' educational and vocational prospects ('In the projects, we're trying to bring in … all the different trades that exist in the theatre—lighting technicians, stage designers; it also acts as job preparation to a degree.' – Q4) (Sub-Section 4.2.1). Andrew had realised that this aspect had the potential to help the school's arts programme be sustainable: 'This also gives the projects a larger context, and that's my goal too. I call it "context creation"[46]' (Q4). Andrew's idea of combining activities involving arts with vocational preparation for students was not explicitly included in the KAs programme concept (Forum K&B, 2011a, 2015c). However, that context fitted in with the Ruskin School's overall goals and enabled the arts programme to ingrain itself in the school's strategy. Besides situational factors, the interviewees' educational and professional backgrounds also seemed to have shaped their attitudes, as observed in teachers-to-be by Mayotte (2003) (Sub-Section 5.1.5). I found it natural that both Andrew and Margaret, originally trained as artists, would attach greater value to the quality of artwork *in itself*, i.e., not just in the context of introducing arts programmes to schools. Likewise, it was not surprising that Helen, as a former performing art pedagogue, focused very much on that context.

I found it prudent that the KAs programme concept had not provided a precise definition of the term 'quality' before the programme had actually started, as defining quality requires taking into consideration both objective criteria (e.g. suitability for use) and subjective ones, with the latter implying an a-priori value judgment (Terhart, 2000; Weiß, 1997). Thanks to its self-restraint in this regard, the KAs programme allowed its participants to develop their own understanding of quality, informed by their experience from rolling out the programme. This practical experience appeared paramount for the participants' formation of their ideas of quality, given the

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[46] German wording: „*Sinnzusammenhangsgebung*".

dynamics of how the introduction process unfolded and the different situations at each participating school. The fact that the KAs programme was so open to participants developing their own concepts corresponds to the bottom-up approach of the situational quality concept proposed by Unterberg (2014). Hence, it appeared useful that MUTIK's role had shifted to a less hands-on, more facilitating function for the second programme phase (Sub-Section 1.2.1).

I go on to call for greater clarity in the KAs programme guidelines in Sub-Section 5.4.2. In Sub-Section 5.4.4, I offer quality criteria for arts initiatives, based on the findings of this research.

5.1.7. Interviewees and students

The ways in which the interview partners shaped their relationships with school staff (Sub-Section 5.3.4) and students varied greatly, contrasting the educational-science authors, e.g. Fuhr (2003), as well as psychologists, e.g. Hofmann (1991a), who recommend a largely uniform approach to shaping the consultant-client relationship (Sub-Section 2.4.3). Especially the interviewees' different approaches to the interaction with students gave me a very clear impression of the individual design of the role of the KAs.

All three interviewees described and analysed in detail the situation of each school's students *as a group,* and the different effects the development of arts initiatives at the schools, or education policies, had on them. But Andrew and Helen regarded the students *as individuals* more than Margaret did. She seemed to view them primarily as a collective with varying group members and focused more on the development of the Burckhardt School in the context of the KAs programme than on the present students' benefit. Andrew and Helen showed more empathy for the students. For instance, Andrew praised the great effectiveness of the small class sizes of eight to ten students that were prevalent in the Ruskin School. Here he referenced the idea—widespread in the press and the public—that students perform better in smaller classes. However, attempts to verify this hypothesis in various studies revealed an

inconsistent picture (Morawietz, 2015; Rost & Wilberg, 1999; Saldern, 2013). Andrew, however, argued that small classes made it possible to 'build a closer and more trusting relationship' (Q11) and work more intensively with students. He had apparently recognised that getting acquainted with each student was helpful for his activities at the Ruskin School; in other words, for him, contact with students primarily seemed a means to an end. While Andrew argued this from a managerial perspective, Helen seemed to draw a great deal of motivation from her frequent direct meetings with students and, in turn, was committed to providing them with moments of happiness and self-fulfilment. But she also addressed school staff in order to raise their awareness of the importance of students' participation, as championed by the KAs programme concept (Forum K&B, 2011a) (Sub-Section 1.2.1). By contrast, Margaret and Andrew would initiate discussions and workshops where school staff and students exchanged their views and ideas while they as KAs largely stayed in the background. In Margaret's case, direct contact with students seemed to happen mostly when required in the course of developing the schools' arts programmes or project work. Above all, she would observe students' behaviour and development. Andrew saw students as active contributors to the development of an arts programme (Sub-Section 4.2.7). However, rather than having frequent conversations with students himself, Andrew aimed to empower teaching staff to encourage students' active participation and include their ideas for the arts programme. Helen's regular meetings with students, where she 'let them have their say' (Q5), do not suggest the same understanding of empowering students' participation as Andrew had.

Despite the great portion of 'naïve' enthusiasm Helen showed at this and other occasions in the interview, she made critical remarks about how much time it took to involve students in developing arts initiatives, as observed by Berthold and Schön (2015). With her managerial goal orientation and pragmatism, she seemed to consider this time expenditure a disruption to the development process, albeit a necessary one. Margaret—in line with her focus on structures and her less personal

attitude towards students—did not comment on (potential) side effects of students' involvement. Andrew appeared less concerned in this respect, which I attributed to the experience and confidence he had gained over five years working as a KA with nine schools.

A personal connection with students as individuals seemed not to be necessary for the interviewees in supporting the introduction process. In this respect, too, the relationship between KAs and students differed from that between consultant and client as described by Fuhr (2003) and Hofmann (1991a) (see above). Whether interviewees had more or less empathy and contact with students depended upon their personal preferences. The KAs programme concept did not specify whether and how KAs were to interact with students. This was different in the English CP programme. Dunne and Haynes (2007), for instance, proposed that the CAs support 'young people in making decisions within creative learning programmes' (p. 27)— obviously presupposing direct interaction between CAs and students. As another example, the CP national office policy included 'deep conversations' between CA and teachers or students as a project evaluation tool (Wood, 2014, p. 58). I did not infer from this comparison that the KA role had been designed to be less interventionist than the CA role. Rather, I concluded that regarding interactions with students, the KAs programme concept gave KAs more room to individually shape their roles than CP policy gave the CAs.

5.1.8. Influential factors in the development of the interviewees' roles

I have pointed out in several parts of the data analysis (e.g. Sub-Sections 4.2.3, 4.3.3 and 4.4.5) what circumstances apparently influenced all of the KAs interviewed in developing their roles. Here I summarise the most influential factors.

All interviewees were aware of the tasks assigned to KAs by the KAs programme guidelines. To varying extents, they would also *live up to* those guidelines. This finding corresponds with the largely positive feedback the pedagogical researchers on the KAs programme received when asking the KAs about their work conditions

under the programme (Abs *et al.*, 2017) (Section 2.1). Situational circumstances could occasionally become more important for interviewees than the KAs programme concept, as Mandel (2015) has suggested (Section 2.1). Such circumstances included the extent to which the headteacher and other participants were committed to the school's (developing) arts programme, their skills, and their financial and time resources. The relatedness of a KA's work approach to their previous role or education, particularly in Helen's case, is another hallmark of Mandel's (2015) concept of how KAs individually shaped their roles [47]. While the role of the English CAs was subject to a stricter set of guidelines (Banaji & Burn, 2010; Dunne & Haynes, 2007), they were still left some freedom, as can be inferred from Sefton-Green's (2011) claim that they were to *avoid* certain behaviours (Sub-Section 2.4.2). I found this consistent with the idea that the English CAs were to retain their original professional identity, e.g. as artists or designers (Wood, 2014). Individual preferences and character traits might have played another important part in the development of a professional role, as pointed out by Arnold and Schüssler (2001) (Sub-Section 2.4.1). Finally, experience on the ground as a KA made a difference in how interviewees shaped their roles (Sub-Section 5.2.4).

The balance between a guideline-based and an individually developed work approach played a role in all of the influencing factors mentioned above. The KAs programme allowed both. On the one hand, it provided the KAs with comprehensive and differentiated guidelines, some of which already existed at the beginning of the programme, such as the programme descriptions in Forum K&B (2011a, 2011b, 2011c), while others were only developed over the course of the programme, such as the task profile for KAs (Forum K&B, 2015e) (Sub-Section 2.4.6). On the other, it gave the KAs considerable freedom of design, which corresponded to the need to develop the best individual path (Section 2.1) emphasized by Mandel (2015). Furthermore,

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[47] Examples of research into professional identity formation can be found in Schepens, Aelterman, and Vlerick (2009); Sommerlad (2007).

roles may change during the process of introducing an arts programme at a school. I address this in connection with Research Question 2 below.

5.1.9.   The importance of reflection

In the English CP programme, the CAs were encouraged to reflect on practice (Dunne & Haynes, 2007) and to support school staff and students in reviewing processes and project outcomes, especially in 'deep conversations' (Sub-Section 5.1.7). The KAs programme too drew on reflection as a method for KAs' problem-solving, (self-)evaluation and clarification of roles (Eplinius, 2015), particularly during *Akademie* sessions (Eckert, 2015d).

The KAs apparently continuously reflected on what had influenced them in shaping their roles (Sub-Sections 4.2.9, 4.3.8 and 4.4.3). Reflection seemed to provide all interviewees with valuable guidance for their decisions and further planning. For Helen, it also helped her to find her way into her role as a KA.

5.2.   Research question 2: To what extent does the KA's role change during the introduction process?

5.2.1.   Patterns of change in the interviewees' roles

In all Case Studies, I recognised a shift from a more hands-on approach, with elements of project management and change leadership, to facilitation and expert consulting. The extent of this transition seemed to depend on the KA's individual preferences and the way the particular situation at the school developed. Change in the KAs' role happened:

- according to the individual situation at each school;
- as the introduction of arts programmes progressed; and
- as interviewees' work experience increased, including their development of a personal stance (Sub-Section 5.2.4).

All three of these aspects seemed to involve a *continuous* transition of the KA's role throughout the introduction process. In the best case, change in connection with the

specific situation at a school would happen as soon as the KA started working there. However, the initial adjustment the KAs had to make to their role was a potentially time-consuming and difficult yet necessary part of the introduction process. The first and third aspects listed above in particular involved an individual approach to the role that could diverge from the KAs programme concept (Forum K&B, 2011a, 2015c, 2015f). In this section, I condense the insights into changes in the interviewees' roles and correlate these insights with the three aspects mentioned above.

5.2.2.   Change according to the individual situation at each school

All three KAs interviewed had responded to the specifics encountered at each school. For instance, Andrew had adjusted his work approach to the school's vocational orientation (Sub-Section 4.2.1). Helen had sacrificed her zest for action in favour of taking school staff on board the process, and focused on art she considered suitable for the rural population (Sub-Section 4.4.3). Margaret continued the partnership with an arts institution so as to meet school staff's expectations despite the fact her preference was for working with individual artists (Sub-Section 4.3.6).

5.2.3.   Change as the introduction process progressed

All interviewees saw the introduction or evolution of an arts programme as something embedded in an overall school development process. Due to this interdependence, the progress of the introduction process may be unpredictable—just like its effect on how the KA's role develops. The complexity of the process may create a multiplicity of options for action, giving additional weight to the KA's individual work approach.

Since Andrew had only recently started working at the Ruskin School at the time of the interview, the Case Study could not yield an example of change, but rather a snapshot of an advanced phase of his role's development. In Margaret's case, the introduction of an arts programme even seemed to have *initiated* a broad change process at the Burckhardt School (Sub-Section 4.3.3). Margaret had maintained an

outsider's position all along—and more consistently so than Andrew and Helen. The focus of Helen's interventions had begun to shift from triggering specific activities to promoting students' burgeoning participation and consulting school staff (Sub-Section 4.4.3). The experience reports by Berendts (2015) and Müller (2015) did not comment on this moment of development, possibly due to the lack of distance to their own work. At both the Burckhardt and the Leonardo schools, the progress in introducing arts programmes was apparently associated with a deepening of the school staff's corresponding skills, which I associate with the continuous formation of a professional identity as described by Schepens, Aelterman, and Vlerick (2009). Their findings may be transferable to the KAs, whose gain in work experience paralleled the development of teachers' skills. This is discussed in the next sub-section.

5.2.4. Change as interviewees' work experience increased

Professional experience that can make a difference to individual work performance is gathered over a longer period than this research project was designed to cover. By capturing momentary states of development, the Case Studies nevertheless provided insights into how experience affected the development of role.

Helen's lesser experience compared to Andrew and Margaret showed in her comments on future plans for the school, for instance. When Andrew in particular discussed future steps in the school's development, he often related them to the current needs and interests of its staff and students. Margaret apparently wondered whether the Burckhardt School needed a KA at all anymore because school staff had learnt to implement and extend the arts programme on their own, thereby meeting part of the sustainability goal (Sub-Sections 4.3.8, 4.3.11). Helen repeatedly referred to standard methods suggested by the programme training materials for the KAs, such as the model CRs (Forum K&B, 2015b). My impression was not that she would indiscriminately try out any concept to promote arts initiatives at the school, but rather that she may not yet have had chance to test these concepts in practice. During the interview, Helen would suddenly shift from describing specific activities at

the school to merely listing her targets or ideas for future work, such as in her answer to Q7: 'Students [...] have to be able to go out of the school. You can't totally surrender yourself to art that well at the school. Regular vision days to ensure ongoing development, and more visibility in order to keep goals updated'. Contrasting against her managerial approach (Sub-Section 4.4.2), Helen had apparently not yet woven together all of these goals, methods and ideas into a consistent overall strategy, as recommended by the literature on change management (Homma & Bauschke, 2015; Kostka, 2017) (Sub-Section 2.4.3).

All three interviewees had apparently reflected on their personality and how it might have shaped their work approaches, as postulated by Bauer *et al.* (2019) and Mayotte (2003) for teachers' familiarisation phase and by Krekel (1996) and Ellebracht *et al.* (2003) for facilitators (Sub-Sections 2.4.3, 5.1.5, 5.1.6). Indeed, Helen spoke a lot more about these reflections in the interview than Andrew and Margaret did. The process of settling into the still-new role, as described by Paré and Le Maistre (2006), obviously played a more important role in Helen's reasoning. This does not imply that Andrew and Margaret had stopped reflecting on the programme goals or their role as KAs. Yet Andrew's practical experience enabled him to develop his role quite freely and actively based on the schools' individual needs and his personal stance. Margaret seemed to comply with the ideas of the KAs programme concept mainly because she was interested in *studying* the outcome. Like Andrew, she appeared well-versed in working with the CR and other tools from the KAs programme concept. Nevertheless, reflecting on the development of her role might be something that is always important to her as part of her analytical approach.

Margaret seemed to have taught herself over time to adopt quite a detached attitude to the activities at the Burckhardt School (Sub-Section 4.3.2). Her initial emotional attachment towards her assignment appeared to have been transformed into an investigative spirit with which she analysed the situation and how the KAs programme changed it. The proficiency Andrew had acquired in six years of experience as a KA enabled him to combine the stance of an external expert with

active involvement in the development of the Ruskin School's arts programme (Sub-Section 4.2.2). Helen, used to a hands-on work approach from her previous position, only slowly adopted the more facilitator-like role required to enable the people involved to take the lead in, and drive, the process themselves (Ellebracht *et al.*, 2003; Königswieser, 2006; Schein, 2010b) (Sub-Section 4.4.3). Her fondness for working directly with students is an example of how personal preferences contribute to shaping a KA's role (Sub-Section 4.4.5).

Other patterns of change in the KA's role are discussed in the following section, which looks at the options for the favourable development of the role and the profession of KA.

5.3.   Research question 3: How can the KA's role be developed to foster the introduction process?

In this section, I focus on factors that may be essential for the introduction of arts programmes and generate ideas for how the KA's role could be shaped to benefit a school's arts programme. These ideas are summarised together with a number of other aspects in Section 6.1, as the professional contribution of this study.

5.3.1.   The KAs' position towards the schools

The emphasis on the facilitation aspect in the KAs' tasks was reflected by their remarks regarding their position towards the schools. During *Akademie* modules (Sub-Section 1.2.1) and other meetings, I had heard KAs argue that it was only natural for them to avoid making decisions on behalf of the school and having to enforce the implementation of these decisions on their own. I found this position compelling as it matched with a systemic view of organisations (Simon, 2013) (Sub-Section 2.4.3). Since the KAs were not employed by the schools, they were not considered members of the schools. This is because (state) schools are closed systems, due to their administrative structure, including the education administration they are embedded in. As non-members in that system, the KAs were not in a position to enforce

anything—even less so given the hierarchical decision-making structures that are typical of public administration and schools in particular (Apelt, 2016).

With that said, it appeared very understandable that all interviewees declared the headteachers' personal attitude and behaviour to be crucial for the success of their work (Sub-Section 5.3.4). In the best case, the headteachers would offer their support; less committed or interested headteachers could be seen as helpful merely by *not interfering* with the teaching staff's and the KAs' activities. Andrew—apparently dealing with a headteacher committed to the KAs programme—noted that 'the headteacher in particular has to say something for the necessary steps to be taken. If I say it, nothing happens' (Q1). Despite the great emphasis schools put on structures, their rigid hierarchy seems to place great weight on the individual attitude of one person (the headteacher). Moreover, the quality of a KA's relationship with the headteacher might be crucial for their work at a school. The literature refers to such stakeholders as gate-keepers (Morrill, Buller, Klein Buller, & Larkey, 1999) (Sub-Section 5.3.4).

5.3.2.   Empowerment and participation, and their cost

In the English CP programme, local programme agencies and evaluators had recommended strengthening 'pupil voice' as a way to get students to help design and evaluate projects (Wood, 2014). Likewise, Helen recognised that empowering students was essential for achieving the German KAs programme's participation goal (Sub-Section 4.4.6). To my mind, empowerment was just as important in terms of the sustainability goal. Students who are actively involved in developing arts initiatives from the outset might carry others along and strengthen the foundations of the arts programme. A study on the effects of students' active involvement over several years and/or generations of students would be worthwhile. Empowering students may turn out to be key to achieving the transfer effects of cultural education that have often been purported but not yet proven (Council for Cultural Education, 2013) (Sub-Section 2.3.3).

Helen's idea that working with artists or arts institutions has an extra motivational and activating effect on students (Sub-Section 4.4.8) is a good argument for schools and artists to carry out joint projects as aspired to by the KAs programme. However, remarks by Andrew (Sub-Section 4.2.8) and the experience report by two collaborating artists (Berthold & Schön, 2015) indicate that students may only benefit from joint projects if the partner from the arts is prepared to enter into a comprehensive project development process together with them. According to Fink *et al.* (2016), arts institutions that have already established a cultural education initiative are less open to developing new activities together with schools on an equal footing (Section 2.1). Thus, arts institutions do not need to be experienced in cultural education, but they should have basic structures geared to pedagogical initiatives as well as appropriately trained staff. A catalogue of criteria for suitable arts partners has been provided by Holländer (2015).

Successfully empowering the participants at the school can reduce the need for the KA's support, as experienced by Margaret (Sub-Section 4.3.2). In many cases, the KA's expertise may still be needed, albeit to a lesser extent. With their unique combination of skills, KAs could support the introduction of advanced arts programmes by sharing more of their expertise with participants. Provided this is achieved, a KA's gradual withdrawal may even promote the sustainability of arts initiatives. KAs could then expand their support to further schools and offer additional expert advice to local arts (education) initiatives. An alternative KA model of this nature was already established in the city of Oberhausen by the end of the second KAs programme phase (Stadt Oberhausen, 2018).

From the Case Studies on Helen and Andrew, the effort it took to get students to participate became apparent (Sub-Sections 4.2.7, 4.4.6). Andrew obviously considered the extra time involved in students' active participation to be a worthwhile investment in their empowerment. Similarly to Andrew, Helen suggested that empowering students was the most important instrument to achieve the participation goal. To my mind, empowerment could also prove beneficial in terms of the sustainability goal.

Students who felt empowered might act as multipliers—just as shown in the 'Culture Ambassadors' film (Hill, 2020) (Sub-Section 4.4.9)—triggering others to proceed with their school's arts programme and continue developing it. In this way, more students might become active contributors to the arts programme. This effect could even persist over a longer period, despite the typical turnover of students, since the ideas and creative spirit could be passed on from more experienced students to new ones in joint projects or in a meeting format—like the 'culture time' Andrew suggested (Sub-Section 4.2.7).

Both the KAs' assignment and training could have addressed such efforts more specifically. The expansion of the KA profession may present the KAs with additional difficulties, as happened in the second phase of the KAs programme when numerous schools entered the KAs programme for the first time, joining those which had been participating since the beginning. Newcomer schools might still need the intensive support that had prevailed during the first programme phase, where one KA usually worked with three schools. Adjusting their work approach to each school's needs was neither part of the KAs' job description (Forum K&B, 2015e) nor a standard item in their training sessions.

5.3.3. Strategic development and adaptation of the KA role

In general, supporting schools mainly through facilitating activities—with only a few direct interventions—appeared useful for interviewees (Sub-Section 5.1.3). This finding corresponds with the approach recommended by proponents of systemic consulting, such as Ellebracht *et al.* (2003), Mücke (2009) and Königswieser (2006). Depending on the specific situation though, it may be helpful for the KAs to suggest courses of action to the participants at schools and to consult them in order to share their expertise in art (education) and project management with them. From a strategic perspective, KAs should be aware of, and able to use, the full range of approaches to support the introduction of arts programmes at schools.

It appeared useful for all three interviewees that the KAs' *Akademie* offered optional training modules building on the KAs' work experience (Forum K&B GmbH, 2015e). Andrew's and Margaret's extensive experience as KAs allowed them to shape their roles in an independent way that seemed to be beneficial for the development of arts programmes. This may serve as an example of the importance of learning outside formal training programmes, as emphasised by Faust and Holm (2001). Helen benefited from a clear idea of her personal qualities and how she could use them. A future curriculum for KAs should specifically support them in strategic developing their professional role and adapting it to the needs they encounter.

5.3.4.   Strategic interaction with participants and stakeholders

The headteacher's attitude and the quality of their relationship with the KA can be a key success factor for the KAs (Sub-Section 4.2.5). Accordingly, KAs should include influential stakeholders in their strategy, some of whom may turn out to be gatekeepers (Morrill *et al.*, 1999). In particular, target-group-oriented communication towards stakeholders can be useful. The extent of a school director's willingness to support KAs can indeed be beyond KAs' influence, which underscores why it is beneficial for KAs to adapt their approach to the situation (Sub-Section 5.3.3). In view of Helen's considerations on the attractiveness of a partnership with a school (Sub-Section 4.4.8), it may be useful for KAs to be able to bring experience from art institutions into their work with schools.

5.3.5.   Transparent communication

Communication is a delicate task for KAs, given the great variety of participants at schools and arts partners, and their different interests. As well as tailoring their communication to the different target groups (Sub-Section 5.3.4), KAs should ensure a great degree of transparency with respect to both their activities and their role, which may alternate between facilitating, expert consulting and a managerial approach. Their function as intermediaries between process participants and their

expertise in arts and arts education inevitably gives them a powerful position. The problem of power relationships between consultants and clients and their impact on consulting processes and facilitation has been analysed by Krassilschikov (2009), Levold (2011) and Pozzebon and Pinsonneault (2012). The participants at schools (the clients) are only able to lead the process themselves if they are well informed of all of the activities of the KAs (the consultants). Andrew in particular benefited from collaborating with the TCAIs based on an equal level of insight, making sure regular information exchange and discussion with them took place. Margaret's hidden agenda may have compromised sustainability by undermining the school staff's ability to continue the programme without a KA (Sub-Section 4.3.2). Helen's separate line of communication with students made it more difficult for school staff to keep track of everything.

It is of little help if the KAs' activities are transparent, though, if those of the other process participants remain opaque. KAs should therefore use their pivotal position to facilitate transparent communication among all participants.

5.3.6.   Financial management

Neither was financial project management a focus of this study, nor did the KAs programme concept explicitly assign this duty to the KAs (Sub-Section 4.4.4). According to the original KAs programme policy, the schools were in charge of budget management, but with the support of—and, where necessary, a nudge from—the KAs (Forum K&B, 2015e). However, my impression from my work with the KAs programme agency was that, *in practice*, the KAs would take over many operational tasks concerning the financial project management, since it presented a great challenge to the schools in terms of both knowledge and resources. Indeed, these additional tasks seemed to cause the KAs too a lot of work and, in some cases, major difficulties.

I was initially surprised that both Andrew and Margaret only briefly touched on financial issues in the interviews. Andrew seemed to concentrate on the specifics of

the Ruskin School: above all, the students with special needs and the school's vocational orientation. I understood his focus on that situation might have been particularly strong as he just had started working at the school. From Margaret's dispassionate perspective, financial management appeared merely as a practical issue she needed to deal with, neither of great interest nor worth being discussed. She at least commented that the schools she worked with had consistently managed to raise the funds necessary for arts activities beyond the KAs programme (cf. Margaret's answer to Q15). Apart from that, the schools needed somebody else—other than her, that is—who could do the financial project management for them (cf. Q12). Helen's strategic and pragmatic view showed again when discussing financial issues, such as the budget management for *Kunstgeld* projects and possible future funds for the Leonardo Schools' arts initiatives after the KAs programme ended. Helen's various references to financial matters indicated that they were indeed quite important for her activities, as they apparently were for most KAs, something which I learnt when working with them as Commercial Director for the KAs programme agency.

When analysing the interviews, I found it logical at first sight that the KAs be in charge of financial management because it was important for their work anyway and was a major challenge for schools. However, this assessment was apparently influenced by my professional perspective as the person responsible for the financial management of the KAs programme as a whole. Instead, it appeared more appropriate that the KAs' tasks centred on the process of introducing arts programmes and included a broad range of supporting activities, such as facilitation, project management and moderation. Possessing basic knowledge of financial management seemed an important asset for the KAs, especially in connection with their project management tasks. This did not mean, though, that they needed to be *in charge* of the financial tasks to fulfil their assignments best. On the contrary, taking the lead and assuming responsibility for the crucial financial part of project management would entail a critical shift in emphasis in the KAs' role: from supporting *others'* arts initiatives to the (co-)ownership, so to speak, of those processes. I deem

such a modification to the KAs' role obstructive to the sustainability goal as it might hamper the necessary empowerment of school staff. Moreover, adding financial management to the KAs' tasks might dilute their already multifaceted occupational profile and weaken the KAs' position in a demanding environment with multiple stakeholders. As pointed out in Sub-Section 4.4.4, greater clarity in the KAs programme concept regarding the KAs' tasks could have made it easier for them to find their feet in their roles. Instead, the job description for KAs formulated the task of supporting the schools only in general terms (Forum K&B, 2015e). Since most schools lacked the knowledge and resources needed for financial project management, the fact that many KAs ended up taking this on themselves was a predictable outcome. A clear statement that schools are responsible for the process and results of financial management may promote the continuation of schools' arts programmes independently of the KAs' support. Lindström (2003) has highlighted this connection between responsibility and empowerment in relation to the area of ecological sustainability. Appropriate resources should be dedicated to training school staff in financial management. Training should also be available for the KAs to support the schools on this front if necessary.

5.3.7.   Sustainable establishment and ongoing development of the KAs' role

My plea for a clear description of the KAs' duties (Sub-Sections 4.4.4 and 5.4.2) is not to imply that their roles remain unchanged over time. The Joint Programme Description for the second programme phase did not explicitly allow for the KAs to take on additional duties (Forum K&B, 2015c). However, MUTIK and the sponsoring foundations repeatedly approved alternative project designs that were proposed by some regions and municipalities, implying an evolution in the KAs' role. Despite my concerns about preserving the clarity of the KA role, I encouraged this openness. After the foundations stopped their sponsorship, the programme participants were only able to continue and stabilise the collaboration with KAs if they took the economic and legal framework at hand into account.

For instance, the city of Hamburg had spotted the need for future additional financing early on and thus included fundraising as one of the KAs' duties in the city's project description for the second programme phase (Behörde für Schule und Berufsbildung, 2015). In 2018, *Stiftung Mercator Schweiz* (Mercator Foundation Switzerland) launched their „*Kulturagent.innen für kreative Schulen"* ('Culture Agents for creative schools') programme, using the German KAs programme concept as a model—with certain modifications for the Swiss context—and employing six KAs (Stiftung Mercator Schweiz, 2018). In addition, MUTIK received numerous inquiries from schools, educational administrations and fellow not-for-profit organisations who were considering establishing KA positions of their own. Considering these promising developments, I am hopeful that the entrenchment of the KA model at a regional and municipal level will be sustainable beyond the KAs programme, which was the main objective of the second programme phase.

In the course of establishing the profession of KA (Sub-Section 5.1.1), the professional body 'The Federal Association of Culture Agents for Creative Schools[48]' was founded in 2019 (MUTIK, 2019b). This institutionalisation of the professional network increases the chances of the KA model becoming permanent, which was the key goal of the KAs programme's second phase (Forum K&B, 2015c). In addition, the association wants to promote quality standards for the KAs' work (BVKA, 2019). I consider this to be particularly important when it comes to ways to advance the development of the profession.

5.4. Additional findings regarding the KAs programme and the introduction of arts programmes

Even though the KA model seems to be in the process of taking root outside of the context of the KAs programme, the programme concept did play an important part in how the interviewees developed their roles. As such, a summary overview of the

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[48] In German: *Bundesverband Kulturagent*innen für kreative Schulen.*

multiple insights the Case Studies produced regarding the KAs programme appears worthwhile.

5.4.1.   Resources and priorities

Both the case studies and various meetings with KAs and school staff confirmed the media reports saying that time and personal resources are typically in short supply at schools (Breiter *et al.*, 2017) (Sub-Section 1.2.3). Comments from the interviewees, on the other hand, indicated that the amount of time and working capacity school staff dedicated to the arts programmes was important for their introduction—for instance, when Andrew described how he would gauge his scope of action as a KA: 'What's doable? Can I also approach the main teaching staff or will I be limited to weekly meetings with the TCAI?' (Q10).

Scarcity of resources can be seen as a consequence of low prioritisation. In other words, schools can usually set their own priorities despite resource constraints. Opportunities and challenges of effective and strategic priority setting for state schools with limited resources are discussed by Morgan and Scebra (1977). When it comes to funding, though, priorities are set at the political level in Germany and affect schools' entire operation (Sub-Section 1.2.3). The people involved in implementing an arts programme operationally, especially the TCAIs, usually have little influence on prioritisation and thus are the ones who actually have to contend with resource shortages, as in the Case Study on Andrew (*ibid.*).

The KAs programme may not have taken the issue of resources seriously enough. During my work at MUTIK, I came across some cases where the efforts to introduce arts programmes were on the verge of failure because resources were lacking or other priorities had been set. The KAs and programme agencies would then take action on a trial-and-error basis, which is risky. In order to save the programme funds from futile expenditure, the KAs programme should have developed an alert system and an exit strategy for KAs, as recommended for commercial organisations by Keil and Montealegre (2000). A crucial lack of time on the part of school staff might

become apparent to the KA soon after taking up work at a school. For instance, difficulties in forming action groups or holding regular meetings may indicate that school staff lack even the minimum extra resources or willingness needed for the introduction of an arts programme. A guideline establishing such early warning indicators and emergency strategies may make it easier to fix issues in good time (Grundy, 1998). Interactions with the headteacher may be crucial to these rescue efforts (Sub-Section 4.2.5). Moreover, the KAs programme communicated all too cautiously when it came to the necessary (time and personnel) resources that participating schools had to invest. The KAs programme concept required that teachers involved in the KAs programme be partly exempt from holding classes (re. the second programme phase, 2015-2019: Forum K&B, 2015c). The 'Declaration of Participation for Schools' (Forum K&B, 2011d) required that teaching staff invested considerable time in the KAs programme. These demands were supported by the accompanying pedagogical research (Abs *et al.*, 2017), although not always implemented in an effective manner. In particular, they were not consistently reflected in the documents designed to support school staff in implementing cultural programmes (Forum K&B, 2015b). In the application form for the KAs programme, schools merely had to declare that they would be ready to actively participate and invest the necessary time, without specifying the amount of time that was to be spent and in what way (Forum K&B, 2011d). In turn, it would have been desirable for schools to prioritise the KAs programme by putting the necessary resources into it. KAs may be able to encourage schools to do so by highlighting the benefits of arts programmes and their socio-political importance (Sub-Section 1.2.3).

5.4.2. Clarity in the programme guidelines

While I have called for an explicit allocation of tasks to KAs and school staff (Sub-Section 5.3.6) and a clear statement as to the resources required of participating schools (Sub-Section 5.4.1), I hold that the KAs programme concept had good reason not to provide precise definitions of the terms 'quality' and 'art' (Sub-Section 5.1.6).

However, a guideline identifying elements of a possible definition of quality could have made it easier to arrive at a shared understanding and helped to advance the development of the role of KA. Programme policymakers did not provide such a guideline (Sub-Section 4.3.7). Criteria for the quality of arts initiatives were ultimately developed in the course of the programme by participants, sponsors and consultants (Eger, 2015; Linke, 2015). Likewise, several evaluation reports had demanded greater clarity and explicitness from CP policymakers and programme agencies as to important terms, programme targets and tools, such as 'creativity' or 'deep conversations' (Wood, 2014).

5.4.3.   Cooperation between schools and arts institutions

All interviewees, in accord with Fink *et al.* (2016), were convinced of the benefits of partnerships between schools and arts institutions (Sub-Section 5.1.5). Both arts professionals working for an arts institution and those without an institutional background can inspire school staff to find new ways of developing arts projects and partnerships. It was understandable that Helen, in accordance with the KAs programme concept, preferred partnerships with art institutions to those with individual artists (Sub-Section 4.4.8). On the other side of the coin, I had repeatedly heard from KAs struggling to bring about partnerships with arts institutions. In rural regions, arts institutions might simply be unavailable for interested schools. Other difficulties included a lack of interest on the part of potential partners, and the disparities between schools' and arts institutions' organisational structures and processes, as confirmed by Helen (*ibid.*). In addition, developing and running partnerships with arts institutions can be difficult and require a considerable commitment of resources (Sub-Sections 4.2.8 and 4.4.8). Many school staff members questioned by Fink *et al.* (2016) expressly preferred partnerships with individual artists.

5.4.4.   Desirable characteristics for arts initiatives

I praise and criticise the KAs programme concept for its restrained approach to quality in Sub-Sections 5.1.6 and 5.4.2. The concept and training materials at least defined the extent to which students actively participate in arts programmes as a quality criterion for the programme. Based on the Case Studies and the Literature Review—especially the quality criteria developed by the KAs programme committee for the purposes of the programme (Sub-Section 2.3.3)—I suggest that arts initiatives *in general* should have the following characteristics:

1. They should be sustainable, i.e. involving long-term benefits for their participants.

2. Proceeding from the literature on the benefit of play for personal development (Frost *et al.*, 2001; Hirsh-Pasek *et al.*, 2006; Huizinga, 1940), I am convinced that participants profit the most from arts projects that allow them to play and experiment without pursuing a predetermined aim.

3. Taking into account Hallam's (2010) and Schiller's (1795) ideas, arts initiatives should enable 'pupil voice' (Sub-Sections 5.3.1 and 5.4.5)—or, independently of the school context, participants' active involvement. This appears particularly beneficial for their personal development.

5.4.5.   The benefits of training

From the Case Studies and the demanding requirements the KAs programme imposed on the KAs (Forum K&B, 2011a, 2015c, 2015f), it became clear that training was quite important for the KAs. Likewise, the CP National External Evaluation Audit Reports recommended enhanced training efforts for CAs, especially with respect to their monitoring and evaluation skills (e.g., Wood, 2009). The CP National External Evaluation Audit Report of 2009 lists examples of training methods and tools applied in CP (Wood, 2010). Based on the KAs' activities, training in negotiation, mediation, training methods and project management appeared useful. However, what mattered more to the interviewees were the *Akademie* training sessions that focused on actual work practice (Sub-Section 5.3.3), involving peer-to-peer feedback and the opportunity to reflect on their role and work (Sub-Sections 4.2.9, 4.3.8 and 4.4.9). In

addition, newcomer Helen praised the mentoring that a more experienced KA gave to her (Sub-Section 4.4.9).

While the KAs programme had dedicated quite some attention and funding to training measures for KAs, there was initially no approach that systematically covered the KAs' different duties and roles (Sub-Section 4.2.9). The task profile (Forum K&B, 2015e) and the 'Train-the-Trainer' curriculum that were subsequently drafted could help other interested schools and municipalities to work with KAs (MUTIK, 2019c) (Sub-Sections 2.4.6, 5.3.7). In the English CP programme, there was a similar path to a set of skills endorsed by the national programme office, together with corresponding training suggestions for CAs (Dunne & Haynes, 2007). Initially, regional programme offices had developed their own training materials and programmes for 'their' CAs (Wood, 2010). Dunne and Haynes formulated their recommendations only after a five-year development and testing period in one regional programme office (Dunne & Haynes, 2007; Wood, 2009). These careful approaches to developing curricula appeared reasonable, as CAs and KAs were new roles (Sub-Section 1.2.1). Unlike Dunne and Haynes's report, the KAs programme's 'Train-the-Trainer' curriculum was developed collaboratively, with staff from national and regional agencies, KAs from different regions, and external experts and practitioners. But while the curriculum could effectively mirror the multiplicity of participant perspectives, it was only designed in workshops and discussions, albeit informed by participants' practical experiences. So far, it has only been tested once, in 2019 (MUTIK, 2019c). By contrast, the training framework for the English CAs had been developed—and apparently proven itself—in practice (Dunne & Haynes, 2007), but was then abandoned for political reasons.

Whether TCAIs should receive more training for their work on arts initiatives was a frequent topic of discussion between the KAs programme agency and school authorities in particular. In CP, there *were* training sessions, including for teachers (Wood, 2010). TCAIs were at least included as a target group for training sessions at a regional level (Eckert, 2015c). Considering the different roles and skill levels TCAIs can

have, their training needs may vary greatly (Forum K&B, 2015g)—making a unified curriculum for them hard to imagine. Yet their training needs *should* be addressed, case by case. This should be emphasised, as the attention of programme participants and the public has focused on the KAs.

The way the KAs programme documents dealt with students was inconsistent. Although students' empowerment was declared a main goal, they were not included explicitly as a target group for the KAs programme's training and knowledge transfer activities. Neither did the official CP training policy address students (Dunne & Haynes, 2007). CP indeed recognised the importance of including students' perspectives ('pupil voice') in the development and evaluation of projects (Wood, 2007) and proposed empowering students (as well as school staff) through 'deep conversations' with CAs (Wood, 2014), which I actually see as a training method. To my mind, training students is very important for them to benefit from arts programmes, as well as for these programmes' quality. Admittedly, under the KAs programme concept, the art initiatives themselves were the core means to student empowerment, and an effective one at that. Additionally, training sessions for students were held to prepare for the implementation of *Kunstgeld* projects. Besides Andrew, who was the only interviewee who referred to training for students (Sub-Sections 4.2.5 and 4.2.7), other KAs had apparently also recognised the need for this. Moreover, the *Culture Ambassadors* film (Hill, 2020) showed a good example of a project involving arts that also served as a method to enable students' self-empowerment (Sub-Section 4.4.9).

5.4.6. The benefits of the Cultural Roadmap (CR)

The Case Studies have shown that the CR proved its worth as a development and learning tool. This thorough approach of developing long-term goals and strategies can increase the quality of arts programmes and their chances of being sustainable. It also fostered a learning and empowering effect for participants. Additional benefits of the CR show when comparing it with the England-based Change Schools programme,

which was operated in connection with CP and had a similar focus to the CR, namely, '…on generating long-term dialogue about creative teaching and learning and how schools can become effective creative learning environments' (*Change School Prospectus*, quoted after Wood & Whitehead, 2010, pp. 6, 13). While Change Schools was an agency-administered programme that schools had to apply for (*ibid.*), the CR was 'merely' a tool within the KAs programme (Sub-Section 1.2.1), which I consider a big advantage. For one thing, any application process is a hurdle to schools' participation. For another, schools could use the CR in a flexible way (though they could not choose *not* to use it) and adapt it to their needs and objectives.

5.4.7. Arts programmes and school development

Andrew and Margaret corroborated the finding of Abs *et al.* (2017) that there were interactions between overall school development processes and arts initiatives under the KAs programme (Sub-Sections 4.2.5 and 4.3.3). The programme apparently promoted the development of schools, teaching staff and students. Conversely, it required certain conditions in schools in order to be effective, including a basic understanding of project management on the part of teaching staff, free time for art initiatives and a climate of openness (*ibid.*). From Margaret's account in particular (Sub-Section 4.3.3), I understood how the KAs programme had—unintentionally— initiated school development processes that extended beyond the context of art initiatives. Although the aims of the KAs programme did include school development, it focused on aspects related to the arts (Linke, 2015). The English CP similarly focused on enhancing creativity at schools, but clearly aimed for *overall* school development processes (Wood, 2009; Wood & Whitehead, 2010).

Participants in arts initiatives may need to be open to broader development processes, as this is the only way to manage them effectively (Königswieser, 2006). School staff should be trained in managing change in schools so that the KAs can focus on supporting the development of arts programmes. In turn, KAs should help schools to consider all topics relevant to them in the development process, such as a

vocational orientation (Sub-Section 4.2.1) or the composition of the student body (Sub-Section 4.3.3). Regarding the latter, arts initiatives may contribute to greater diversity if they explicitly address it.

In the last section of this chapter, I return to the core topic of this thesis: the development of the role of KAs.

5.5. Concluding remark: The individual development of the KAs' roles

While both situational givens and personal attitudes may lead to slightly different work approaches in any profession or field, it became clear that all interviewees had developed their roles as KAs essentially *around* such individual and case-specific circumstances. These individual approaches did not necessarily, but could, diverge from the way the KAs programme concept had outlined the KA role. For one thing, interviewees faced a complex work environment with quite different participants (primarily students, TCAIs and artists) and stakeholders (the head and other teachers, parents, local school board or culture authority representatives etc.). For another, the KAs programme concept sought to align with the specific needs of each school and encourage school staff and students to develop their own arts programmes (Forum K&B, 2011a). This implied that the KAs needed to adapt their work approach to the situation encountered (Q10) and that they were supposed to facilitate and support the strategy *chosen by the school*.

In addition, the KAs needed a lot of practical skills spanning negotiation, mediation, training methods and project management. The programme guidelines and practice-oriented training sessions might have provided valuable advice for the KAs' everyday work and their professional development. But the more that strategy and a long-term perspective were involved, the more would depend on the KA's individual work approach, as the complex work environment provided them with various different potential courses of action. The interviewees would choose one option or another according to their:

- personal preferences and values;
- educational backgrounds and individual strengths; and
- personal and professional experience.

What's more, their decision as to which options could be *useful* in a given situation were likely to be informed by these individual features and experiences.

By supporting the KAs in the development of their role, the programme significantly contributed to the formation of their professional identity, as I note in Sub-Section 5.1.1.

In Chapter 6, I provide a summary of the results of this study, link the research questions to those results and outline the professional and theoretical contribution of this thesis. I then take a critical look at this research, and give an outlook on how the KA profession could continue to develop and the conditions that would be desirable for this.

Chapter 6: Contribution to knowledge and conclusion

This thesis has explored and analysed the role of KA as the interviewees developed it. The context of the German KAs programme was examined and references to the English CP programme were established. The following section sums up the main findings of the study and formulates recommendations and insights for theory and practice.

6.1.   Summary of the research results

6.1.1.   Establishing the profession of KA: a unique achievement of the KAs programme

The KAs programme has succeeded in establishing the KA as a profession beyond the programme period and the five participating *Länder* (Sub-Sections 1.2.1 and 5.1.1). No other practice programme in the field of arts education has achieved this so far, especially not the English CP programme, in which the CA, comparable to the KA with some exceptions, was only conceived as a professional role (Sub-Section 2.4.2).

With regard to the role of KAs and its development, this thesis has yielded the following essential findings.

6.1.2.   The role of the KAs

The KAs are influenced by various factors in developing their role. These include the tasks that the KAs programme guidelines had assigned to them, especially consultancy and facilitation in the introduction of arts programmes and the implementation of projects involving arts in schools, as well as actively supporting schools in establishing and expanding partnerships with artists or arts institutions. Further important influencing factors were the experience on the ground as KA and situational circumstances, their work approaches stemming from their education and previous occupations, individual preferences and character traits (Sub-Section 5.1.8). In relation to these individual influencing factors, this thesis has elaborated in detail

and analysed against each other the similarities and differences between the Case Studies (Chapter 4).

The Case Studies have also shown how a KA's role may shift as the introduction of an arts programme progresses: from shaping and co-leading the process to an approach involving facilitation and expert consulting (Sub-Section 5.2.1). In which way and to what extent this change takes place depends in particular on the state of development of the arts programme at the respective school and on the individual approach of the KA.

Of particular relevance to (future) KAs and their clients are the following findings on how the KA role can be shaped in a beneficial way, including suggested topics for trainings for KAs.

6.1.3.   How the role of KA can be developed in a beneficial way

In supporting the introduction of arts programmes at schools, it can often be useful for KAs to use the method of facilitation. This may be supplemented by elements of project management and expert advice, depending on the situation. Such an approach can strengthen the sustainability of arts programmes by empowering the participants at school to manage the introduction process and the future development of their arts initiative themselves (Sub-Sections 5.1.3 and 5.3.3).

Besides the participants in the arts programme, also non-participating stakeholders (such as headteachers) can have a lot of influence on the introduction of arts programmes. Generally, KAs should consider both groups equally. In the specific individual case, KAs may need to align their role and strategy towards dealing with a few individuals they may identify as particularly important contact persons at a school. The KAs can strengthen all participants in an arts initiative by using their pivotal position to ensure transparent communication throughout the process. In particular, they can prevent a potential power imbalance to the detriment of school staff, which would thwart teacher and student empowerment. To tackle this task in an

effective way, KAs should be able to adapt their way of communicating to people in different positions and with divergent backgrounds (Sub-Sections 5.3.4 and 5.3.5).

As the development of the role of KAs is strongly individualised, a clear idea of their personal attributes and how they can play to them may help the KAs in developing their role. In connection with this, I emphasise the value of the *Akademie* training sessions (Sub-Section 1.2.1) which build on the KAs' work experience and involve mentoring, peer-to-peer training and opportunities for them to reflect on their practice (Sub-Section 5.4.5). In Sub-Sections 5.3.2 and 5.4.5, I have suggested additional training topics for KAs in a school's arts initiative. These include the support of active student participation and addressing the different needs of schools at different stages of development. Furthermore, offering specific training sessions not only to KAs but also to teaching staff and students may help empower them to implement an arts programme. For instance, school staff should be offered training to be able to manage the change processes that may come along with the introduction of arts programmes (Sub-Section 5.4.7). The level of knowledge of those involved in trainings can vary considerably, though, presenting a challenge when designing training sessions.

In order to enable both the continuation of the KA model where it already exists and its adoption by others, programme policymakers and curriculum makers should be open to alternative project setups and an evolution in the KAs' role, along with corresponding training sessions for KAs (Section 5.3.6). For a further increase public and political awareness of the obvious need for KAs, KAs and their supporters should continuously make themselves heard in public[49]. The founding of a professional body for KAs (*Bundesverband Kulturagenten für kreative Schulen*) in 2019 was a milestone in this respect (Sub-Section 5.3.7).

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[49] It is worth mentioning the advertising brochure '50 good reasons for KAs' here, which was published at the end of the KAs programme (MUTIK, 2019a).

Apart from KAs and schools, these findings may be transferred to other cooperation partners or client-supporter relationships in connection with arts programmes (Section 6.5).

Further practical advice is offered in the following sub-section, especially for the design of future arts initiatives and the use of KAs or other intermediaries between project promoters and the arts, in the school context and beyond.

6.1.4.   Further insights for arts programme initiators and contributors

Joint projects between schools and artists can be beneficial in terms of students' empowerment and participation (Sub-Section 5.4.3), especially where projects are comprehensively developed together with students. However, not all partners from the arts are ready and able for engaging in participatory development processes, which can be challenging. Schools should consider this when selecting arts partners (Sub-Section 5.3.2).

Empowerment and participation can also play an important role at the level of institutional programme participants. Schools and art institutions can mutually enhance their skills for cultural education activities if they not only get involved in joint individual projects, but succeed in building long-term partnerships (Sub-Section 5.1.5 and 5.4.3). In view of the challenges that may be involved with those partnerships (Fink *et al.*, 2016; Section 2.1; Sub-Sections 4.2.8 and 4.4.8), schools may be more likely to succeed in introducing an arts programme if they are open to a development process that could reach beyond the topic of arts (Sub-Section 5.4.7). To ensure the sustainability of core programme ideas in the *Länder*, MUTIK, the programme agency at the federal level, shifted its role towards process support and networking activities in the second phase of the KAs programme (2015-2019). In the first phase (2011-2015), it had been the central programme steering body (Sub-Section 1.2.1). This shift helped empower the local and regional programme participants to take the lead and implement the programme as their own (Sub-Section 5.3.2).

However, whether the implementation of an arts initiative is successful or not may depend just as much on how programme participants manage the resource requirements for the initiative. Policymakers and KAs (or similar intermediaries) should therefore clearly communicate how much time and personnel resources potentially interested schools would need to spend on the introduction of an arts programme. In addition, KAs should be provided with a guideline that establishes early warning indicators and emergency strategies, which may help them act on issues connected to schools that lack—or are not willing to spend—essential resources (Sub-Section 5.4.1). However, responsibility for managing resources should be part of running an arts initiative. I therefore advocate in Sub-Section 5.3.6 for a clear allocation of budget responsibility to schools and a supporting role for KAs. In turn, both school staff and KAs should receive training in financial project management; and future funding programmes should explicitly dedicate an appropriate portion of resources to both financial project management and the corresponding training sessions.

I have criticised the German KAs programme repeatedly in this thesis for a lack of clarity and referred to corresponding criticism on the English CP programme (Sub-Sections 2.4.2, 5.3.6, 5.4.1). Generally speaking, policies of future programmes (e.g. possible successors to the KAs or CP programme) should be formulated as clearly as possible, including definitions of core terms and goals (Sub-Section 5.4.2). Insofar as a central term in a programme concept is open to interpretation, it may be helpful to have the programme participants develop the actual definition based on their work experience. Policymakers, however, should provide programme participants with guidelines for this definition (cf. the discussion of the term 'quality', Sub-Section 5.1.6 and the characteristics for arts initiatives that I propose in Sub-Section 5.4.4).

Beyond these practice-oriented suggestions on how to deal with central concepts, in Sub-Section 5.4.4, I outline specific characteristics that art initiatives involving children and young people should have:

- Sustainability, i.e. enabling the school or students to benefit in the long term;
- Allowing students to play without a predetermined aim;
- The potential to empower students to co-develop and implement projects.

For arts programmes involving children and young people, these criteria can also apply outside the school context.

The next section provides an outline of how I used these findings to answer the research questions (Sub-Section 1.1.2).

6.2. How this study has addressed the research questions

In this study, in view of research question 1, I explored, described and analysed how three KAs developed their professional roles as KAs. I considered what impact several contextual issues had on how the interviewees developed their roles: their personal and professional background, the context of the KAs programme with its goals and guidelines, the situation at the schools, and the school environment. With the cross-case analysis, I added a further perspective on the process of individual role development by pointing out commonalities and differences between the three KAs. Most of all, I highlighted that the KA role had established itself as a profession.

Regarding research question 2, I demonstrated what the key triggers were for a change in role and how these triggers led to a transformation of roles.

Concerning research question 3, I explored how the KA's role can be developed to benefit schools and students the most. Firstly, the KAs interviewed gave extensive examples of individual ways in which they had developed their role effectively. Secondly, I derived recommendations for KA work and possible future initiatives involving KAs—especially in view of the current approach of employing KAs in regions and municipalities, without an overarching (and funds-providing) initiative like the KAs programme. Here in particular, I felt that my own considerations were inspired not only by interviewees' factual accounts but also by their critical comments. Given the qualitative nature of this research, the recommendations are to

be understood as examples for inspiration and illustration purposes rather than as universally valid instructions. This is because individual cases—such as the Case Studies in this research, but also other cases—may differ substantially from each other; and the case-specific context is likely to make a big difference for the KA role in particular, as the examples from the cross-case analysis have shown.

In the next section, I sum up this study's contribution to theory and practice.

6.3. Contribution to theory and practice

In this research project, I have examined the individual development of a professional role (the role of KA) and the factors that contributed to the design of the role. For instance, from the presentation of the interviewees' often analytical and reflective accounts (Chapter 4), the interplay between professional and personal development of the KAs became clear. These findings obtained in the context of cultural education at schools complement the research on the development of modern job profiles through practice (Rosenstiel & Herrmann, 2006) and the role of the previous occupation for career changers (Bauer *et al.*, 2019). This study has also identified criteria for the classification of a modern occupational role as a profession and applied them to the case of KAs. And it has shown how a profession can be established in a sustainable way and developed to maximum effectiveness. With these insights, this study has added new aspects to the literature on modern professional profiles (Lisop, 1996; Paul-Kohlhoff, 1997) and current approaches to occupational theory (Kurtz, 2015; Schelsky, 1965) (Sub-Section 2.4.6, Chapter 5). Furthermore, the study has contributed to the sources on facilitation, expert advice and management (Ellebracht *et al.*, 2003; Königswieser, 2006; Project Management Institute, 2013; Schein, 2010b), by shedding light on the field of tension between these methods and their situational application by interviewees in the school context (Sub-Sections 2.4.3, 4.2.2, 4.3.2, 4.4.2, 5.1.3 and 5.3.3).

Through the in-depth case study narratives, the knowledge and experiences of professionals involved in a large-scale arts education programme have been made available to other practitioners. In addition, the study has yielded insight into the context of the KAs' work, especially the KAs programme and the introduction of arts programmes in schools in general, complementing the studies on the KA programme (Abs *et al.*, 2017; Fink *et al.*, 2016) as well as the sources on other programmes (Catterall *et al.*, 1999; Catterall & Waldorf, 1999) and the wider cultural education landscape (Council for Cultural Education, 2014). This knowledge and practical experience can support the successful implementation of future programmes by initiators and participants. Many findings from this work are also transferable to programmes in non-school contexts (Section 6.5). Reference to the English CP added another perspective to both the Case Studies on the KAs and the existing research on CP, e.g. Ward (2010) and Wood (2014) (especially in Sub-Sections 2.2.2, 2.4.2, 5.1.3, 5.1.6, 5.1.7 and 5.1.8). From the perspective of the KAs programme, I have furthermore added my own definition attempts to the heated discussions in the literature about the terms of art (Adajian, 2018; Adorno, 1977; Reinwand, 2012) and culture (Bell, 2013; Fuchs, 2012; Sewell, 2005) (Sub-Section 2.3.1) and have drafted quality criteria for art initiatives with children and young people in Sub-Section 5.4.4, thus joining authors like Seidel et al. (2009) and Unterberg (2014).

The practical relevance of these insights has been demonstrated by the interest of further local authorities in working with KAs (Sub-Section 5.3.7). Finally, this study can hopefully help to further increase this public interest in KAs and to make the profession of KA and the advantages of working with KAs even better known.

6.4.   Critique of this study

A brief reflection on the characteristics of this project and their implications may help to critically classify the research results.

The focus on three Case Studies allowed for a particularly thorough analysis both of individual data sets and across cases. Paying attention to the diversity of the case studies when selecting them allowed for a certain degree of generalisation of the research results. Nevertheless, generalisability must remain limited, not only because of the small number of data sets examined, but also due to the fact that the KAs largely developed their roles individually. Moreover, the role of KA is a new phenomenon that had not yet been examined in depth. I tried to approach it through case studies, each of which was intended to produce an overall picture that would be as meaningful as possible. Due to the focus on the introduction of arts programmes at German secondary schools, other facets of the KA phenomenon were not considered in depth. This likewise applies to the pioneering establishment of the KA profession through the KA programme, a topic which only emerged during the course of the research project (Sub-Section 6.1.1). Future studies based on the findings of this and other early work on KAs may shed closer light on further individual facets of this professional role.

The insight into the role of KA could have been deepened through additional data. Interviews with other programme participants could have added further perspectives on the role of KA. A long-term study could have examined the sustainability of the schools' arts programmes, the beneficial effects on students' personal development and the further course of cooperation between schools and art institutions.

This research focused on the role of the KAs and provided substantial insights into it. However, no social phenomenon can be understood shorn of its context. The KAs programme and its specific regulations played a formative role for the KAs. The developments during the transfer phase of the KAs programme (2015-2019) showed that the profession of KA can outlast the KAs programme (Sub-Section 5.3.7). Nevertheless, this new career description could not be captured without simultaneously analysing the KAs programme. As the understanding of the KAs' role

grows, future studies may be able to isolate contextual factors to a greater extent and focus even more on the KAs.

In line with the constructivist approach, the generation and analysis of data was informed by my experience and perspective. In Section 3.3, I commented on how I as a person had been shaped—especially by my professional role—my positionality, and how I dealt with it as a researcher. Further studies on the KAs by researchers with other educational and professional backgrounds would be desirable, including researchers who—like the two evaluation teams (Section 2.1)—were not involved in implementing the programme and would thus bring a fresh view from outside. Conversely, a research project by KAs on their own profession could make a valuable contribution, as their experience would lend it special reflexive depth. Further studies, including those with a quantitative approach, may complement the methodological perspective of this work.

6.5.　　Further development of the KA profession and the conditions it requires

As described in Sub-Section 5.3.7, there are already some future prospects for the KAs. In the following bullet points, I present some ideas for how the profession could continue to develop, including in other contexts. Some of these are based on developments that emerged in the course of the KAs programme.

- KAs that support kindergartens or vocational schools are probably closest to the original field of application.
- During my work for the KAs programme, support for teaching the STEM subjects[50] was discussed[51]. However, some programme participants expressed the concern that the 'brand core' of the KA profession—which is only just being established—could be diluted by such modifications. This concern should be taken into account, and it could also be raised against the next two ideas for KA spin-offs.

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[50] The acronym STEM is commonly used to designate science, technology, engineering and mathematics (plus associated subjects).
[51] See also Andrew's reflections on 'learning through the arts' in Sub-Section 4.2.3.

- *Digital Agents* could use artistic means to help students and teachers understand and develop skills in digital technologies and methods[52].
- KAs could also be active in the therapeutic and socio-pedagogical field, using methods from the arts to support patients and people with special needs; in this respect, a follow-up analysis of Andrew's work at the Ruskin School might be interesting.

For the context-specific design of the role of the KAs, the recommendations developed in the KAs programme and in research projects like this one (Sub-Sections 6.1.3, 6.1.4) may serve as a starting point, while the specific objectives of the respective initiative together with the participants' needs set the direction. It may be useful to leave the development of work approaches predominantly to trial and error in practice, just as in the KAs programme (Sub-Section 5.1.8). However, the makers of any initiative should have an approximate idea of the success factors beforehand. In the KAs programme, success factors were considered primarily in relation to projects and longer-term art programmes. I elaborated in Section 5.3 how the KAs' role can be developed to benefit art programmes and the participants as much as possible. In view of the further possible uses of KAs (cf. the preceding bullet points), I would like to shed some light on the general, i.e., context-independent, overall conditions that KAs need to work successfully.

In Sub-Section 5.4.7, I called for participants in art initiatives to be open to far-reaching development processes and for arts partners to be ready to develop projects with students. In addition to this, participants both at schools and cultural institutions should be prepared to 'venture into […] unknown territory' (Frensch, 2015, p. 110), that is, to engage with their counterparts' 'small world' (Bucher, 2015) (Sub-Section 5.4.3).

The funded institution should 'function' well enough to have free capacities and openness to working with a KA. This not only requires trained staff and financial

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[52] Given the recommendations to limit face-to-face contact during the current SARS-CoV-2 pandemic (https://www.ecdc.europa.eu/en), an initiative like this is even more important.

resources, but also a reasonable legal and political framework (Sub-Section 4.2.10 and Sub-Section 5.4.1). The management staff of the institution (here: headteacher; Sub-Section 5.3.4) should offer support or at least leeway for the implementation of initiatives. In addition, the institution should appoint contact persons for the KA (such as the TCAIs in the schools), who are responsible for the operational implementation of the arts programme (Sub-Sections 4.2.4 and 4.3.9). The staff members involved should have a proactive attitude towards arts initiatives (Sub-Sections 4.2.4, 4.3.9 and 5.3.4). They should assume overall responsibility, including for the results of arts projects and the long-term development of arts programmes and partnerships with arts institutions; I have already mentioned financial management (Sub-Section 5.3.6). Only then can the KAs develop their accompanying and enabling role. For the funding agencies, this means a balancing act: they can use money to enable participants to undertake their own initiatives (Sub-Section 4.3.9), but must largely stay out of the specific design of the initiative despite their interest in a sensible use of funds.

Authors of programme concepts should be aware that time in particular is a scarce resource in many organisations and that cooperation with a KA probably ties up further resources. For this reason, advance efforts should be made in the concept design stage to minimise the burden—especially administrative—on those involved. In Sub-Section 5.3.6, I proposed that the amount of resources needed should be transparently communicated to those interested in cooperating with KAs.

As the KAs need to adapt their approach to the different stages of the schools' development (Sub-Section 5.3.1), this should be reflected by flexible overall conditions, such as with regard to the working hours the KAs can devote to the institution in question. Flexibility is also required if finding a cooperation partner from the arts is hard, which may be especially the case in rural areas (Sub-Section 2.3.5). Here, the willingness of both those involved and the funding agencies to cooperate with unusual partners, such as fire brigade bands is needed.

The cooperation with the KA should last for a good while—I would recommend at least two years—so that instead of a mere showcase project, a long-term and firmly rooted art initiative can develop (Frensch, 2015). This suggestion is confirmed by the reports on the use of the CR (e.g., Sub-Sections 4.2.6 and 4.2.9). Time is also needed for trust to develop between the different stakeholders, which is necessary to ensure that their different approaches and skills complement each other to benefit the arts programme (Niedermüller, 2015). Moreover, this is an argument for the KAs programme's controversial preference for partnerships with art institutions, which may be more durable than those with individual artists (Sub-Sections 4.4.8, 5.1.5).

I have underlined the importance of regular training for KAs in Sub-Section 5.4.5. It would also be desirable to make the training offered even more systematic, including for the next generation of KAs, the need for whom is foreseeable. The 'Train-the-Trainer' curriculum (Sub-Section 2.4.6) could provide a cornerstone for this.

6.6. Personal statement in favour of KAs

I would like to conclude this study with a plea on behalf of KAs. There is little to add to the advertising brochure from the last year of the KAs programme (MUTIK, 2019a)[53]. Rather, I am compiling the arguments in favour of this novel profession that I personally consider particularly important. The following paragraph is inspired by a report by KA Dorothee Bucher (2015).

KAs can help realise students' arts-related potential and their projects, by virtue of their fresh view from outside. As facilitators and mediators, the KAs help the partnering schools and arts institutions find a common language and bear the responsibility that comes with the artistic freedom to choose from a wide range of design possibilities. KAs co-create and coordinate great projects and often step back entirely behind the other participants. They encourage students and school staff to

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[53] Cf. footnote 49.

engage confidently with art and culture, even beyond individual projects. The KAs support arts teachers who might otherwise be easily overwhelmed by the combination of their pedagogical duties and activities involving arts. Over time, they build up a network of potential collaborators and supporters from the arts, politics, administration and the local public, thereby strengthening the schools' arts programmes. It is important to preserve the expertise, experience and networks that the KAs have built up in eight years of the KAs programme.

I am grateful for having had the chance to work with 50 KAs (Sub-Section 1.2.1) and interview six of them for this study[54]. Never before in my professional life had I met a group of so many people who shared such commitment and enthusiasm for arts programmes developed jointly by schools and partners from the arts. This commitment appears the most important success factor for their challenging work and thus should be considered a major criterion when recruiting fresh KAs. Political decision makers and employers would be well advised to take the KAs' commitment seriously and allow it to flourish.

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[54] Three KAs were interviewed for the Pilot Study (Appendix A) and three for the Case Studies (from Section 4.2).

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Appendix A: Pilot Study

<u>Design of the Pilot Study</u>

The principal aim of the Pilot Study was to test whether the aspects of the KAs' activities considered potentially relevant for the study's guiding questions (Sub-Section 3.4.4) were relevant in terms of the research questions, and to readjust the focus of the study if necessary. Since the number of potentially relevant aspects derived from the literature and my work practice was quite extensive, I also intended to check whether the guiding questions seemed suitable for addressing these aspects. Given these aims, I allowed myself to flexibly respond to answers with spontaneous follow-up questions while making sure that all aspects covered by the guiding questions were addressed in the end.

I grouped the guiding questions by different contexts of the KAs' work: *Personal/professional*; *Arts programme*; *Social/political* and *Theoretical/philosophical*. Where possible, I arranged the questions in each group so that more general considerations could initially trigger the interviewees to reflect on the overall topic (corresponding to the heading of each group of questions), followed by more specific questions. Because each Case Study would focus on a KA's activities at one school, the questions for the Main Study needed to specifically address the situation at that school. I was only able to choose the Case Studies—including the schools—after the Pilot Study, informed by its results. Thus, I did not yet address specific schools in the Pilot Study questions. It would have been possible to include aliases of the schools in the Pilot Study questions, in order to give the Pilot Study interviewees a more accurate impression of the potential Main Study interview situation. However, I rejected this idea because aliases, as non-specific elements, might have impeded the Pilot Study interviewees from linking the Pilot Study questions to their specific individual experience.

The data collection procedures involved three short semi-structured interviews with three KAs lasting approximately 45 min. each. During the interviews, I asked the KAs

to not only answer the actual questions as shown below, but also to say how relevant the issues addressed by each question appeared to them in light of their work experience, whether the wording of each question addressed the crucial parts of the underlying issue, and whether each question was specific enough to be answered unequivocally and exhaustively. Finally, I asked them whether my catalogue of questions had overlooked any issues of major importance in the given context. As the focus of interest in these interviews was on the interviewees' professional opinions on the preliminary guiding questions—more than on their individual experiences and corresponding reflections—the more comprehensive personal impression afforded by face-to-face interviews did not seem necessary for the Pilot Study, so I decided to conduct them by telephone.

When it came to choosing the KAs for the Pilot Study, I faced the choice of whether to design all three Case Studies so that their contextual givens closely resembled each other or so that they each featured different characteristics. As each KA worked in a specific region and—apart from unplanned exits by schools—with the same three schools throughout the programme, the choice of KA would determine much of the context of the Case Study. From the options outlined, I decided to choose participants with distinct characteristics, thereby giving preference to a greater variety of cases. While this decision may have made it harder to compare the Case Studies, juxtaposing cases with divergent contexts rather than similar ones could help create more vivid Case Study narratives and analyses, as well as draw out the nuanced nature of the information gathered from the material plus any unique and shared features among the cases. I will now outline how I ultimately chose the KAs for the Pilot Study.

By working together with KAs and witnessing several training courses for them, I had come to see some KAs as having especially strong reflexive skills, which I saw as a promising characteristic when it came to obtaining interviews that would substantially inform the study. I also preferred experienced KAs over recently hired ones, as to evaluate the guiding questions, interviewees would have to generalise from their day-

to-day work and already have reflections on the KAs' professional role in general. From the KAs I had come to know as particularly reflexive and experienced, I picked three individuals to cover different contextual givens corresponding to some of the aspects determined as potentially relevant for the study.

- The first KA I chose for the Pilot Study (in the following referred to as *Ploughman*) had originally been trained as an art pedagogue, and worked in a rural area.
- The second Pilot Study KA (in the following: *Miner*), originally trained as an arts scholar, worked in a large provincial town (~200,000 inhabitants) in a densely populated area.
- The third KA (in the following: *Road Builder*) studied anthropology and media design and worked on the outskirts of a metropolitan area.

Data from Pilot Study interviews

Interviewees' appraisal of the guiding questions

For the most part, the interviewees judged the questions to be relevant and specific, providing more detailed comments (especially Road Builder) as follows below. I will refer to the questions as Q Pilot [number], corresponding to the list in Appendix A.

- Road Builder felt some pressure to answer QPilot 1 'correctly', because it touched upon central strategic principles of the KAs programme and I represented the programme management. Since he did see QPilot 1 as very relevant, though, he advised me to include it later in the interview and start with a 'less tough' question as a warm-up, so as to prevent the interview situation from coming across as hierarchical at first.
- All interviewees criticised QPilot 2 as very broad for a focused answer. Ploughman suggested more specifically addressing KAs' overall working strategy to prevent them from listing details of their day-to-day work. Road Builder advised splitting QPilot 2 up into three questions: (a) has your way of working to achieve these goals [cf. QPilot 1] changed since you started working as a KA? (b) what persons and institutions, if any, were important for your work? (c) what fundamental decisions have you made for your work?
- When confronted with the question (QPilot 4) on barriers to achieving working goals, Road Builder suggested including a corresponding question about factors that enabled their work.
- In Road Builder's opinion, QPilot 5 was 'very complex'. Consequently, he asked whether I could simplify it, but did not suggest a particular alternative wording.

- For QPilot 6, Miner commented that it indeed made sense to address the situation of the three groups—teachers in charge of arts programmes at schools, headteachers and other teaching staff—with just a single question, as possible differences in the impact of the KAs' work on individuals would depend more on the circumstances of the single case than on their belonging to one of those groups.

- Road Builder indicated QPilot 8 as one of the most important questions. He suggested considering the results of the University of Hildesheim's evaluation of the KAs programme, as well as an alternative wording of QPilot 8 that would more explicitly differentiate between artists and art institutions.

- Ploughman commented that he would answer QPilot 9 and QPilot 13 in the same way, because regional specifics—particularly whether a school is located in an urban or rural area—played a major role in students' opportunities to get involved in artwork and cultural events. Miner found it hard to answer QPilot 9 unambiguously, as answers would need to differentiate between 'elite' and mainstream students in reference to the issue. According to Road Builder, QPilot 9 and QPilot 10 could more specifically address the issues linked to the KAs programme's participation objective: how the students' opportunities to get involved in artwork and cultural events were limited, and how efforts to enhance their involvement could actually impede their freedom of action.

- Road Builder suggested splitting up QPilot 11, first addressing success criteria relating to overall external circumstances, then those relating to the process of introducing arts and culture programmes in schools, including the participants in the process. Similarly, Ploughman advised asking first about the surrounding circumstances of the KAs' work, then about single cases and individuals' actions.

- According to Road Builder, QPilot 12 was not as relevant to the overall situation in Germany given its federal system as it was to the UK CP programme.

- As to QPilot 14, Road Builder wondered whether KAs knew enough about the students they worked with.

- All interviewees found QPilot 15 too broad and abstract. Ploughman suggested splitting it up into relevant fields of knowledge (pedagogy, sociology, cultural science etc.). Miner pointed out that what she would call practical skills, such as social and managerial skills, creativity and life experience, were much more important for her work. According to Road Builder, QPilot 15 could serve as a catch-all question to be asked after more specific ones on a KA's individual guiding framework.

While Ploughman and Road Builder outright praised the relevance of Q_{Pilot} 17, Miner pointed out that Culture Agent was not an academic profession and questioned the relevance of related theoretical knowledge in general. Road Builder—referring to Bourdieu's praxeology (cf. Bourdieu, 1979, 1985)—and Miner added that using

experiences from the KAs' work practice to challenge theories might be particularly instructive.

I noted a tendency in interviewees to comment on questions as experts, often giving specific advice on the composition of the guiding questions and even the structure of the overall catalogue. By contrast, statements of a more personal nature were rare and occurred primarily when interviewees expressed uncertainty regarding a question or an issue raised by it. While the emphasis on the KAs' expertise continued in their *actual answers to* some of the questions, their personal experience with the corresponding issues also fed into their answers, as we will see in the next section.

Answers to Pilot Study guiding questions

Miner in particular not only commented on the questions but actually answered many of them. Since I had explicitly advised all three interviewees of the purpose of the pilot interviews, this seemed to happen as a side effect of her thinking about a question out loud. All interviewees showed a great inner commitment to reflecting on their roles as KAs as well as a strong interest in the interview questions and in the research project in general.

- For Miner, the overall goal of work as a KA was to kindle children's and adolescents' interest in arts and culture and to promote their opportunities to get involved in artwork and cultural events. She divided her efforts to achieve this into actions connected to (curricular and extracurricular) activities involving school staff, and actions extending beyond the school context (such as a visit to the theatre, or a theatre workshop organised by the young participants or theatre staff).
- In Miner's understanding, KAs' most important task beyond the school context was to build up a network of artists and arts institutions keen to enter into arts cooperations and arts education projects with young people. She saw facilitating the development and introduction of arts programmes in schools as the most important activities connected to school staff. For her, each school or arts institution represented a microcosm, with different individuals and distinct ways of functioning that followed a particular set of formal and informal rules.
- Because of this, Miner felt that she first needed to develop a sense of the atmosphere and specifics of each organisation (school or arts institution). Then, after analysing these specifics, she would develop a tailored strategy for her work

with that institution. She mentioned the relevant interests and abilities of the individuals working with each organisation as particularly important characteristics to be analysed.

- Miner saw the personalities of participants (students, teachers, headteachers, artists and parents), the cultures of the organisations involved (schools, school authorities, cultural institutions) and the wider social context as crucial specifics for the chances of her work succeeding with a given school. For Road Builder, what was most needed to successfully introduce arts programmes at a school was one or more persons—especially artists, teachers or parents—who were strongly committed to the idea of developing, introducing and realising arts programmes at the school; but also time and other resources. Moreover, the attitude of relevant decision makers (such as headteachers or school administration officials) may have been crucial for the KAs' efforts to introduce arts programmes at schools—because although they might not be actively involved, they had the power to hamper the process. Without the necessary time, money or available (class)rooms, Miner had seen even the most committed participants start to get frustrated. He added that for arts programmes to succeed in the long term, the participants needed to make the results of their efforts visible (in the form of performances, exhibitions, presentations in school or parents assemblies etc.).

- As opposed to the KAs programme's overall goal of enhancing the students' opportunities to get involved in artwork and cultural events, Miner underlined the importance of the CR that the participants at school had developed. According to her, a CR could either target students who already had a good deal of experience with or interest in arts and culture, or those who showed little interest in getting involved in arts and culture or did not have the opportunity.

- Miner stated that she did not systematically use the KAs' training materials that were developed together with in-house and external experts, but was convinced that she had unconsciously adopted their key content as tacit guidelines for her work. She praised the materials' beneficial impact on her work. She presumed that KAs' individual attitudes are more important to their working method than their educational background is. Ploughman did not use the training materials frequently either. He 'never considered' to what extent, if any, the materials had an impact on his way of working. Instead, he saw discourse from arts theory and sociology as formative in his work-related reflections. Road Builder underlined the usefulness of the guidelines on artwork quality that were conceived during the course of the programme, adding that these guidelines were mainly important for the teachers in charge of arts initiatives rather than for himself as the KA.

Road Builder addressed two critical aspects of the programme. Firstly, he implicitly referred to the programme guideline claiming that arts projects at schools should involve cultural institutions rather than individual artists. Since I had heard various programme participants question this rule during my work, and given the criticisms

made by the cultural studies-related evaluation of the KAs programme (Section 2.1), I was surprised that none of the interviewees openly joined in with this criticism. Secondly, in his answers to Q_{Pilot} 9 and Q_{Pilot} 10, Road Builder commented on the KAs programme's participation objective—i.e. to enhance students' opportunities to get involved in artwork—and touched upon an apparent inner contradiction of the programme.

> In the meantime, I have become more and more doubtful of this participation dogma. We imagine improved participation as the ideal, as if it simply provided students with more opportunities. But if we try to activate students, we inevitably interfere with their freedom of action. I think nobody considered this when coming up with the programme (my translation).

A main goal of the programme's efforts to promote students' participation in art projects was 'help form and strengthen their personality and perhaps give them the opportunity to become future players in a culturally-oriented society (Forum K&B, 2011a)'. As shown in the Literature Review (Sub-Section 2.3.4), the KAs programme was less susceptible to instrumentalisation attempts that CP was on account of its divergent goal statements (Wood, 2014). However, through Road Builder's observation, I realised that both the KAs programme and CP had a *dirigiste* element in common. In the British initiative, a top-down approach to policy-building and a failure to directly involve students, teachers and those in charge of delivering the programme may have made it harder still for local programme staff to define and meet the goals of their work with students. Wood (2014) ascribes these difficulties to the lack of a clear purpose and policy. As regards the KAs programme, it appears debatable whether guiding the students' interests in a certain direction could actually help to unfold their individual talents and affinities. In fact, these efforts may have even limited the students' freedom of action. Particularly when headteachers adopted programme-related activities (such as art workshops and rehearsals) as parts of the mandatory school curriculum or as elective subjects, students may have felt forced to neglect other topics of potential interest to them. Moreover, the way in which teachers, parents and students welcomed the KAs programme may have made it

difficult for some students to refuse to participate in art initiatives. While the pilot interviewees' evaluative comments on the KAs programme turned out milder than the criticism the literature levelled against the British CP programme, a top-down approach by the programme concept is seen as problematic in both cases (Sub-Sections 1.2.2, 2.2.2).

Although I had expected the interviewees to answer the questions with expert analyses rather than by narrating personal experiences, I found the prevalence of general remarks over case-specific accounts striking. I attributed this perception to the fact that the answers emerged as by-products of interviewees' appraising the questions, which for me was the main purpose of the Pilot Study interviews. My impression was that interviewees were seizing an opportunity to spread their knowledge about their profession. Given the case study design of the research, I aimed for a greater portion of individual experience to come across in the Main Study interviews. I was confident that the coherent flow of questions and answers I intended to achieve in the Main Study interviews, together with a more thorough look at the KAs' professional role from various angles, would yield more personal answers.

For the purpose of the Pilot Study, however, both the comments on and answers to the preliminary guiding questions proved quite fruitful, serving as an initial collection of highly relevant data and providing valuable stimuli to help me refine the guiding questions. I discuss these insights in the next section.

Insight from the Pilot Study and conclusions for the Main Study

The Pilot Study interviewees' remarks appraising the guiding questions and the answers to these questions suggested that I make some changes to the question catalogue for the Main Study, as I will elaborate in the following paragraphs. Main Study questions are indicated with Q .... The set of guiding questions for the Main Study interviews is shown in Appendix C.

In general, theoretical frameworks were not at the forefront of the interviewees'
regular work practice, as the following examples (all translated from German by me)
may illustrate.

> Q_{Pilot} 15: If there are any systematic theoretical frameworks that are important
> for your work, how would you describe them?
> Other skills are more important: social and managerial skills, creativity, and
> above all, life experience (Miner)!
> To me, this question is very broad, abstract (Road Builder).

> Q_{Pilot} 16: In what ways, if any, do the materials developed in the Culture Agents
> programme influence your approach to work?
> This is a question to reflect on (Ploughman).

> QPilot 17: In what ways, if any, do insights or theories from specialised literature
> influence your approach to work as a Culture Agent?
> I would rather tackle theory with practice. It is simply not an academic
> profession (Miner).

I took from this response that I should keep the research focused on studying the

KAs' actual practice. In one of his answers, Road Builder suggested that there might

indeed be academic concepts the KAs perceived as formative for their work and

which thus could prove insightful for the project. If they were as thorough

practitioners as I had come to see them, the KAs would probably only address those

concepts when explicitly asked, though. Yet including more theory-related questions

might have diluted the focus on the KAs' work practice. As a managerial practitioner, I

used to solve such goal conflicts in the most pragmatic way I could that responded

appropriately to the issues at hand. In this case, I already had quite a precise idea of

the area I wanted to keep the focus on (the KAs' practical work experience), and knew

that I was most likely to achieve this with questions about the interviewees' work

practice. By contrast, the question of which academic concepts, if any, were actually

relevant to the interviewees—and how best to record these—could not be clearly

determined in advance, at least not merely based on Road Builder's remark. A more

thorough identification of the theoretical frameworks behind the KA profession could

be a topic for further research—for which Miner's idea to *challenge theory with*

practice could represent the guiding theme. For this project, and given its overall aim,

the idea of a flexible research design seemed a better way to deal with this issue than extending the list of guiding questions speculatively. In this particular case, I was seemingly able to ensure the required flexibility by remaining aware of the possible relevance of theoretical frameworks during the interviews and by asking related follow-up questions where appropriate. Similarly, Miner's comment that the impact of the KAs' work depended primarily on single case specifics (Q_{Pilot} 6) seemed to indicate that each interview might only reveal the relevant parts of the story if I responded flexibly to the narratives the interviewees presented.

If in doubt, I preferred to keep a question in the catalogue than discard it, as the study was intended to touch upon as many relevant aspects of each KA's practice as possible. This being the case, the guiding questions were intended to highlight potentially relevant issues and suggest a structure for each interview, rather than representing a mandatory list. During the interviews, I would additionally try to get interviewees to make their reflections explicit in their answers. To do this, I would ask spontaneous follow-up questions or clarifying questions, and use encouraging cues— especially non-verbal ones—to show my interest in them developing and elaborating their answers. These active listening techniques could include maintaining eye contact, nodding, smiling, verbal affirmations (e.g. 'I see') and vocal affirmations (e.g. 'Mmm hmm...') (Robertson, 2005).

The Pilot Study results seemed to confirm that my recording technique of taking notes instead of using an electronic recording device was effective. During the Pilot Study interviews, I came to see the KAs primarily as experts, and overall I would characterise their answers as topic-oriented rather than personal. As such, the precise wording of their answers and the non-verbal elements of communication did not appear as important as in more personal accounts about individual experiences. This did not mean their emotions played only a marginal role in the interviews. The multi-stakeholder situation and the political environment surrounding their work could make them feel reluctant to share what they were actually thinking, or provoke

skewed answers. Road Builder's remark that Q_{Pilot} 1 was a 'very tough' one to start with seemed to illustrate this conflict situation well.

I also understood that Road Builder felt anxious about any negative consequences a 'wrong' answer to Q_{Pilot} 1 might have for his professional career, as I concluded from his reference to my function as the (administrative) programme executive. Although the KAs were no longer employed by MUTIK at the time of the interviews and I was no longer their supervisor, I did feel that this still had an effect on our relationship, even half a year after their period of employment with us had ended. The pressure Road Builder obviously perceived does not seem to be an inevitable consequence of a (former) employer-employee relationship (and incidentally, it also gave me reason to critically reflect on my own role as supervisor). Then again, the strongly regulated, hierarchical and centralised structure of the KAs programme may have also contributed to Road Builder's reluctance to answer Q_{Pilot} 1. The programme regulations assigned the main control to the Mercator Foundation and the Federal Cultural Foundation, making large parts of the programme staff's day-to-day work (such as producing PR material or sending invitation letters to regional authority officials) subject to both foundations' approval, to be sought in each individual case. Road Builder's reaction was thus quite understandable, and other KAs who might participate in the study were likely to share his uneasiness. Considering that Q_{Pilot} 2 to Q_{Pilot} 4 were follow-up questions to the more general Q_{Pilot} 1, I decided not to extract Q_{Pilot} 1 from this sequence, which might have impeded interviewees from developing a coherent narrative over the course of their answers to each question. Instead, I switched section Q_{Pilot} 1-4 with Section Q_{Pilot} 5-10 in the question catalogue. Q_{Pilot} 5—given more specific wording, as Road Builder's remark implied—seemed very apt as a starter question (Q 1), as it appeared highly relevant to the study and could give interviewees cause to reflect by addressing their *attitudes* towards work. At the same time, as it was less personal than Q_{Pilot} 1-4, it could give interviewees a stronger sense that their personal views were the core target of the interviews, instead of making them feel self-conscious by opening with a set of more personal questions which

might insinuate that a critical review of their working *performance* was the interviews' actual purpose.

Thus, I rewrote Q_{Pilot} 5...

> Q_{Pilot} 5: How would you describe the main criteria for the successful introduction of arts programmes at school?

...to become Q 1.

> Q 1: How would you describe the situation you want to achieve through your activities relating to the introduction of arts programmes at the [NAME OF SCHOOL]?

However, Q_{Pilot} 5 seemed to mean something different to me than to Miner and Road Builder. They apparently saw Q_{Pilot} 4 and Q_{Pilot} 5 as two sides of the same coin. With Q_{Pilot} 4, I indeed intended to explore factors the KAs perceived as hindering their activities from succeeding. The purpose of Q_{Pilot} 5 was to ask by what criteria, if any, they judged the results of their activities (as more or less successful). By contrast, Miner's and Road Builder's answers to both Q_{Pilot} 4 and Q_{Pilot} 5 referred to persons or structures they found crucial for a successful introduction of arts programmes.

> [It depends] clearly: on the system, the people and the organisational culture (Miner, my translation).

> I would say it critically depends on persons who are interested [...]. Time and other resources are important too—otherwise even the committed will become frustrated—moreover, an environment with benevolent people, especially the decision makers (Road Builder, my translation).

I concluded that the wording of Q_{Pilot} 5 did not make clear enough what I wanted to address. Road Builder's remark as to the 'complexity' of Q_{Pilot} 5 at first seemed to point in the same direction. Beyond that, however, Road Builder seemed to perceive Q_{Pilot} 5 as quite abstract and thus difficult to comprehend and answer. Consequently, his vote for 'simplification' suggested that I revise the question so that it directly addressed the KAs' specific activities. After another look at the question catalogue, I ultimately concluded that Q 1 did indeed sufficiently cover my interest in learning about the KAs' personal work objectives—and in a way very suited to my idea of creating narratives focused on personal experience, given that Q 1 asked the

interviewees to describe a situation that would meet the success criteria I had tried to find out with Q_{Pilot} 5. Determining success criteria would still be helpful, but I could probably derive them from the interviewees' descriptions when analysing the data from the Main Study interviews.

Addressing all three interviewees' criticism of Q_{Pilot} 2, I split it up into two questions (Q 8 & Q 9) and adapted Road Builder's suggestions (a) (regarding possible changes in the KA's way of working; cf. above) and (b) (about important persons and institutions), as they seemed to break this 'complex' issue down into two different aspects that appeared of practical relevance. Above all, it appeared to be a good idea to explicitly address a possible change in their way of working, as this was closely linked to Research Question 2. I did not include Road Builder's suggestion (c) regarding the *fundamental decisions* in the initial catalogue of guiding questions, since I thought it was very broad and would thus be seen as just as complex (or 'tough') as Q_{Pilot} 1 and Q_{Pilot} 2 were by interviewees.

Eventually, I rewrote and split up Q_{Pilot} 2...

> QPilot 2: How do you go about achieving these goals?

...into Q 8 and Q 9.

> Q 8: Has your way of working to achieve these overall goals changed since you started working as a KA?
>
> Q 9: Which persons and institutions, if any, have been important for your work so far at the [NAME OF SCHOOL]?

The other questions in the same Section (now Q 7 to Q 11) might already guide the interviewee to address the aspect of fundamental decisions, or at least open a space for them to reflect on it. Nevertheless, I would encourage them to address this aspect during the interviews—where necessary with follow-up questions.

Seizing on Road Builder's suggestion of not only asking about barriers but also about enabling factors for the KAs' work, I expanded Q_{Pilot} 4 accordingly (now Q 11). With the aim of keeping the questions focused and easy to comprehend and answer, I considered splitting Q 11 up into two questions, one about enabling factors and the

other about barriers. Yet addressing both issues together also seemed to have its advantages, as when presented with an open question on both the positive and negative effects various factors may have on the process, it might be easier for the interviewees to consider all relevant aspects and how they may interact.

I did split Q_{Pilot} 11 up into Q 11 and Q 12 in the end, as both Ploughman's and Road Builder's comments on Q_{Pilot} 11 suggested differentiating between the individual perspective on the conditions for the success of the KAs' work and the relevant external factors. This idea would enable me to address the (obviously broad) area of success factors in a more specific way, and I could fit Q 11 and Q 12 consecutively into the structure drafted for the Pilot Study. This sequence of questions might form a smooth transition from the *personal/professional* (Q 11) to the *social/political* Section (Q 12) and support a continuous flow of thoughts in the KAs. At the same time, a direct juxtaposition of questions Q 11 and Q 12 might help interviewees focus on the different contexts of the two questions.

Eventually, I reformulated Q_{Pilot} 4, Q_{Pilot} 5 and Q_{Pilot} 11…

> QPilot 4: How would you describe the biggest barriers to achieving your goals?
> QPilot 5: How would you describe the major criteria for the successful introduction of arts programmes at schools?
> QPilot 11: How would you describe the most important success criteria for your work?

…to become Q 11 and Q 12.

> Q 11: With respect to your work at the [NAME OF SCHOOL], how would you describe the most important enabling factors and barriers in achieving your goals?
> Q 12: Considering the political and social context you work in, what would you say are the most important enabling factors and barriers for your work at the [NAME OF SCHOOL]?

Explicitly differentiating between artists and art institutions, as Road Builder suggested in relation to Q_{Pilot} 8, could have been instructive. Yet given this study's focus on the KAs' actual working situation, it did not appear compelling to pick up on this differentiation in the wording of the interview questions. It seemed more

appropriate to address it if it actually appeared relevant during the Main Study interviews or when analysing them.

Road Builder's remarks on the top-down nature of the prescribed participation goal (p. 7) in particular showed me that the hierarchical programme structure could have had an impact on the KAs' work. Additionally, this insight confirmed to me that I could not observe the profession of KA independently of the programme, its structure and culture.

When addressing an important aspect of the KAs programme, I would additionally ask interviewees to what extent they agreed with it and other aims of the programme, but only if the course of the interview indicated this was actually relevant to their work practice. I rejected the idea of including a related question in the guiding question catalogue, since I thought it would dilute the focus of the study, as apparently this was an issue rather of the programme policy than of the KAs' role.

I subscribed to Road Builder's opinion that Q_{Pilot} 12 was *less* relevant in the German context than in the UK, since the compartmentalising effect of German federalism did not allow as much forceful political influence on the transregional KAs programme as had happened under the UK's unitary political system (Sub-Section 2.3.4). Both the fact that the KAs programme was co-funded by the Federal Cultural Foundation (as an institution of the federal government) and the structure the programme had during its first phase (2011-2015), with MUTIK acting as the national programme agency (Sub-Section 1.2.1), repeatedly resulted in conflicts with the participating Federal States. I ultimately decided to also include this question in the Main Study (as Q 13).

Road Builder's remark that interviewees might not be able to answer Q_{Pilot} 14 properly suggested that they lacked insight into students' socioeconomic situation. My experiences working with KAs seemed to confirm this, because they apparently worked together mainly with teaching staff and artists and mostly did not have close contact with students. However, it nevertheless appeared worthwhile to use this

question (now Q 15) to try and gather information on this potentially influential factor—all the more so as it played an important role in the aims of the KAs programme (Sub-Section 1.2.2): 'In particular, young people who up to now have only been introduced to art and culture to a small extent are to be reached' (Forum K&B, 2011c). It might help refresh interviewees' memory if I asked them to refer to specific persons or events, not just in the case of this question but for *any* interview question where I deemed it applicable.

I had included the Section *Theoretical/Philosophical* (Q$_{Pilot}$ 15 through Q$_{Pilot}$ 18) in the Pilot Study principally for the purpose of further informing the Literature Review. As already observed in the general considerations above, the KAs' related comments and answers indeed stressed the practice-oriented nature of the profession of KA and suggested focusing on their actual activities. Consequently, I eliminated Q$_{Pilot}$ 15 and Q$_{Pilot}$ 17 for the Main Study, as they did not primarily refer to the KAs' work practice. I kept Q$_{Pilot}$ 16 and Q$_{Pilot}$ 18 (as Q 16 and Q 17) though. Q$_{Pilot}$ 18 (now Q 17) appeared of great relevance with respect to the KAs' profession because their career is quite new, at least in Germany, and multidisciplinary (Section 2.4). Throughout the KAs programme, numerous guidelines, position papers, handouts and other instructional materials were developed, particularly for KAs and teaching staff. Thus, including a question on this promised to generate valuable insight into the background of the KAs' activities. Moreover, Road Builder's praise of the programme's papers on the quality of artwork highlighted the critical difference between the KAs programme and the British CP regarding quality guidelines. I elaborated on the criticism regarding the initial absence of quality guidelines in CP in the Literature Review (Sub-Section 2.3.3). Wood (2014), focusing on the concepts of impact and outcome, suggests that when such guidelines were issued later, this was done primarily due to increased public concern about government spending. Having said this, Q$_{Pilot}$ 16 apparently did not encourage the KAs to also address the training *sessions*, as their answers only related to the training *materials*. I had not explicitly referred to the training sessions in Q$_{Pilot}$ 16 since the training materials included extensive documentation of training

session proceedings and results. As the training sessions were a key instrument for training the KAs according to the programme concept (Eckert, 2015e; Forum K&B, 2015c), though, I decided to add an explicit reference to these sessions to Q 16.

Eventually, I adapted Q~Pilot~ 16 and Q~Pilot~ 18...

> Q~Pilot~ 16: In what ways, if any, do the materials developed in the Culture Agents programme influence your approach to work?
>
> QPilot 18: In what ways, if any, does your personal educational background influence your approach to work as a Culture Agent?

...to become Q°16 and Q°17.

> Q 16: In what ways, if any, do the KAs programme-specific training sessions and materials influence your approach to work in general?
>
> Q 17: In what ways, if any, does your personal educational background influence your approach to work as a KA in general?

In summary, all Pilot Study interviewees seemed to orient their work activities predominantly according to the actual situation at school. Academic concepts apparently did not play a major role for them. On the other hand, many interview answers opened with accounts of personal experience but concluded in general statements, thereby resembling expert opinions. The interviewees' self-presentation as professionals who seemingly possessed little subject-specific theoretical background, yet were giving expert opinions, seemed to confirm my idea that KA could be considered a profession in its own right.

I took from both the interviewees' answers to, and comments on, the interview questions that the main topic of the research—i.e. the role of KAs in the introduction of arts programmes in German secondary schools—appeared clear and relevant to them, yet had multiple facets. If the answers given by the KAs chosen for the Main Study were similarly expert-like—that is, precise and focused on the subject matter—to those I got from the Pilot Study interviewees, I would have the chance to cover a great variety of those facets. Thus, I found it worthwhile to specify or otherwise rework Pilot Study questions where necessary and carry them over into the Main Study, instead of greatly narrowing down the question catalogue. Informed by the

results of the Pilot Study, I reformulated some of the questions to make them more precise and clearer to the Main Study interviewees. In part, I reorganised the questions to make the structure more consistent and thus enable interviewees to produce a natural flow of thoughts. In light of these expert-like answers, the idea of making big changes to the topics originally addressed by the interview questions and being able to flexibly modify the question catalogue on the spot appeared less relevant to me than during the conceptual phase. While I still felt it was good to remain open to different topics emerging in the Main Study interviews, my predominant impression was that major changes to the course of the interviews as predetermined via the guiding questions were not very likely to occur. The Main Study, the results of which are presented in Chapters 4 and 5, confirmed this forecast.

Appendix B: Guiding questions for the Pilot Study interviews

Personal/professional

1. How would you describe the overall goals you pursue with your work at school in the long term?
2. How do you go about achieving these goals?
3. In what ways, if any, do you adapt the way you work to the specific situation encountered?
4. How would you describe the biggest barriers in achieving your goals?

Arts programme

5. How would you describe the major criteria for the successful introduction of arts programmes at school?
6. In what ways, if any, has your work so far had an impact on teachers in charge of arts programmes at school, headteachers and other teaching staff?
7. In what ways, if any, has your work so far had an impact on the students involved?
8. In what ways, if any, do the cooperating artists/art institutions play a role in the development of arts programmes at schools?
9. How do you perceive the students' possibilities to be involved in artwork and cultural events?
10. In what ways, if any, have those possibilities changed during the Culture Agents programme?

Social/political

11. How would you describe the most important success criteria for your work?
12. In what ways, if any, do national and/or regional education politics and/or policies facilitate or impede your work?
13. In what ways, if any, do other region-specific concomitants affect your work?
14. In what ways, if any, does the students' socio-economic situation affect your work?

Theoretical/philosophical

15. If there are any systematic theoretical frameworks that are important for your work, how would you describe them?
16. In what ways, if any, do the materials developed in the Culture Agents programme influence your approach to work?
17. In what ways, if any, do insights or theories from specialised literature influence your approach to work as a Culture Agent?
18. In what ways, if any, does your personal educational background influence your approach to work as a Culture Agent?

German version of the guiding questions for the Pilot Study interviews

<u>Persönlich/fachlich</u>

1. Wie würdest Du die übergeordneten Ziele beschreiben, die Du mit Deiner Arbeit in den Schulen auf lange Sicht verfolgst?
2. Wie gehst Du vor, um diese Ziele zu erreichen?
3. Falls überhaupt zutreffend, inwieweit passt Du diese Vorgehensweise an die konkret vorgefundene Situation an?
4. Wie würdest Du die größten Hindernisse für das Erreichen der genannten Ziele beschreiben?

<u>Kulturelles Schulprofil im Fokus</u>

5. Wie würdest Du die wichtigsten Erfolgskriterien für die Implementierung von Angeboten kultureller Bildung in Schulen allgemein beschreiben?
6. Falls überhaupt zutreffend, inwieweit hat Deine bisherige Arbeit einen Einfluss auf kulturbeauftragte Lehrer_innen, Schulleiter_innen sowie sonstiges Lehrpersonal gehabt?
7. Falls überhaupt zutreffend, inwieweit hat Deine bisherige Arbeit einen Einfluss auf die beteiligten Schüler_innen gehabt?
8. Falls überhaupt zutreffend, inwieweit spielen kooperierende Künstler_innen/Kultur-institutionen eine Rolle für die Entwicklung kultureller Angebote/Profile in Schulen?
9. Wie nimmst Du die Chancen der Schüler_innen an den von Dir betreuten Schulen wahr, an Kunst und Kultur teilzuhaben?
10. Falls überhaupt zutreffend, inwieweit haben sich diese Chancen während des Kulturagentenprogramms verändert?

<u>Sozial/politisch</u>

11. Wie würdest Du die wichtigsten Rahmenbedingungen für den Erfolg Deiner Arbeit beschreiben?
12. Falls überhaupt zutreffend, inwieweit erleichtert oder behindert nationale und/oder regionale Bildungspolitik Deine Arbeit?
13. Falls überhaupt zutreffend, inwieweit erleichtern oder behindern andere regionalspezifische Begleiterscheinungen Deine Arbeit?
14. Falls überhaupt zutreffend, inwieweit erleichtert oder behindert die sozioökonomische Situation der Schüler Deine Arbeit?

<u>Theoretisch/philosophisch</u>

15. Wenn es einen Theorierahmen gibt, der für Deine Arbeit wichtig ist, wie würdest Du ihn beschreiben?
16. Falls überhaupt zutreffend, inwieweit beeinflussen die im Kulturagentenprogramm entwickelten Materialien Deine Vorgehensweise als Kulturagent_in?
17. Wenn es Erkenntnisse aus der Fachliteratur gibt, die für Deine Arbeit wichtig sind, wie würdest Du sie beschreiben?
18. Falls überhaupt zutreffend, inwieweit beeinflusst Dein bisheriges Ausbildungskurrikulum Deine Vorgehensweise als Kulturagent_in?

Appendix C: Guiding questions for the Main Study interviews

<u>Arts Programme</u>

1. How would you describe the situation you want to achieve with your activities regarding the introduction of arts programmes at the [NAME OF SCHOOL]?
2. In what ways, if any, has your work so far had an impact on teachers in charge of arts programmes at the [NAME OF SCHOOL], its headteacher(s) and other teaching staff?
3. In what ways, if any, has your work at the [NAME OF SCHOOL] so far had an impact on the students involved?
4. In what ways, if any, do the cooperating artists/art institutions play a role in the development of arts programmes at the [NAME OF SCHOOL]?
5. Relating to the [NAME OF SCHOOL], how do you perceive the students' possibilities to be involved in artwork and cultural events?
6. In what ways, if any, have those possibilities changed during the KAs programme?

<u>Personal/professional</u>

7. How would you describe the overall goals you pursue with your work at the [NAME OF SCHOOL] in the long term?
8. Has your way of working to achieve those overall goals changed since you started working as a KA?
9. Which persons and institutions, if any, have been important for your work so far at the [NAME OF SCHOOL]?
10. In what ways, if any, do you adapt the way you work to the specific situation encountered?
11. With respect to your work at the [NAME OF SCHOOL], how would you describe the most important enabling factors and barriers in achieving your goals?

<u>Social/political</u>

12. Considering the political and social context you work in what would you say are the most important enabling factors and barriers for your work at the [NAME OF SCHOOL]?
13. In what ways, if any, do national and/or regional education politics and/or policies facilitate or impede your work at the [NAME OF SCHOOL]?
14. In what ways, if any, do other region-specific concomitants affect your work at the [NAME OF SCHOOL]?
15. In what ways, if any, does the students' socio-economic situation affect your work at the [NAME OF SCHOOL]?

<u>Theoretical/philosophical</u>

16. In what ways, if any, do the KAs programme-specific training sessions and materials influence your approach to work in general?
17. In what ways, if any, does your personal educational background influence your approach to work as a KA in general?

German version of the guiding questions for the Main Study interviews

<u>Kulturelles Schulprofil im Fokus</u>

1. Wie würdest Du die Situation beschreiben, die Du mit Deinen Aktivitäten verfolgst, bezüglich der Implementierung von Angeboten kultureller Bildung an der [NAME DER SCHULE]?
2. Falls überhaupt zutreffend, inwieweit hat Deine bisherige Arbeit einen Einfluss auf kulturbeauftragte Lehrer*innen, Schulleiter*innen sowie sonstiges Lehrpersonal an der [NAME DER SCHULE] gehabt?
3. Falls überhaupt zutreffend, inwieweit hat Deine bisherige Arbeit einen Einfluss auf die an der [NAME DER SCHULE] beteiligten Schüler*innen gehabt?
4. Falls überhaupt zutreffend, inwieweit spielen kooperierende Künstler*innen/Kulturinstitutionen eine Rolle für die Entwicklung kultureller Angebote/Profile an der [NAME DER SCHULE]?
5. Wie nimmst Du die Chancen der Schüler*innen an der [NAME DER SCHULE] wahr, an Kunst und Kultur teilzuhaben?
6. Falls überhaupt zutreffend, inwieweit haben sich diese Chancen während des Kulturagentenprogramms verändert?

<u>Persönlich/fachlich</u>

7. Wie würdest Du die übergeordneten Ziele beschreiben, die Du mit Deiner Arbeit an der [NAME DER SCHULE] auf lange Sicht verfolgst?
8. Hat sich Deine Vorgehensweise, um diese Ziele zu erreichen, verändert, seit Du angefangen hast als Kulturagent*in zu arbeiten?
9. Welche Personen und Institutionen waren bisher wichtig für Deine Arbeit an der [NAME DER SCHULE]?
10. Falls überhaupt zutreffend, inwieweit passt Du diese Vorgehensweise an die konkret vorgefundene Situation an?
11. Wie würdest Du die stärksten unterstützenden und hemmenden Faktoren für das Erreichen Deiner Ziele beschreiben (im Hinblick auf Deine Arbeit an der [NAME DER SCHULE])?

<u>Sozial/politisch</u>

12. Wie würdest Du die stärksten unterstützenden und hemmenden Faktoren bezüglich der politischen und sozialen Rahmenbedingungen Deiner Arbeit an der [NAME DER SCHULE] beschreiben?
13. Falls überhaupt zutreffend, inwieweit erleichtert oder behindert nationale und/oder regionale Bildungspolitik Deine Arbeit an der [NAME DER SCHULE]?
14. Falls überhaupt zutreffend, inwieweit erleichtern oder behindern andere regionalspezifische Begleiterscheinungen Deine Arbeit an der [NAME DER SCHULE]?
15. Falls überhaupt zutreffend, inwieweit erleichtert oder behindert die sozioökonomische Situation der Schüler Deine Arbeit an der [NAME DER SCHULE]?

<u>Theoretisch/philosophisch</u>

16. Falls überhaupt zutreffend, inwieweit beeinflussen die programmeigenen Qualifizierungsveranstaltungen und Materialien Deine Vorgehensweise als Kulturagent*in im Allgemeinen?
17. Falls überhaupt zutreffend, inwieweit beeinflusst Dein bisheriges Ausbildungskurrikulum Deine Vorgehensweise als Kulturagent*in?

Appendix D:Exemplary excerpt from the Analytical Grid

Analytical grid
addressing key themes from case studies ("PG" = KAs programme goals/components)

→ Determined as

Goals of the KAs programme and arts initiatives at schools
Elements producing an image of the KAs' role
(To be distinguished from general and situation-related circumstances, such as personal cooperation with members of school staff; social, political, regional context; related change processes at schools / arts institutions)

0.   **Definitions, distinction of, and relationships between, key themes**

1.   **Sustainability** of initiatives and structures related to the KAs programme (PG)

2.   **Students' opportunities to get involved in arts initiatives** (PG *"Participation"*)

   (equal opportunities for *all* students, regardless of their extracurricular background; opportunities to play an active role in the design and realisation of arts initiatives)

   In my understanding, participation involves the opportunity for students to turn their wishes into specific ideas and realise them. Where that opportunity does not already exist, creating it may require either changes to framework conditions or empowering students.

3.   **Benefit for students** / impact of KAs programme on their personal development (PG)

4.   **Cooperation** between schools and arts institutions (PG)

5.   **Quality** of artwork / arts initiatives (PG)

6.   Training and knowledge **transfer** (PG)

7.   **KAs' role**

   (facets of the KAs' role and emphasis between them; impact of personal educational background on the KAs' work; intra-personal role conflict; role conflict between KAs and teaching staff; conflict between KAs' personal goals and KAs programme goals)

[…]

2. Students' opportunities to get involved in arts initiatives (equal opportunities for all students, regardless of their background (PG "Participation"); opportunities to play an active role in the design and realisation of arts initiatives)

3D Artist Key findings: 3D Artist fully agreed with the participation goal. Remarkably, she had very little direct contact with students. I wondered (1) what impact, if any, her efforts could have on the students; (2) how KAs could effectively develop their activities with little direct contact with students. 3D Artist showed reverence for Gymnasia and Gymnasium teachers in a way that raised my doubts whether she would pursue the participation goal in a consequent way. According to 3D Artist, the students' socio-economic situation did not impair her work because there were enough initiatives in the city to support disadvantaged students.	My overall impression from the interview was that 3D Artist fully agreed with the goal of the KAs programme to enhance students' opportunities to get involved in arts initiatives (e.g., Q3: "Our goal was for them to participate"). Indeed, her statement that she had "very little direct contact with pupils" (Q3) made me wonder whether those opportunities could be effectively developed without much direct contact between them and the KA. My question had two aspects: 1. How can the KA's efforts have an impact on the students—as important target group—if not in direct contact with them? 2. How could the KAs develop their activities in a useful way having little contact with students? Some statements (e.g., about Gymnasium teachers) indicated her attitude included a considerable portion of elitism. … In any case, 3D Artist appeared to focus much more on structures. On the one hand, 3D Artist negated that the students' social background affected her work; on the other hand, she found that students "unsuited to the Gymnasium" (Q12) might experience, and cause in their teachers, frustration. I found her argument compelling that, compared to Gymnasia, primary and secondary schools had a better support structure, with social workers and school psychologists among their staff. However, I found her statement somewhat stereotyped and elitist as it seemed to imply that Gymnasia were unchallengeable—and, for some less talented students, unreachable—institutions. Admittedly, some constellations in school classes may complicate even basic forms of communication between teachers and students, making any support towards the students a hard task for teachers. Both Director of Performing Arts and, at another point during the interview, 3D Artist had referred to such difficulties and, to my mind, in an impartial way. Here though, 3D Artist's apparent reverence for Gymnasia combined with the enthusiasm she had shown for Gymnasium teachers as "class of their own" (Q9) raised my doubts about whether she consistently pursued the participation goal. On the other hand, 3D Artist saw the suitability of students and school also from a different angle, noting that "the kind of students a school needs most are ones who enjoy going there" (Q12). I found this a more appropriate approach with regard to the goal of enhancing students' opportunities to get involved in artwork and the related benefit for their personal development. (Does this relativise her reverence for gymnasia and her elitism?)

	3D Artist denied that the students' socio-economic situation was an issue for her work because 'socially disadvantaged students [got] so much support in [NAME OF CITY]' (Q15). Again, these circumstances might vary depending on different policies in cities and regions. [SEE ALSO BENEFIT]
Director of Performing Arts Key findings: Facing the absence of an official culture group, Director of Performing Arts had put together an informal group. The composition of the group (arts experts plus decision maker) was designed to maximise effectiveness. It might be a good idea to include teachers of non-arts subjects in the arts group whenever relevant. The fact that no student formed part of the arts group appeared questionable to me, in the light of the participation goal.	In many schools, around three or four staff members often together with students form a so-called culture group (*Kulturgruppe*), which acts as an interface between the participants in arts initiatives, the school assembly (essentially consisting of the teaching staff and the headteacher), the student council and the school management and administration. At some schools, the culture group is also in charge of the development and implementation of the school's strategy on arts initiatives (cf. the examples of Heinz-Brandt-Schule, 2015; Max-Weber-Schule, 2015). Director of Performing Arts reported that the … school did not have an official culture group because it was very small. Instead, he had "put together an informal arts group" (Q10), consisting of the head teacher and both the teachers in charge of arts initiatives. My impression was that the composition of the group—the two arts experts among school staff together with the most powerful decision maker—was designed to a maximum of effectiveness. I saw here another strategic aspect of the KA's role: the formation of powerful alliances to achieve a set goal. It might appear debatable whether it would have been a good idea to include also other school staff, especially teachers of non-arts subjects, in order to add their perspective on arts initiatives and achieve a greater degree of acceptance for the arts programme among school staff. Indeed, not all activities and decisions of the arts group would be relevant for all teachers. Especially for a small school with often limited resources for extra-curricular activities, I found that it might be better to include other teachers than those in charge of arts initiatives on a case-to-case basis, whenever it appears relevant. It struck me, though, that no student formed part of the arts group. To my mind, the steady participation of students in the arts group would have been important in terms of enhancing students' opportunities to get involved in arts initiatives.
Performing Art pedagogue Key findings: In Performing Art pedagogue's case, there were plenty of activities involving art, but with students' role limited to realising	Although there were already plenty of art activities, Performing Art pedagogue identified a lack of students' *active* participation. According to her, the school's cultural office preferred to conceptualise and launch art activities on their own. Students opportunities to get involved were limited to the actual realisation of, so to speak, *ready-made* activities or even a spectator role. Performing Art pedagogue saw the reason for this practice in a self-imposed work overload: "The cultural office has simply taken too much on board. So to get everything done that they'd undertaken, they preferred to take the easy road and not involve students. 'We already have ideas, it'll take too long otherwise'" (Q3). Performing Art pedagogue explicitly acknowledged that "including the students [did] involve a lot more work; the whole process [started] to wobble" (Q3).

a prefabricated activity or even just watching a performance. According to Performing Art pedagogue, this had been the "easi[er] road" for the school's overtasked cultural office because thoroughly including students involved a lot of extra work. To my mind, school staff's typically limited capacities could present a serious issue in connection with the participation goal. Performing Art pedagogue aimed at deepening students' participation and involving the already in the conceptualisation phase. Performing Art pedagogue found that all her schools had lacked participation during the model phase of the KAs programme. According to her, the schools then had been too busy with implementing the KAs programme and arts initiatives. Meanwhile they had achieved	However, she emphasised that it was "really important to take the time to meet students, take their ideas seriously and reach a shared idea with them" (Q3). To my mind, those statements underlined that she had committed to the participation goal from conviction, not just in order to best fulfil her job assignment. Moreover, I saw such a thorough approach to participative conceptual work as very important for the quality of any arts initiative to be developed at school. As solution for the conflict between limited capacities and the necessity of investing more time in favour of students' participation, Performing Art pedagogue recommended "to do less rather than trying to be involved in every part of the process" (Q3). Performing Art pedagogue clearly differentiated between merely involving students as participants in, or even just spectators, of *prefabricated* arts initiatives and offering them the opportunity to actively contribute to arts initiatives from the early development stage. The school offered students a range of good arts initiatives and especially "wonderful opportunities to experiment" (Q5). However, she found that "regarding participation, i.e. responding to students' wishes", there was "certainly room for improvement" (Q5). To my mind, 'responding to students' wishes' was not a thorough definition or description for students' participation; above all, students should be empowered to develop their wishes and put them into action. I did not doubt, though, that Performing Art pedagogue shared that understanding—thinking of her remarks on the want of genuine participation at the school. Her confession in this context that she had experienced developing arts initiatives together with students as "long and laborious" (Q3) indicated for me that she saw supporting such a participative approach as necessary part of her assignment. Performing Art pedagogue repeatedly commented that students' participation previously had been underdeveloped at all schools she worked with (e.g., in Q6: "There was hardly any participation in the model phase. The schools always pushed it to one side"). The reason she identified for this was that the schools then had been all too busy with adjusting to working with a KA and implementing arts programmes. ("By now quite a lot of things have fallen into place, and a lot of processes are running very smoothly. So the school's ready to approach the participation step" – Q6.) Performing Art pedagogue's finding that the school meanwhile was in the position to realise students' participation contrasted with her diagnosis that "the time and human resources needed to get students involved [were] not there" (Q12). I understood that when she praised the school's readiness for the "participation step" she was referring to the current state of development of school culture and staff's attitude, regardless of the resources issue. I saw two parallels to the interview with 3D Artist—firstly, to 3D Artist's statement that the school had needed to find itself first. The obvious idea behind this, i.e. that being ready to pursue the participation goal might be a question of the level of a school's overall development, appeared analytically compelling, but also

the maturity level to realise the participation goal. Performing Art pedagogue's approach involved an expert analysis and a manager-like target orientation. But her interventions focused more on the process and on people than on results. Performing Art pedagogue showed a great clarity in her understanding of participation. She saw participation and sustainability as vital for students' opportunities to benefit from arts initiatives. For 3D Artist and Director of Performing Arts, initial ideas and concepts appeared already blurred through the reality experienced at schools. Performing Art pedagogue seemed to feel a close connection with, and a personal commitment to, students. She wanted them to be taken seriously and regarded them as	irritating for me. For this idea appeared to be based on an assessment made from an assumed superior position—just as in an expert consulting approach. Indeed at this point, an expert analysis could be helpful; and it did not mean that Performing Art pedagogue would then also *intervene* like an expert consultant would. Secondly, both 3D Artist and Performing Art pedagogue would value processes (i.e., the work on arts initiatives and projects) higher than results (i.e., "dazzling presentations"—in Performing Art pedagogue's words – Q12). Despite Performing Art pedagogue's *managerial approach*, I agreed with her self-assessment that her interventions "always focus[ed] on the process and on people", thus leaving school staff and students the necessary room to set and realise their own goals. Performing Art pedagogue reported that the school's CR mentioned participation as a goal. This corresponded with the importance Performing Art pedagogue had ascribed to the participation goal. Performing Art pedagogue clearly and concisely phrased her goal relating to students' participation: "To ensure students have lasting opportunities to work closely on artistic processes" (Q7). I recognised defining and consequently addressing her working goals as a personal strength of hers—which corresponded with her "managerial approach" (cf. ABOUT ROLES). From there, she effortlessly outlined a connection with the sustainability and benefit goals: According to her, lasting opportunities to participate in artistic processes were necessary for the work on arts initiatives "to sink in properly among students" because "you need time for this" (Q7). I saw Performing Art pedagogue's special attitude towards students exemplified in the wording she used to describe the lack of interest of arts institutions with schools from another district: "If *my* students in the other town *wanted to collaborate* with the museum in …" (Q13; my emphases). The use of the possessive pronoun *my* emphasised the close connection she felt with students and her personal commitment towards them. This reminded me of a nursery school teacher's attitude. However, the wording "… students … wanted to collaborate" gave me the impression that Performing Art pedagogue seemed to not only consider students and their ideas seriously, but regard them as active co-creators of arts initiatives. Performing Art pedagogue had developed the participation goal along her personal experience as mother of a school child. Seeing that her child was "at a school that [cared] about children as people", she wanted "to achieve this at [her] school, too" (Q17). I concluded that her focus for the participation goal was that students were taken seriously.

active co-creators of arts initiatives.	
General / cross-case remarks Key findings: Compared with 3D Artist, Director of Performing Arts and Performing Art pedagogue showed more personal interest and empathy for students as individuals. 3D Artist had adopted an outside observer's role towards the development processes at the school, focusing on the outcome. Director of Performing Arts and Performing Art pedagogue acted as genuine participants in those processes, though with special roles, based on their task profile and expertise. To a great extent, they saw the way as the goal. For Director of Performing Arts, this was related to his understanding that school staff	All three interview partners described and analysed in detail the situation of each school's students *as a group* and different effects the development of arts initiatives at the schools or education policies had on them. But Director of Performing Arts and Performing Art pedagogue seemed—in different ways—to regard the students *as individuals* more than 3D Artist did; above all, they showed more personal interest and empathy for the students. For instance, Director of Performing Arts praised "the small class sizes of just eight to ten students" (Q11) as important enabling factor. The conclusion that small classes allow to "work much more intensively" with students could be drawn from a *functional* or *managerial* perspective, which means a focus on resources, processes and targets and regards the students just as group. But Director of Performing Arts further argued that small classes meant that "you can build a closer and more trusting relationship" (Q11) and thus exceeded the merely functional perspective, addressing the individual collaboration with each student. This was different again in the interview with Performing Art pedagogue. She seemed to regard students primarily as individuals (ELABORATE/QUOTATION?) and committed to provide them with moments of personal happiness and self-fulfilment. My impression was that she referred to the students in the plural form since she had observed or assumed certain patterns of behaviour among the students, but with those observations rather starting from the student as individual than as a group. 06/11/2017: From her adopted role as external observer, 3D Artist seemed to focus only on the **result** of her efforts. She adds something from outside to a process that is not hers. **(What are the practical consequences?)** In both Director of Performing Arts and Performing Art pedagogue, I perceived that they took the perspective of those involved in the process (SEE 7.(?), where reference is made to the perspective of processes & organisations / individuals / roles as participants or observers). In both cases, the way seems to be partly the goal—in Director of Performing Arts in the sense that the participants in the process learn what they want and how they can achieve the goal of improved participation; strong goal orientation, albeit the goal is achieved only gradually; focus on target dimensions: students' benefit in terms of cognitive skills, personal development, professional opportunities and establishing quality in the arts initiatives at the school.→ ADDRESSING GROUP TO INDIVIDUAL LEVEL. In Performing Art pedagogue, the focus is on the individual experience of the students, with the aim of individual moments of happiness. This concept, which reminds me of the approach of kindergarten teachers, seems to be less systematic than those of 3D Artist and Director of Performing Arts. Both of them are generally more strongly oriented towards their goals. Performing Art pedagogue's final goal is ultimately to support the development of skills and personality of the students on a broad basis. However, she seeks to

and students knew best what they wanted to achieve and needed to be empowered to do so. Performing Art pedagogue focused on the students' individual experience of arts and the related benefit for their personal development.	achieve it through the power of many individual joyful and enlightening experiences that are to radiate beyond themselves: as if on an eraser sheet, on which there are at first only a few small inkblots that connect with time to form a large, continuously inked area → ADDRESSING INDIVIDUAL LEVEL. Despite the great portion of "naïve" enthusiasm Performing Art pedagogue showed throughout the interview, she was quite critical about the necessary time expenditure the participation of students in the development of arts initiatives involved. In this respect, Director of Performing Arts appeared less concerned, which I attributed to the greater portion of experience and sovereignty he had acquired during five years of working experience as a KA in three different school networks (adding up to nine schools) in comparison to Performing Art pedagogue, who was in her first year as KA at the time of the interview. To my mind, the time / capacity factor could present a serious issue. (SEE ALSO ABOVE, PERFORMING ART PEDAGOGUE). ELABORATE.

Appendix E: Participant Consent Form and Information Sheet
PARTICIPANT CONSENT FORM

Project title: Understanding the role of Culture Agents in the introduction of arts programmes in German secondary schools

Researcher's name: Florian Keller

Supervisors' names: Dr Jenny Fryman, Prof Dr Mary Fuller

- I have read the Research participant information sheet and the nature and purpose of the research project has been explained to me. I understand and agree to take part.

- I understand the purpose of the research project and my involvement in it.

- I understand that I may withdraw from the research project at any stage and that this will not affect my status now or in the future.

- I understand that information gained during the study may be published, notably data gathered during interviews in the form of transcripts. Neither I, other individuals, places nor institutions (except for forum k&b gmbh as the project executing agency, Kulturstiftung des Bundes and Stiftung Mercator Deutschland) will be identified.

- I understand that the researcher will take handwritten notes of my answers and accompanying non-verbal communication, such as vocal expressions and body language.

- Notwithstanding my right to withdraw from the research project at any stage, I understand that the researcher may ask me to participate in a follow-up interview, and I am, at this point in time, ready to participate in a possible follow-up interview.

- I understand that data gathered during interviews will be anonymised before being kept in a secure place and only available to supervisors in an anonymised form.

- I understand that I may contact the researcher or supervisor if I require further information about the research, and that I may contact the University of Gloucestershire's Research Ethics Committee (UREC) if I wish to make a complaint relating to my involvement in the research.

Signed …………………………………………………………………(research participant)

Print name …………………………………………… **Date** …………………………………

Contact details

Researcher: Florian Keller, ███████████████████
███████████████████████

Supervisor: Prof. Dr. Mary Fuller, Institute of Education and Public Service, Faculty of Arts and Technology, Francis Close Hall campus, University of Gloucestershire, Swindon Road, Gloucestershire, GL50 4AZ; ███████████████████
███████████

Supervisor: Dr. Jenny Fryman, Institute of Education and Public Service, Faculty of Arts and Technology, Francis Close Hall campus, University of Gloucestershire, Swindon Road, Gloucestershire, GL50 4AZ; ███████████████████
██████████

UREC Chair: Dr. Malcolm MacLean, ███████████████████████

Research participant information sheet

The research project is carried out for a Doctor of Business Administration (DBA) course at the University of Gloucestershire. The overall aim of the project is…

> …to develop a better understanding of the role of Culture Agents in the introduction of arts programmes in German secondary schools.

The research objectives are…

1. …to explore the Culture Agent's role in the introduction of arts programmes in German secondary schools;
2. …to explore whether and how the Culture Agent's role changes in the introduction process;
3. …to find out how the Culture Agent's role may be developed to foster the introduction process.

The study will consist of three case studies. Each case study will describe and analyse a Culture Agent's activities supporting the introduction of arts programmes in a German Secondary school. The principal method of data gathering will be individual in-depth interviews.

About the interviews

To address the above research objectives, I will ask you several, predominantly open, questions about your work as a Culture Agent, the circumstances you experience at work and your attitudes towards the profession CA in general.

There will not be a fixed set or order of questions, and you may answer each question just as you wish. There are no right or wrong answers. Your answers may consist of a few words or a longer account, as appears appropriate to you during the interview. You may even completely refuse answering a question or terminate the interview at any time without negative consequences for you.

Each interview will be conducted face-to-face or by telephone and last about 45 to 90 minutes. You will be neither audio- nor videotaped; instead, I will take notes of your answers and accompanying non-verbal communication (e.g., vocal expressions, body language). If it turns out later that more data are necessary to complete the study, I may ask you to participate in a follow-up interview (face-to-face or by telecommunication).

I will publish the information gained from the interviews in the form of transcripts. However, you will not be identified, and all case-specific denominations (names of individuals, places, schools etc.) will be altered to ensure confidentiality.

For further information on the project, please contact me (████████████████████ ████████████████████████ or my supervisors Prof. Dr. Mary Fuller ███████████████ ██████████ and Dr. Jenny Fryman ███████████████ Institute of Education and Public Service, Faculty of Arts and Technology, Francis Close Hall campus, University of Gloucestershire, Swindon Road, Gloucestershire, GL50 4AZ.

Should you wish to make a complaint on ethical grounds, you may contact the University of Gloucestershire's Research Ethics Committee (Chair: Dr. Malcolm MacLean, ███████████████████████████

German version of Participant Consent Form and Information Sheet

EINWILLIGUNGSERKLÄRUNG FÜR TEILNEHMENDE AM FORSCHUNGSPROJEKT

Diese Übersetzung dient nur zu Informationszwecken. Maßgeblich ist die englische Fassung „Participant Consent Form".

Projekttitel: Zum Verständnis der Rolle von Kulturagenten bei der Implementierung von kulturellen Profilen an weiterführenden Schulen in Deutschland

Name des Forschers: Florian Keller

Namen der Projektbetreuerinnen: Dr. Jenny Fryman, Prof. Dr. Mary Fuller

- Ich habe das Informationsblatt für Studienteilnehmende gelesen, in dem Wesen und Zweck des Forschungsprojekts erklärt werden. Ich habe den Inhalt des Blatts verstanden und willige in die Teilnahme am Forschungsprojekt ein.

- Ich habe den Zweck des Forschungsprojekts verstanden, und in welcher Weise ich darin einbezogen werden soll.

- Ich bin mir dessen bewusst, dass ich meine Teilnahme an dem Projekt jederzeit beenden kann und dass die Beendigung weder jetzt noch künftig nachteilige Folgen für mich hätte.

- Ich bin mir dessen bewusst, dass im Verlauf der Studie gesammelte Informationen, insbesondere während Forschungsinterviews erhobene Daten (in Form von Transkripten), möglicherweise veröffentlicht werden. Weder meine Identität noch die anderer Personen sowie von Orten oder Institutionen – mit Ausnahme der forum k&b gmbh, der Kulturstiftung des Bundes und der Stiftung Mercator Deutschland – werden bei einer Veröffentlichung preisgegeben.

- Ich bin mir dessen bewusst, dass der Forscher handschriftliche Aufzeichnungen meiner Antworten und begleitender nonverbaler Kommunikation, wie etwa Lautäußerungen und Körpersprache, anfertigen wird.

- Ich bin mir dessen bewusst, dass der Forscher mich möglicherweise bitten wird, an einem Folge-Interview teilzunehmen, und ich wäre derzeit bereit, an einem solchen Folge-Interview teilzunehmen. Mein Recht, die Teilnahme an dem Projekt jederzeit zu beenden (s.o.) wird hierdurch nicht eingeschränkt.

- Ich bin mir dessen bewusst, dass die in den Interviews erhobenen Daten in anonymer Form für Dritte unzugänglich aufbewahrt und nur den Betreuern des Forschungsprojekts zugänglich gemacht werden, ebenfalls anonymisiert.

- Ich bin mir dessen bewusst, dass ich den Forscher oder Betreuer jederzeit kontaktieren kann, wenn ich weitere Informationen über das Forschungsprojekt benötige. Außerdem habe ich die Möglichkeit, mich mit einer Beschwerde hinsichtlich meines Einbezugs in das Projekt an das forschungsethische Komitee der University of Gloucestershire (UREC) zu wenden.

[Unterschrift ………………………………………………………………………
(Forschungsteilnehmende_r)

Name in Druckschrift …………………………………………… **Datum** ………………………]

Kontaktdaten

Forscher: Florian Keller, ██████████████████████████
                 ████████████████████████████████ .

Betreuerin: Prof. Dr. Mary Fuller, Institute of Education and Public Service, Faculty of Arts and Technology, Francis Close Hall campus, University of Gloucestershire,

Swindon Road, Gloucestershire, GL50 4AZ; ██████████████████ ████████████

Betreuerin: Dr. Jenny Fryman, Institute of Education and Public Service, Faculty of Arts and Technology, Francis Close Hall campus, University of Gloucestershire, Swindon Road, Gloucestershire, GL50 4AZ; ████████████████████ ████████████

UREC: Dr. Malcolm MacLean (Vorsitzender), ████████████████████████████.

INFORMATIONEN FÜR TEILNEHMENDE AM FORSCHUNGSPROJEKT

Diese Übersetzung dient nur zu Informationszwecken. Maßgeblich ist die englische Fassung „Research participant information sheet".

Dieses Forschungsprojekt führe ich im Rahmen des berufsbegleitenden Promotionsstudiengangs *Doctor of Business Administration (DBA)* an der *University of Gloucestershire* durch.

Zweck des Projekts ist es…

> …ein verbessertes Verständnis der Rolle von Kulturagent_innen bei der Implementierung von kulturellen Profilen an weiterführenden Schulen in Deutschland zu entwickeln.

Diese Forschungsziele verfolge ich:

1. die Rolle des_der Kulturagent_in bei der Implementierung von kulturellen Profilen an weiterführenden Schulen in Deutschland erkunden;

2. untersuchen, inwieweit die Rolle des_der Kulturagenten_Kulturagentin sich in dem Implementierungsprozess verändert;

3. herausfinden, wie die Rolle der_des Kulturagentin_Kulturagenten weiterentwickelt werden könnte, um den Implementierungsprozess zu fördern.

Die Untersuchung wird aus drei Fallstudien bestehen. Jede Fallstudie wird die Aktivitäten einer_eines Kulturagentin_Kulturagenten bei der Implementierung eines kulturellen Profils an einer weiterführenden Schule in Deutschland beschreiben und analysieren.

Die wichtigste Methode zur Datenerhebung werden einzeln geführte Tiefeninterviews sein.

<u>Über die Interviews</u>

Im Sinne der oben genannten Forschungsziele werde ich Dir mehrere, mehrheitlich offene Fragen stellen, und zwar über Deine Arbeit als Kulturagent_in, die von Dir wahrgenommenen Arbeitsbedingungen und Deine Einstellungen zum Beruf des_der Kulturagenten_Kulturagentin im Allgemeinen.

Weder die einzelnen Fragen noch deren Reihenfolge sind im Vorhinein festgelegt, und Du kannst jede Frage ganz nach Belieben beantworten. Es gibt weder richtige noch falsche Antworten. Deine Antworten können mal kurz sein, mal aus einer längeren Schilderung bestehen, je nachdem wie es für Dich während des Interviews angemessen erscheint. Du kannst die Beantwortung einer einzelnen Frage auch komplett ablehnen sowie das ganze Interview jederzeit abbrechen; dies wird keinerlei negative Folgen für Dich haben.

Jedes Interview wird im Rahmen eines persönlichen Treffens oder Telefonats zwischen Interviewpartner und Forscher stattfinden und zwischen 45 und 90 Minuten dauern. Die Interviews werden weder akustisch noch audiovisuell aufgezeichnet; stattdessen werde ich Notizen von Deinen Antworten und begleitenden nonverbalen Äußerungen (z.B. Lautäußerungen und Körpersprache) machen. Sollte sich im weiteren Verlauf herausstellen, dass für den Abschluss des Projekts weitere Daten vonnöten sind, werde ich Dich möglicherweise bitten, an einem Folge-Interview teilzunehmen, welches persönlich oder telefonisch o.Ä. geführt werden kann.

Ich werde die mittels der Interviews gewonnenen Informationen in Form von Transkripten veröffentlichen. Dabei werde ich Deine Identität jedoch nicht preisgeben; ich werde alle fallspezifischen Benennungen (Namen von Individuen, Orten, Schulen etc.) im Interesse der Vertraulichkeit ändern.

Solltest Du weitere Informationen über das Projekt benötigen, kontaktiere bitte mich ███████████████████████████████████) oder die Betreuerinnen des

Projekts, Prof. Dr. Mary Fuller ██████████████████████████) und Dr. Jenny Fryman ██████████████████████████), Institute of Education and Public Service, Faculty of Arts and Technology, Francis Close Hall campus, University of Gloucestershire, Swindon Road, Gloucestershire, GL50 4AZ.

Falls Du eine Beschwerde aus ethischen Gründen einreichen willst, kannst Du Dich an das forschungsethische Komitee (*Research Ethics Committee*) der *University of Gloucestershire* wenden (Vorsitzender: Dr. Malcolm MacLean, ██████████████████████████).