

Basis for Cultural Education

Guide for the future of school-based and extracurricular cultural education

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Key points of *Basis for Cultural Education* (summary)

The arts and culture are indispensable to the education and development of young people. A society that takes children and young people seriously provides them with a good cultural education (in the visual arts, dance, drama and music, media, literature and heritage) and ensures that it is universally accessible. This guide describes what is needed to achieve this objective and provides support for administrators and policymakers with the aim of strengthening cultural education.

The Basis for Cultural Education stands for:

- equal cultural development opportunities for all, from 0 to 18 years of age
- cultural education with an ongoing learning pathway as an integral part of the school curriculum
- connection between school-based and extracurricular education
- introduction and talent development
- a culturally rich learning and living environment

The *Basis for Cultural Education* aims to provide 'a shared frame of reference for a coherent, well-considered policy that encompasses not only education but also the level of local cultural resources'. This aim is stated in the motion tabled in July 2015 by MPs Monasch and Van Veen. On the basis of this motion, the Minister for Education, Culture and Science asked the National Centre of Expertise for Cultural Education and Amateur Arts (LKCA) to formulate a substantive ambition for cultural education for children and young people.

For whom is this guide intended?

First and foremost, this guide is intended for administrators and policymakers in the fields of education, government and culture. These professionals are in a position to develop and implement the policies, frameworks and instruments mentioned in this guide. Their impetus will enable school managers, teachers, education officers and educational staff (both paid and voluntary) in cultural institutions and associations to provide and strengthen cultural education throughout the country.

Why focus on cultural education?

Cultural education contributes to knowledge transfer, personal development and participation in society. Cultural education enables young people to develop their talents, introduces them to art and culture, makes them aware of aesthetics and ethics, and teaches them to express their feelings and to assign meaning. Cultural education helps children and young people discover their own ways of learning and communicating, and as such it complements other knowledge domains and disciplines. Cultural education promotes historical awareness, contributes to the formation of an individual identity and encourages a creative, inquisitive attitude that benefits children and young people throughout their lives. Cultural education gives enjoyment and contributes to one's overall sense of well-being.

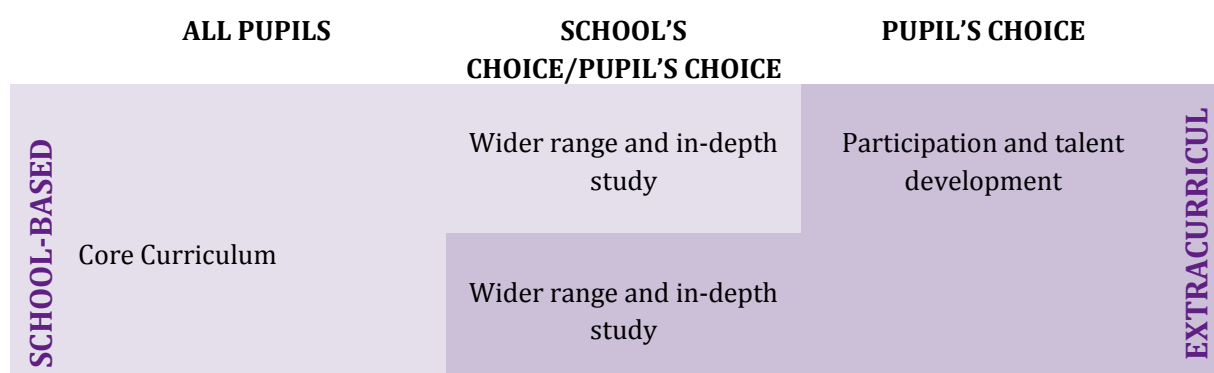
Doesn't cultural education already exist?

At present, the education sector works with core objectives and final examination programmes for cultural education. But these objectives are global and assessment is diverse, which means that the education provided differs from one school to another. This fragmented approach stands in the way of an ongoing learning pathway. As a result, there is no clear connection between cultural education in primary and secondary schools and between school-based and extracurricular cultural education. Cultural resources also vary widely from place to place. This creates inequalities: not all children are exposed to the same depth and breadth of cultural experience or receive the same opportunities to develop.

What does a basis for cultural education entail?

Young people are introduced to culture as part of their primary and secondary education and have the opportunity to pursue cultural interests in greater depth. They are taught subjects such as drawing, dance and drama, discover their cultural environment and learn general creative skills. In the existing situation, it is up to schools to decide whether they limit themselves to providing an introduction to arts and culture or whether they also offer pupils the opportunity to explore arts subjects in greater depth.

Children and young people can develop their talents further on an extracurricular basis, by taking piano lessons, for example, joining a community theatre or taking a course in game design. They can look forward to a lifetime of enjoyment from participating actively in culture and the arts, whether purely for fun, as a profession or on the road to superstar status. The diagram below presents a basis for cultural education:



What are the requirements for a basis for cultural education?

- 1 Schools and providers of cultural education who make use of the available *curriculum frameworks* (in schools) and *learning frameworks or guidelines* (extracurricular).
- 2 Educational institutions with a **vision** of cultural education who take on the *management and responsibility* of its implementation.
- 3 Integration of **culture in the educational curriculum** with an *ongoing learning pathway in cultural education*.

- 4 A cultural curriculum in schools which provides for the development of *artistic and creative skills within a given cultural-historical context*, with room for distinct artistic disciplines and cultural heritage and a *final examination in an arts subject*.
- 5 Extracurricular education that focuses on *widening the range and providing opportunities for more in-depth study* of cultural subjects as an extension to school-based education. This extracurricular education is focused on participation and talent development, and is readily accessible to all. The local profile of extracurricular education shows how widely valued culture is throughout society.
- 6 An ongoing learning pathway and clear interim and final attainment levels so that there is a *sound connection* between primary and secondary cultural education and between school-based and extracurricular cultural education.
- 7 *Well-trained teachers* who provide a safe and high-quality learning environment in the school-based and the extracurricular setting. In schools, pupils will be taught by qualified teachers and in the extracurricular setting expertise can also be established by an APL procedure (accreditation of prior learning).
- 8 *Cultural liaison officers* appointed by municipalities to reinforce the connection between the school and the cultural sector. They help schools find the right cultural partner, match cultural education providers with schools and smooth the path towards talent development and cultural participation. Each school appoints a designated contact in the form of a *culture coordinator*.
- 9 A culturally rich learning and living environment, which requires *coordination and agreements on resources and responsibilities* between education, culture and government (central, provincial and municipal), in which provincial government plays a managerial role in regional coordination.
- 10 The opportunity to learn from each other's experiences so that the desired level of ambition can be achieved more rapidly. The *sharing of experiences, knowledge and instruments* by all relevant parties is crucial, not only nationally but also regionally and locally.

Who does what?

The responsibilities for a structure to ensure the social integration of cultural education are divided among the three relevant sectors: government, education and culture. Education provides the lesson content, while government creates the necessary conditions and cultural providers offer enrichment. Higher education provides professional training for teachers and other educational staff. In the extracurricular setting, cultural providers receive the necessary support from a range of government bodies and are encouraged to ensure professional development and utilize available frameworks. The government sector lays down laws and regulations, funds and promotes education and culture, monitors the quality of education and is responsible for maintaining a rich cultural environment. The list of possible measures sets out the approach in terms of knowledge sharing, laws and regulations, and the further promotion of the quality of cultural education, teachers and the cultural environment.

1 Introduction and reader's guide

1.1 Background and scope

In early 2015 we observed in our report *Cultuur in de Kanteling* [A Cultural Tipping Point] that the responsibility for the quality of cultural education has become 'diffuse'. This field involves a range of different players, budgets and responsibilities, and there is a lack of coordination between them. We also identified a number of dilemmas surrounding the current and future position and content of cultural education, both school-based and in the extracurricular setting. The Netherlands Institute for Social Research (SCP) and the Scientific Council for Government Policy (WRR) have drawn attention to the separate 'worlds' that exist within Dutch society: there is not only a socio-economic divide in the Netherlands, but also a socio-cultural divide that coincides a large extent with level of education.

The Minister of Education, Culture and Science has asked us to draw up a broad framework with a widely shared ambition for cultural education involving the three sectors: government, education and cultural organizations. This stemmed from a parliamentary request for the Minister to provide 'a shared frame of reference for a coherent, well-considered policy that encompasses not only education but also the level of local cultural resources'.¹ The present document is a response which unites the ambitions of several existing agreements and initiatives, such as the curriculum framework for Cultural and Artistic Education, the Quality Cultural Education programme and the Administrative Framework for Culture and Education. It addresses not only educational issues but also the level of local resources.

We present a guide for school-based and extracurricular cultural education in which we also outline the conditions that cultural education is required to fulfil and the improvements that need to be made. The Basis for Cultural Education provides a frame of reference for administrators in the government, education and culture sectors with regard to the ambitions and allocation of roles for school-based and extracurricular cultural education. Discussions with a range of stakeholders have revealed that they broadly endorse the thoughts presented in this guide.² Given the support accorded to the *Basis for Cultural Education* presented in

1 Motion tabled by Monasch and Van Veen, 2 July 2015:

<http://www.lkca.nl/publicaties/informatiebank/motie-monasch-en-van-veen>

2 Interviews were held with the councils of primary education (PO-raad), secondary education (VO-raad), senior secondary vocational education (MBO-raad) and the universities of applied sciences (HBO-raad); the national platform for teacher training programmes in professional arts education in the Netherlands (KVDO); the Netherlands Association for Arts and Culture Education (VONKC); the Netherlands Association of School-Based Music Teachers (VLS); the Netherlands Association of School and College Leaders (AVS); the Netherlands Association of Teacher Training Programmes for Primary Education (LOBO); the National Expertise Centre for Curriculum Development (SLO); Kunsten '92 Association for the Arts, Culture and Heritage; the Federation of Employer's Associations in the Cultural Sector (FC); the Association of Provincial Authorities (IPO); the Association of Dutch Municipalities (VNG); the Royal Dutch Music Association (KNMO); CJP cultural platform; the Cultural Participation Fund (FCP); Cultuurconnectie; Netherlands Public Library Association (VOB) and the National Library of the Netherlands (KB), among others.

these pages and our planned regional meetings, we propose the following priorities order to provide all children and young people with a solid foundation in cultural education and to provide the shared frame of reference envisaged.

The list of possible measures sets out the approach in terms of knowledge sharing, laws and regulations, and the further promotion of the quality of cultural education, teachers and the cultural environment. For more specific details of these measures, read the step-by-step plan in Chapter 4.

1.2 Approach

We developed this guide in line with our independent status and by drawing on the relevant expertise at our disposal. The *Basis for Cultural Education* is the result of an exploratory study and an extensive round of consultations with stakeholders from government, education and culture regarding the current and future situation of school-based and extracurricular cultural education. A list of the experts consulted can be found in Appendix 1.



1.3 Objective

To date, no clear vision has been set out detailing what is needed to ensure the cultural development of our children and young people. A review of existing frameworks is necessary, including the opportunities within these frameworks, and insights into who is responsible for which aspects.

The *Basis for Cultural Education* is a guide to achieving quality in cultural education and equal access for all children and young people by means of a concerted effort that involves all stakeholders. It is intended as a frame of reference for administrators in government,

education and culture for the organization of cultural education and local cultural resources. Lastly, this publication provides a guideline for discussions and coordinating the mutual allocation of roles.

The *Basis for Cultural Education* makes no claims to being a prescriptive reference framework. That would imply that it consists of clearly defined learning outcomes and reference levels. This is not the case: this guide does not provide answers with regard to allocating hours, balancing budgets or furnishing exact figures. The freedoms and responsibilities that apply to cultural education make these aspects a matter for coordination and consultation between the relevant parties. The guide provides an instrument for structuring and strengthening this coordination.

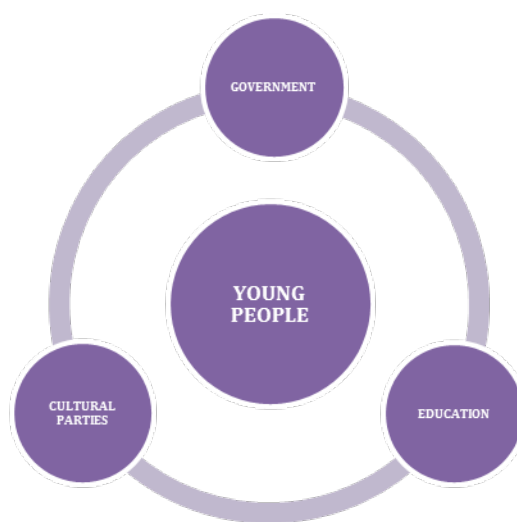
The three-way interaction between government, education and culture

Parties from the three areas of government, education and culture agree on the need for greater guidance and direction. This consensus emerged from the many consultations with representatives from organizations including the councils of primary education (PO-raad) and secondary education (VO-raad); the Association of Dutch Municipalities (VNG); the Association of Provincial Authorities (IPO); Kunsten '92 Association for the Arts, Culture and Heritage; the Federation of Employer's Associations in the Cultural Sector (FC); Cultuurconnectie, the sector organization for cultural education, the amateur arts and adult education institutes; the Netherlands Public Library Association (VOB); and the Strategic Council on Arts Education.

Many developments are currently taking place in both the education and the cultural sectors: the education sector is engaged in an extensive discussion about its future under the banner *Onderwijs2032*, while the cultural sector is reinventing itself following a series of dramatic cuts in funding.

The government sector is reflecting on the nature of its responsibilities. Decentralization of tasks ensures that policy can be determined locally, leading to local and regional differences, and there is a growing need for regional coordination to counterbalance the decline in cohesion. The various levels of government are also making ever greater demands on the responsibility and self-sufficiency of their citizens.

These developments are leading to increased inequality when it comes to development opportunities for children.³



3 As the Inspectorate of Education recently noted in a report written by Arnold Jonk, Inge de Jong and Machteld Swanborn; *De Staat van het Onderwijs* [The State of Education], Inspectorate of Education, April 2016

1.4 Reader's guide

This document presents a guide for school-based and extracurricular cultural education. In it we set out our vision, the conditions which cultural education is required to fulfil and the improvements needed in order to fulfil them. We begin with a vision of how cultural education could take shape in future. In light of our proposal that cultural education should be integral to the education system, this vision looks beyond the bounds of cultural education alone. We examine this vision in relation to the existing legal frameworks, agreements and processes. On this basis we describe the improvements already possible under current legislation and agreements, and the future action needed to arrive at the desired situation.

The guide consists of three parts:

- Chapter 2 focuses on the ideal future situation;
- Chapter 3 describes existing possibilities as regards meeting the conditions for a cultural basis for all children and young people;
- Chapter 4 identifies the obstacles which need to be addressed in the next four years to arrive at a basis for cultural education for all.

We write about cultural education in the broadest sense of the term. In other words, as purposeful learning about and through the arts, heritage and media by means of targeted instruction, both school-based and extracurricular. This encompasses all arts disciplines: the visual arts, dance, drama, literature and music, as well as areas such as media and heritage.

2 Ambition

Our ambition is that all children and young people will have equal opportunities to develop their cognitive, creative, physical, personal and social qualities through cultural education. The development of these qualities is of intrinsic importance for children and young people, and in terms of their contribution to society, both now and in the future. Cultural education therefore deserves a fully fledged place in education, and among the tools and awareness we give to our children on their journey towards adulthood. Part of this ambition can already be achieved within the current system, but to realize the ideal development of children and young people in various areas, more extensive changes are needed. We will outline these future changes in this chapter.

2.1 Why is cultural education so important?

Culture is the world around us, the things we perceive and how we experience them. Everything around us has been shaped and given meaning within the context of how a given society views and deals with the world. Culture shapes and gives expression to identity, makes personal and mass communication possible, drives the perception and experience of the world, and is also one of the driving forces behind the future economic development of our country. In the future, it will continue to be a dynamic and major influence across the entire social spectrum. Words and images as cultural media are omnipresent; both determine more than ever how we experience ourselves and the world, and how we wish to present ourselves. Understanding culture and the ability to engage with culture in all its manifestations are therefore of great importance to everyone.

Cultural education encourages children and young people to develop into balanced and mature adults who are able to live well and find their place in a changing world. This requires different kinds of knowledge and skills: not only factual knowledge and an understanding of society, but also knowledge about yourself, how you can express yourself and how to deal with the ways in which others express themselves.

In addition, cultural education unlocks and gives access to the wealth of cultural history and insights into modern-day cultural communication aimed at children and young people. In the 21st century, the role of education is to prepare children and young people for a life of learning in an international context.

Giving each and every one of them equal access to cultural education and therefore to culture is of vital importance to their future. Current social developments have only heightened this need. Sociocultural divisions appear to be growing in the Netherlands, creating a situation in which people are in danger of living in separate worlds.⁴ These divisions come to light in socio-demographic terms: education (higher educated versus low-skilled) and living environment

4 M. Bovens, P. Dekker & W. Tiemeijer (ed.) (2014). *Gescheiden werelden? Een verkenning van sociaal-culturele tegenstellingen in Nederland*. The Hague: The Netherlands Institute for Social Research (SCP) / the Scientific Council for Government Policy (WRR).

(city versus country) are particularly relevant to the need for a cultural education framework, but so are differences in income (rich versus poor).

Learning to engage with culture means engaging with its different facets: with the skills associated with the various artistic disciplines, with the artistic creative process, with the reflection and analysis that accompany this process, and with an appreciation of the intrinsic value of art and culture. This inevitably combines more general societal values and insights with personal perception and individual creative interpretation and expression, an experience in which a child or young person finds his or her own way under the guidance of an expert instructor. The artistic creative process forms the core of this experience.

The artistic creative process

The starting point for the artistic creative process is an aesthetic experience, a personal question, an assignment or problem, followed by the seeking of answers through four stages: orientation, research, implementation and evaluation. Sometimes a fifth stage is added: defining the question or problem. These stages are not clearly delineated, but flow into one another and sometimes overlap.

The artistic creative process is unique in its artistic interpretation of an issue and its personal approach to shaping and expressing the answer. Imagination, wonder, curiosity and divergent thinking are prominent features of the artistic creative process. Innumerable personal responses are possible in answer to any given question. Besides an open mind and perseverance, mastery of technique or material is also an essential element in expressing something of importance. A poet has to be able to work with language, a musician with voice or instrument, a dancer with the body, a visual artist with materials such as paint, stone and paper, and more and more often with digital technology as well.

Physical development

Cultural education has a physical component whereby more athletic physical movement and fine motor skills are honed as skills develop. This happens for example when drawing or creating a game, or when performing a concert. These physical skills are learned by working with tools or materials, such as in crafts, or by using the body as an instrument in theatre or dance. Some physical skills are best acquired when young, such as playing a musical instrument or dancing classical ballet.

2.2 Connections with other fields of knowledge

Culture is interwoven with many different aspects of society. For this reason, cultural education feeds into other domains in education, forming natural connections. Elements of cultural education can be deployed to reinforce, inspire and support other areas of knowledge.

The integration of subjects and areas of learning in educational projects or themes helps pupils to understand the relationships that exist between seemingly disparate topics. Components of cultural education can be combined with numeracy and literacy, sport, science, technology, world studies, history, geography and many other subjects. A project which focuses on pupils' local community, for instance, can encompass architectural design and spatial planning, the rhythm and pattern of the streets, social interaction in the area, the calculations that underlie

perspective and proportions, and the history that has shaped the neighbourhood. Cultural education also makes an important contribution to the overall development, citizenship and identity of pupils by making them aware of their own cultural background and enabling them to contribute to its further development.

2.3 A rich cultural environment for living and learning

The cultural development of children depends not only on education, but also on living and learning in a rich cultural environment. Children and young people should not only be actively engaged in culture themselves but should also come into contact with cultural performances and presentations. The opportunity to meet creators and artists, or to visit shows, presentations and exhibitions serve as an example and an inspiration. It is only possible to live and learn in a rich environment if a cultural infrastructure exists at local level. The various levels of government create the preconditions for such an environment.

The Council for Culture put forward proposals for a future-proof system of amenities for active cultural participation in an advisory report entitled *Meedoen is de kunst* (The Art of Participation) commissioned by the Minister of Education, Culture and Science and the Association of Dutch Municipalities. In order to achieve a good range, quality and diversity of provision, the Council identifies five basic conditions which should be part of municipal or provincial cultural policy: location, programme, promotion, findability and accessibility. The Council also recommends taking into account the different needs and interests of various age groups and argues that the government should primarily focus on resources for young people, because this lays the foundation for a cultural career. These points provide a solid benchmark in relation to which the government sector can assess the cultural environment in which we live and learn.

In its report, the Council also insists on a systematic data collection on participation and activities that can provide insight into the effectiveness of the provisions. These are supplied by Statistics Netherlands, in the form of cultural statistics funded by the Ministry of Education, Culture and Science. Supplemented with data gathered by the municipalities themselves and LKCA's amateur arts monitor, this could form the basis for a regional 'atlas' of cultural infrastructure. Furthermore, the Council recommends that artists, teachers, associations, arts centres and commercial parties be given the scope to create new forms of training, presentation and interaction. The government can create the conditions to make this happen.

2.4 The cultural development of children and young people from 0 to 18 years of age

In cultural education, we identify three stages in the ongoing development of children and young people from birth up to the age of 18:

- the early years, roughly until the age of 10, when the foundation is laid and cultural education focuses primarily on introduction to and acquisition of basic skills in the various arts disciplines;
- the intermediate stage, from about 10 to 14, which focuses on initial exploration and a more in-depth experience on the basis of this foundation;
- the third stage, from 14 to 18, concerned with even more in-depth focus and specialization.

This categorization differs from the current structure within the education system but is more in line with the developmental stages of children and young people in cultural education and other areas.

0 – 10 years of age

The first period of development, from birth until the age of 10, is all about laying a foundation. This is done by taking a broad-based approach to cultural education which therefore contributes to a child's general development (sometimes referred to using the German term *Bildung*) and the acquisition of competences (also known as 21st-century skills).

This foundation is laid using two cornerstones:

- a thorough introduction to the artistic creative process, the common constituent of all arts disciplines (see Section 2.1 for further details);
- a comprehensive introduction to the various arts disciplines in which basic skills are acquired in a range of disciplines. This introduction puts pupils in a position to choose to explore one or more disciplines at a later stage. Through this introduction, children learn to draw on and develop their talents at an early age.

10 – 14 years of age

The period from 10 to 14 is a period of more in-depth exploration before young people are faced with making a real choice as to their further educational profile and their profession. It follows on from the line of development established in the first stage. As regards the application of the artistic creative process, more in-depth study and development in one or more disciplines is central. At this stage, young people can investigate and explore their potential in a range of subjects and discover ways of realizing that potential. In doing so, they can arrive at a well-founded choice on whether to take a cultural subject as an elective of part of their final examination.

14 – 18 years of age

The period from 14 to 18 is all about further in-depth exploration of the arts disciplines and cultural heritage. It is important that separate subjects are on offer, with the opportunity to follow a full course of study that culminates in a final examination. This applies both to the traditional disciplines (drawing, visual arts, music, dance and theatre) and new disciplines, such as media and film. Cultural heritage should also occupy a full place in this line-up.

Each school makes its own choices in terms of the provision of at least two arts subjects but at regional level a complete range of cultural subjects must be made available. This gives young people the chance to sit exams in the subjects they want to take to a high level, including those that centre on performance. A cultural subject as part of a pupil's final examination contributes to preparation for a future career or programme of study, either in the professional arts or other areas. Education of this kind (which young people now often take on an extracurricular basis) should be the responsibility of schools.

Education at this stage can be adapted into two streams:

- a more vocational stream, in line with what is currently pre-vocational secondary education (VMBO) and senior secondary vocational education (MBO) or part thereof;

- a stream geared towards higher education, in line with what is currently senior general secondary education (HAVO) and pre-university education (VWO).

Such an approach enables differentiation in levels and progression to be more easily arranged.

2.5 Well-trained teachers

A high standard of cultural education requires teachers who are well trained. This requires an adequate set of knowledge and skills, in the specific cultural subject and overall positioning of culture on the one hand, and in pedagogy and education on the other hand. To meet these requirements, arts teachers must undergo training that equips them with the necessary pedagogical and educational skills aimed at a particular age group. Teachers who have graduated from a primary education teacher-training college and teaching assistants who have completed the first phase of this training have sufficient affinity with and training in the field of culture. This means they can establish the necessary links with culture in the context of projects and thematic work, and that they can coordinate their own work effectively with that of subject-specific teachers with a view to achieving the core objectives.

The altered role and position of knowledge in our society requires teachers to adopt a different role. They are changing from 'knowledge providers' to 'knowledge portals' who guide their pupils in finding and interpreting the right knowledge and information. Thematic and project-based education gives pupils the scope for self-management and to develop their personality. Teachers also take on the role of facilitator and coach in this process. It is important that they guide their pupils effectively and provide a stimulating learning environment with room for experimentation. The artistic creative process and the cultural and historical context can play a more prominent role in this regard.

2.6 An integrated setting for learning and development

A changing society necessitates a different approach to organizing schools and after-school activities, one that makes it possible to give all children an equal opportunity to become involved in culture and to develop culturally. This requires an integrated setting for learning and development with activities for children and young people aged 0 to 18. This setting should offer a combination of the current primary and secondary education, vocational education, out-of-school care and extracurricular education. In other words, it should bring together the fragmented approach to cultural education geared towards growing children. Every day is a combination of learning, play, experimentation, experience and discovery. This gives rise to a combination of existing school subjects and projects, extracurricular cultural education, sports and games, and the play and interaction in which children engage during their free time. Playing and learning, relaxation and concentration alternate in an approach that is better suited to the needs and the natural rhythm of children.

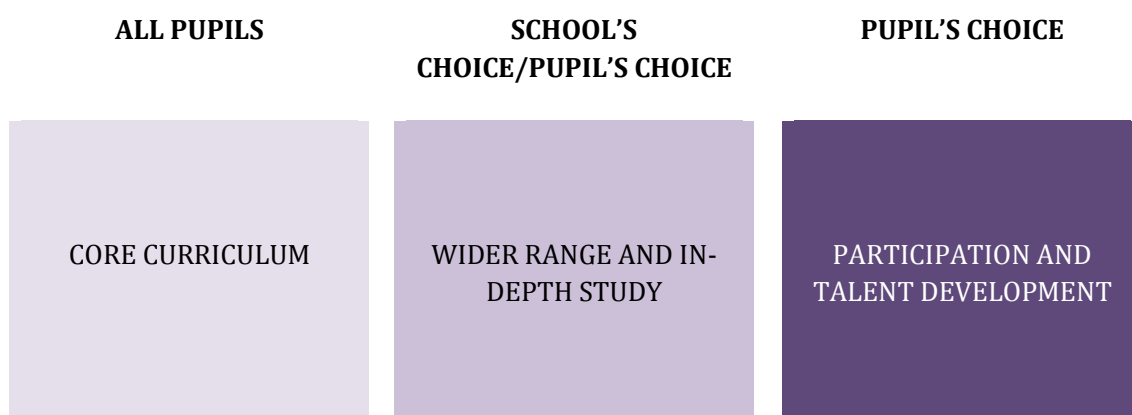
Activities from seven to seven

The school as a locus of learning and development offers activities from seven in the morning until seven in the evening, fifty weeks a year. Children and parents are free to choose what time the school day begins, how long it lasts and periods of attendance. For children and young

people, teachers and educational staff, this results in a more varied day. Several professionals take turns during a day or school period to ensure the education and development of the pupils. Equipped with development dossiers and plans, they can provide children with the best possible guidance and support as they grow and develop.

No distinction between school-based and extracurricular education

The distinction between school-based and extracurricular cultural education for children and young people aged 0 to 18 falls away when all provision occurs within the context of an integrated setting for learning and development. This means that from a young age children can take cultural classes, individually and in groups, and attend cultural activities. Clear frameworks of obligations and responsibilities for students and teachers are provided.



The opportunities for introduction, development and in-depth experience in the field of culture are the same for every child within the integrated learning and development setting. The integrated nature of the curriculum and the schedule for the day automatically makes it easy to incorporate visits to cultural activities. The cultural expertise and background of parents can be utilized where relevant.

Opportunities in the field of accommodation and amenities

Changing the way the school and the school day is organized also presents opportunities in the field of accommodation and amenities. In a campus-like setting, small, intimate spaces can arise for different groups of pupils formed according to criteria such as age, development or talent. Pupils travel to school on a school bus with regular stops in the neighbourhood, but may also be dropped off and picked up by their parents. Hot meals are provided at school, and breakfast for children who choose this option.

An integrated setting for learning and development offers amateurs and professionals the opportunity to give a performance or a presentation. In addition, the integrated daily schedule provides scope for groups to undertake cultural activities. This means that the integrated approach in the education of the future is reflected in the physical layout of the school and its environment.

Below you can find two accounts of what a child's day might look like in the school of the future.

Vision of the future: a child's day

At 7 a.m., Bram's mother wakes him up to get him ready for school. Bram is nine years old. He gets dressed quickly so he still has enough time for breakfast. Bram's mother walks him to the bus stop where the school bus picks up all the children from the neighbourhood and takes them to school. Zoë, who is the same age as Bram but goes to a different school, also takes the bus. Her school is located alongside other schools on a school campus in a green area a little further along the route.

In the playground, Bram sees his friends Max and Mohammed, who have come to school on another bus. 'What are we going to do today?' he asks his two pals. 'Um, football?' That sounds like a good idea, but today the teacher has other plans. The kids who arrive at 8 a.m. have plenty of time to play football or whatever they want until around 9 a.m. but then the lessons begin: writing, literacy and interactive arithmetic using the tablet. At 11 a.m. it's time to play again and some of the children go off to the music or sports classes they want to attend. Bram takes his trumpet along for his music lesson. At midday, a meal is served for everyone.

After lunch, the pupils work in groups on a project called 'Where do I come from?' Online, the children collect pictures of the places where their parents and grandparents come from and try to find out more about what life was like when they were growing up. Everyone has brought along an object that is of special importance to granddad or grandma. They put a lot of effort into the design of their assignment, which they present along with a short play or a poem they have written themselves. They learn a lot about the places and countries where their classmates' parents and grandparents once lived and what was going on there at the time.

'Look, your granddad is wearing a dress,' Bram laughs when he sees a picture of Mohammed's grandfather. 'Ha, what about yours? He has long hair and he's wearing flowers in it. That's weird!' says Mohammed, who can't believe Bram's grandfather ever walked down the street looking like that.

Once the pupils have finished working on the project, it's time for the next activity on the school campus: sports in the assembly hall or on the playing field, or art classes at the cultural centre. Pupils of different ages opt for sports or an arts subject of their choice. Older or more talented pupils help the younger pupils. At the end of the afternoon, the school bus takes the pupils back home.

'How was your day today?' asks Bram's mum as he hops off the bus at 6 p.m. 'Oh, same as usual,' Bram shrugs. 'I had fun playing football and I saw a photo of Mohammed's granddad in a dress.' Bram's mum smiles and holds his hand as they walk home for dinner. After dinner, Bram goes to the rehearsal of the youth section of his local brass band but he is back home by bedtime. After all, he has another busy day at school tomorrow.

Vision of the future: a teenager's day

It's Izaira's first school day of the new year and it's so cold she can see her breath. She shivers in her new winter coat. After her exams last December, she now goes to school in a different building from her best friends Sara and Meike. They have joined the vocational stream, while Izaira is starting the higher education stream. All three of them turned 15 shortly before New Year. They threw a joint party, a kind of birthday party and farewell party in one.

Izaira doesn't know what she wants to do when she leaves school. She would like to continue her studies, but she is not sure whether to go to university or a university of applied sciences. And what should she study? She still has plenty of time to shop around. Over the past few years, she's discovered where her strengths lie: she is quite arty, but also good at science subjects. That makes it more difficult when she has to pick a profile. It was so much easier for her elder brother, Hassan: he was very good at languages and had no interest in science. He went on to study Dutch at Utrecht University.

The first day of a new period is always a bit nerve-racking. The groups working on various projects have changed based on the pupils' individual streams and choices. And the split between the vocational and the higher education stream changes things even more.

Izaira starts the day with dance, one of the arts subjects she wants to take as part of her final exams. After dance, she works on a project about urban planning in Paris, a combination of French, maths, physics, history and geography. Fortunately, she can leave out the French language component because she has not chosen French as one of her exam subjects. It's not her favourite language at all. She much prefers English, not least because she is allowed to work on the grammar at her own pace and she is going to London in three months' time on a student exchange.

But first it's time for dance – a good way to wake up! Izaira steps into the changing room and quickly gets changed into her dancing gear. After saying hello to her friends and exchanging best wishes for the new year, she opens the door to the dance studio. She can already hear the music playing ...

3 Opportunities

In the current situation, a great many possibilities already exist in terms of meeting the conditions for a cultural basis for all children and young people as stated in the ambition. In this chapter, we describe the situation as it stands and the conditions for cultural education as a basis for cultural development. We conclude with two inspiring examples of an integrated setting for learning and development, and a cultural curriculum.

3.1 Current situation

In the situation as it currently exists, children are dependent for their cultural development on their parents and peers, primary and secondary education, the government sector and the cultural environment. The responsibility of each of these stakeholders is different:

- Parents and peers encourage informal learning. In other words, children learn from them without the preconceived aim of learning. Parents also have an important role in organizing non-formal education for their child, by means of courses or other forms of training. In the current situation, a child's non-formal learning and part of their informal learning are dependent on the motivation and financial situation of their parents.
- Primary and secondary education provide the formal, legally regulated learning situation. Central government is responsible for funding and the legal framework for education. Core objectives, learning outcomes and examination programmes are set by central government, while their implementation and interpretation are in the hands of the individual schools.
- The government sector: The municipality plays a role in connecting school-based learning and extracurricular learning and in the agreements made with schools (for example, in the Administrative Framework for Culture and Education or the Local Education Agenda). Each level of government has its own responsibility for cultural infrastructure.
- The cultural environment consists of providers of cultural education in the recreational sector (individual providers, organizations that operate with or without subsidy), cultural activities which attract visitors (e.g. museums, venues or festivals) and opportunities for participation (e.g. societies, companies or bands).

For a description of the current situation, we refer to the 2015 LKCA publication *Een Kleurrijke basis* (A Colourful Foundation).

The role of government, legislation and regulations

The three levels of government each have their own role to fulfil in the current situation:

- As part of its culture policy, central government finances the Basic Cultural Infrastructure, a range of funds and support at national level. Under its education remit, central government is responsible for the core objectives and final examination programmes.
- Provincial government plays a part in secondary support, in the promotion of quality and expertise, and in regional distribution.
- Municipal government ensures the maintenance of professional cultural and educational opportunities and links between education and the cultural environment through a liaison officer. The financial accessibility of the cultural environment for pupils also comes under the municipal responsibility, for example in the form of discount schemes.

Appendix 2 provides an overview of the relevant legislation and regulations on culture and cultural education.

Private funding

National, regional and local private funds finance cultural projects and programmes initiated by institutions and individuals. Some of these projects (or parts thereof) have a cultural educational character since they have been developed for and in cooperation with schools.

Connecting school-based and extracurricular cultural education

Connections between school-based and extracurricular cultural education are not catered for in the current situation. Pupils receive cultural education as part of the curriculum, supplemented at the school's own initiative by activities aimed at giving pupils a broader and more in-depth cultural experience. A clearly defined relationship with the cultural education that children and young people receive in an extracurricular context seldom exists, if at all. The reverse also applies: at present, extracurricular cultural education generally has no direct relationship with school-based cultural education.

New developments relevant to cultural education

Any attempt to outline the current situation within cultural education is a snapshot. Even as the *Basis for Cultural Education* was being written, new developments were taking place which are relevant to the future of cultural education. These include:

- the national debate on the educational curriculum, under the banner *Onderwijs2032*;
- the detailed development of European Key Competence 8 (Cultural awareness and expression);
- the preparations for the new cultural policy period 2017-2020, involving central government, the provinces and several municipalities, which include the next step in the matching system for the provinces and 35 large municipalities as part of central government's Quality Cultural Education programme.

A brief description of these developments can be found in Appendix 3.

The decentralization of government tasks in the social domain is also a significant development. The same goes for developments further removed from our area of focus, such as the campaign for the right to access childcare (*Kindcentra 2020*) and the national shift towards integrated child centres.

Culture and other domains

Doubts still exist regarding the deployment of culture as a means to achieve other objectives.⁵ Nevertheless, social objectives (e.g. cohesion and policies on deprivation) and economic development (e.g. creativity, tourism, business location policy) are often mentioned in policy proposals and as a way of legitimizing government support for the cultural sector. Cultural education has its value as an independent area of education, but also has added value in its interaction with others areas, including of course other areas of learning. In addition, characteristics that typify the artistic process (and the artistic learning process), such as creativity and innovation, are widely applicable. Cultural education can aid learning in other areas by allowing the subject matter to be processed and presented in a different manner. This can provide a more authentic way for pupils to make a subject their own, resulting in a better and more personal understanding of the educational material.

3.2 Conditions for cultural education as a basis for cultural development

A structure for school-based and extracurricular cultural education should centre primarily on the provision of equal development opportunities for all children and young people up to the age of 18. What aspects of culture do we wish to instil in this new generation and what contribution can culture make to their development? Cultural education and participation contribute to the potential and future opportunities of every child. According to recent Flemish research, pupils who are exposed to a rich cultural palette achieve a significantly higher success rate in secondary education.⁶ This suggests the need for a strong ambition for culture in education and for a policy that includes all types of pupils. With this in mind, the *Basis for Cultural Education* stands for the following:

- equal cultural development opportunities for all, from 0 to 18 years of age;
- cultural education with an ongoing learning pathway as an integral part of the school curriculum;
- connections between school-based and extracurricular education;
- activities geared towards introduction and talent development;
- a culturally rich learning and living environment.

We want to give all children the opportunity to develop their cultural interests and identities to the fullest, so that they can discover their talents, enjoy themselves and experience the socialization and participation associated with these aspects of life. What do we need to make this happen?

- 1 Schools and providers of cultural education who make use of the available *curriculum frameworks* (in schools) and *learning frameworks or guidelines* (extracurricular).
- 2 Educational institutions with a **vision** of cultural education who take on the *management and responsibility* of its implementation.

5 See for example the OECD report Art for Art's Sake. The report and its context can be found at <http://www.lkca.nl/onderzoek/onderzoeksagenda/art-for-arts-sake-oeso>

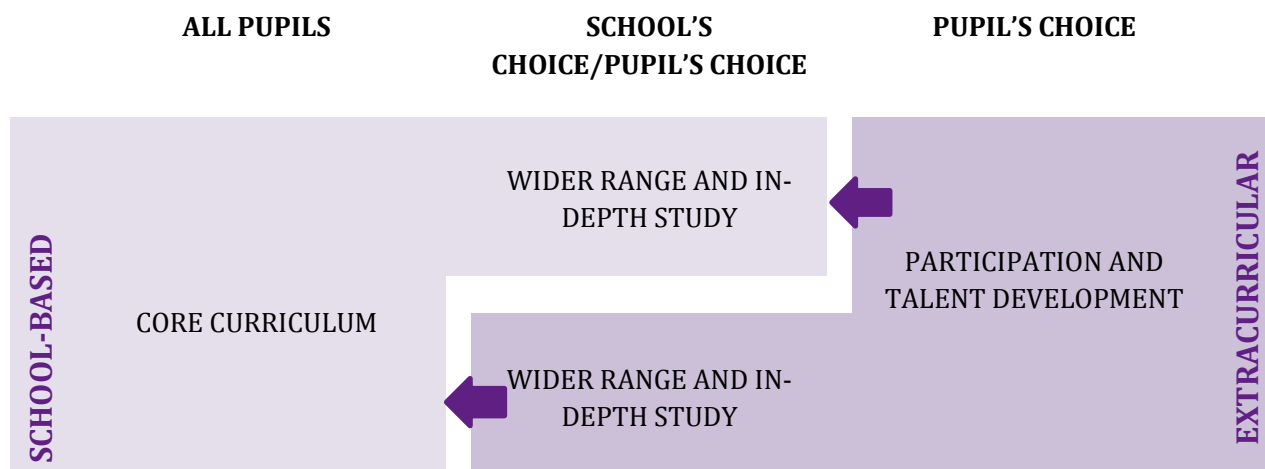
6 I. Glorieux; I. Laurijssen; O. Sobczyk, *Studiesucces in het eerste jaar hoger onderwijs in Vlaanderen. Een analyse van de impact van kenmerken van studenten en van opleidingen*, SSL Leuven, 2015

- 3 Integration of *culture in the educational curriculum* with an *ongoing learning pathway in cultural education*.
- 4 A cultural curriculum in schools which provides for the development of *artistic and creative skills within a given cultural-historical context*, with room for distinct artistic disciplines and cultural heritage and a *final examination in an arts subject*.
- 5 Extracurricular education that focuses on *widening the range and providing opportunities for more in-depth study* of cultural subjects as an extension to school-based education. This extracurricular education is focused on participation and talent development, and is readily accessible to all. The local profile of extracurricular education is an indicator of how widely valued culture is throughout society.
- 6 An ongoing learning pathway and clear interim and final attainment levels so that there is *effective coordination* between primary and secondary cultural education and between school-based and extracurricular cultural education.
- 7 *Well-trained teachers* who provide a safe and high-quality learning environment in the school-based and the extracurricular setting. In schools, pupils are taught by qualified teachers and in the extracurricular setting expertise can also be established by an APL procedure (accreditation of prior learning).
- 8 *Cultural liaison officers* appointed by municipalities to reinforce the connection between the school and the cultural sector. They help schools find the right cultural partner, match cultural education providers with schools, and smooth the path towards talent development and cultural participation. Each school appoints a designated contact in the form of a *culture coordinator*.
- 9 A culturally rich learning and living environment, which requires *coordination and agreements on resources and responsibilities* between education, culture and government (central, provincial and municipal), in which provincial government plays a managerial role in regional coordination.
- 10 The opportunity to learn from one another's experiences so that the desired level of ambition can be achieved more rapidly. The *sharing of experiences, knowledge and instruments* by all relevant parties is crucial, not only at national level but also regionally and locally.

Over the past four years, government policy has placed the emphasis primarily on cultural education in primary schools. In the coming years, it is important that proportionate attention should be paid to cultural education in schooling beyond primary level.

3.3 Change

In the current situation, school-based and extracurricular cultural education occupy separate financial and organizational worlds, yet both focus on the same growing children and young people. Existing legislative frameworks already offer ways of achieving the ambitions for cultural education. We can improve this situation by making some adjustments to the system. Narrowing the gap between the financing and regulation of school-based and extracurricular provision will automatically create a closer and more natural connection between the two.



An example from current practice: an integrated approach to achieving natural learning - ICC Laterna Magica, Amsterdam (childcare, primary education and plans for secondary education)

Laterna Magica 0-18 is a learning community where customization is the norm. Children have a considerable say in their learning path, which springs from their innate desire to find out about the world. Laterna Magica is an integrated care and learning facility for children aged between 0 and 12, soon to expand up to 18.

Children are placed in one of several units per age group, each with its own team: ages 0-2; 3-6; 7-9; 10-13; 14-16 and 16-18. The emphasis lies on a) the development of self-management, b) playful and experiential learning, and c) learning and contributing to a learning community.

Laterna Magica bases its working methods on the concept of Natural Learning. 'Learning is not just something you do from a book!' the school insists. 'At Laterna Magica you mostly learn by doing and discovering things for yourself.' At the same time, the school ensures that the core objectives of primary and secondary education are met. Each unit has a multidisciplinary team, consisting of staff members with a variety of functions and roles. Teachers, educators and experts work together to provide a rich learning environment and challenging activities between 7.30 and 18.30. Each unit is led by a unit leader who moderates the learning process in the team, monitors the quality and serves on the management team, which consists of unit leaders and the school's managers.

The organization is a community of learners with a highly developed learning landscape. Everyone learns from each other and the range of education and activities provided is constantly evolving. Laterna Magica has its own programme for training people to work in an integrated children's centre and in line with the principles of Natural Learning.

In setting its course for 2016-2019, Laterna Magica has the following to say about cultural education: 'The city is the school.' In addition to a broad-based and coherent curriculum, Laterna Magica 0-18 also provides a rich learning environment. Sports, culture, art, experiencing the natural world and the world of work: all of these threads run through the education that is offered on a daily basis. It is a school where you choose how you create, work, learn and play sports in the morning, afternoon and into the evening. After all play, exploration and learning are all extensions of one another.

For children and young people it is important that education is firmly anchored in real life. This fuels their motivation. These young and playful spirits can attend the ICC 52 weeks a year, from 7.30 to 18.30. In and around the building, they have the opportunity to play sports, make music or act, and to write and direct their own theatrical pieces. But they can also learn by contributing to the city, by learning as an apprentice and working in locations such as museums, libraries, theatres, workshops, gyms and gardens. These facilities are not all located in or around the school building, but are part of the city. This approach creates an extra rich learning environment where authentic learning tasks are well organized. As they work, children develop a working attitude, knowledge and skills in a new and versatile package.

Projectbureau LM 0-18 is charged with the task of unlocking the city's potential as a setting for the pupils' development. This agency maintains warm relations with the unit teams, residents, organizations, entrepreneurs, educational, and artistic and cultural institutions in Amsterdam with a view to finding interesting locations, exhibitions, lectures, and places where pupils can learn on the job. Pupils can approach the agency with specific learning needs which have yet to be catered for. Local residents, businesses, educational and cultural institutions are also welcome to contact the agency with ideas, plans and suggestions.

Example from current practice: De Nieuwste School (DNS), Tilburg (secondary education)

De Nieuwste School (The Newest School, DNS) is a small-scale school for general secondary, senior general secondary and pre-university education. It centres on a unique educational concept. Key aspects of the DNS learning process are the principles that inspire the development and design of the education it provides:

- Wonder: seeking meaning, observing, living and experiencing
- Ownership: providing motivation and integrated knowledge
- Making the learned visible: pupils are always able to identify where they are in the learning process and demonstrate this, among other things, by keeping a personal reflection log that covers both the process and content of what they have learned

The DNS learning process starts by igniting the flame of curiosity within its pupils. From there, students embark on their own voyages of discovery. These are based on a theme for which the pupils themselves formulate a learning quest. This quest falls within one of the three subject areas:

Humanics: human beings in time and place

Arts: human beings and their creative power

Science: human beings and the natural environment

In their first year, students are introduced to the various artistic disciplines during a range of inspiration days. At the end of the school year they have the opportunity to indicate their preferences. Based on these preferences, the school puts together groups geared towards theatre, dance, music and the visual arts.

In the second year, pupils take 16 in-depth classes in the discipline of their first or second choice. In the Arts learning area, the pupils spend their second year participating in workshops with affiliated experts and guest teachers. These experts are specialized in the visual arts. The guest teachers are active in the field of visual arts, music, dance, theatre and movement.

In their third year, general secondary school pupils take Arts 1, which concludes with a school exam. Pupils engage in four cultural activities and create a portfolio in which they record their experiences. DNS organizes at least one activity. In addition, the pupils independently seek out activities in the fields of dance, music, theatre, literature, cultural heritage and the visual arts. The pupils in the third year of senior general secondary education and pre-university education work on the basis of six themes.

From fourth year on, the arts subject consists of practice (Arts: Visual) and theory (Arts: General). In order to acquaint the pupils with this combination, the third-year themes usually involve a combination of practice and theory.

4 Step-by-step plan

The responsibility for a structure that embeds cultural education in society is divided among the three sectors of government, education and culture. Many elements of the vision we have described above, can already be implemented, partially or wholly, sometimes in collaboration with other parties, sometimes from within the school at the instigation of teachers, pupils and parents. What opportunities does the current situation hold and what adjustments might we make to the current system over the next four years? In this chapter we provide an overview of all possible measures, accompanied by an explanation.

4.1 Overview of measures for achieving the Basis for Cultural Education

Measure	Parties responsible	Other parties involved	Possible in the current situation	Adjustments to current system in next four years
A. Knowledge sharing				
A1	Encouraging national, regional and local knowledge sharing between government, education and culture	Central government, provinces, municipalities	Local and regional centres of expertise for cultural education, SLO and LKCA	
A2	Continuation of national Statistics Netherlands monitoring of cultural infrastructure	Central government	Provinces, municipalities, cultural parties, national support institutions	
A3	Mapping the local cultural environment	Municipalities	Cultural providers	
A4	Framework for drawing up and implementing a benchmark for mapping the situation in Dutch municipalities	Association of Dutch Municipalities (VNG)	LKCA, Atlas for Municipalities	
B. Legislation and regulations				
B1	Better coordination between legislation, education and childcare to streamline cooperation	Central government	Kindcentra2020, Primary Education Council, Secondary Education Council, trade associations, LKCA	
B2	Adapting education legislation with assessment framework for cultural education that meets core objectives and learning outcomes	Central government	Inspectorate of Education, Primary Education Council, Secondary Education Council, subject-specific teachers, SLO, LKCA	
B3	Updating government pledges on connections between school-based and extracurricular education and level of amenities	Central government, provinces, municipalities	Primary Education Council, Secondary Education Council, independent professionals and Cultuurconnectie, SLO, LKCA	
B4	Encouraging and monitoring cultural participation among children and young people aged 0 to 18	Central government, municipalities	Primary Education Council, Secondary Education Council, CJP, LKCA, Jeugdcultuurfonds	

C. Quality of content in cultural education				
C1	Honing and clarifying objectives for ongoing learning pathway for cultural education from primary to secondary education	Central government	SLO, Primary Education Council, Secondary Education Council, subject-specific teachers	
C2	Possible adaptation of national curriculum framework for cultural and artistic development in line with review of assessment framework for cultural education	SLO	Primary Education Council, Secondary Education Council, SLO, LKCA, subject-specific teachers	
C3	Building awareness of curriculum frameworks among teachers and encouraging their use	Teacher training programmes	LOBO, KVDO	
C4	Appointing certified culture coordinators with sufficient hours	Central government	Primary Education Council, Secondary Education Council, AVS	
C5	Appointing a cultural liaison officer to link school-based and extracurricular cultural education	Municipalities	Province, central government (funding)	
C6	Employing subject-specific teachers or encouraging teachers to specialize	Schools	Primary Education Council, Secondary Education Council, AVS, central government (funding)	
C7	Maintaining final examination for cultural subjects	Central government	SLO, CITO, Secondary Education Council, subject-specific teachers	
C8	Regionally coordinating the range of final examination opportunities in arts subjects	Secondary schools	Secondary Education Council	
C9	Strengthening cultural education in secondary schools	Central government	SLO, CITO, Secondary Education Council, subject-specific teachers, LKCA	
C10	Giving cultural education a full place in pre-vocational secondary education (VMBO) and senior secondary vocational education (MBO) and special education	Central government	Secondary Education Council, subject-specific teachers	
C11	Updating extracurricular learning frameworks and guidelines and coordinating them with school-based curriculum frameworks	LKCA	SLO, Primary Education Council, Secondary Education Council, subject-specific teachers, Cultuurconnectie	
C12	Using curriculum frameworks, learning frameworks and guidelines to connect school-based and extracurricular cultural education	Schools, cultural providers	Primary Education Council, Secondary Education Council, AVS	
C13	Using learning frameworks and guidelines as part of subsidy conditions for projects and providers of cultural education	Central government, provinces, municipalities	Schools, cultural providers, Primary Education Council, Secondary Education Council, AVS	

D. Quality of teachers				
D1	Encouraging refresher courses in cultural education through teachers' register	Central government	Primary Education Council, Secondary Education Council, AVS, LKCA	
D2	Facilitating extra training for teachers	Schools	LOBO, KVDO, Primary Education Council, Secondary Education Council, AVS	
D3	Developing a course in cultural education for primary school teachers	LOBO	Subject-specific teachers, Cultuurconnectie, SLO, LKCA	
D4	Developing a course in cultural education for subject-specific teachers	KVDO	Subject-specific teachers, Cultuurconnectie, LKCA	
D5	Maintaining certification for teachers of cultural education within schools	Schools	LOBO, KVDO, Primary Education Council, Secondary Education Council, AVS	
D6	Developing prior learning certificates and associate degree for extracurricular teachers	KVDO	Subject-specific teachers, Cultuurconnectie, LKCA	
D7	Making certification a condition for cultural education subsidies	Central government, provinces, municipalities	Schools, cultural providers	
D8	Making certification a condition of employment for education officers within cultural institutions	Cultural institutions	KVDO, Cultuurconnectie, LKCA	
E. Quality of cultural environment				
E1	Encouraging local, regional and national cultural provision, cultural productions and presentation opportunities	Central government, provinces, municipalities	Cultural providers, business associations	
E2	Coordinating the range available in the cultural environment	Central government, provinces, municipalities	Cultural providers, business associations	

4.2 Knowledge sharing (A)

Encouraging national, regional and local knowledge sharing between government, education and culture (A1)

Government, education and cultural parties engage in joint consultations to agree on the level of facilities required to give substance to a culturally rich learning and living environment based on knowledge and experience. For school-based cultural education, this is encouraged through the Administrative Framework for Culture and Education. For example, this might take the form of local covenants between government, educational and cultural parties for the realization of school-based cultural education, as is the case in Haarlem, Arnhem and Leiden. In other local situations, these parties opt to sign up to the Local Education Agenda, as in Hengelo. For extracurricular cultural education, no such enabling framework exists but local or regional government can take the lead.

For the government sector, it is important to map the physical infrastructure so that local parties are better able to find one another and engage in mutual coordination and collaboration. Such a set-up also makes it clear where additional government support is required, subject to needs assessment. Linking up local information at national level eventually makes it possible to keep track of changes in the cultural infrastructure. This is necessary to coordinate ambitions at national, provincial and municipal levels. Further knowledge sharing between these three levels of government, the education sector and the cultural sector also contributes to this process. Central government can facilitate by means of a national monitor. For knowledge sharing, use can be made of existing platforms and parties, such as urban and provincial centres of expertise and LKCA.

Continuation of national Statistics Netherlands monitoring of cultural infrastructure (A2)

The visibility of culture among the figures provided by Statistics Netherlands (CBS) is of great practical and strategic importance for the sector as a whole, and the parties directly involved in particular. A national monitor fulfils the need for statistical data in the field of culture at the Ministry of Education, Culture and Science, in local government and among stakeholders in cultural education. These statistics can be used as a basis for planning and make consistency with other data visible. In the long term, it may become mandatory to provide part of this information under European legislation (in the context of the FRIBS regulation).

Mapping the local cultural environment (A3)

It is up to the municipality to map the local cultural environment. This helps when making local policy decisions and gives local stakeholders and users insight into the possibilities available. A needs assessment forms part of this measure. A cultural map and research make it

possible in the long term to see the changes in the cultural infrastructure and to respond where necessary.⁷

Framework for drawing up and implementing a benchmark for mapping the situation in Dutch municipalities (A4)

By assessing local situations in relation to the criteria for the level of amenities, it is possible to identify any 'black spots' in the Netherlands (i.e. municipalities where the level of provisions is clearly below par) and to identify those municipalities which are performing reasonably or well.

4.3 Legislation and regulations (B)

Better coordination between legislation, education and childcare to streamline cooperation (B1)

Extracurricular cultural education can provide a broader and more in-depth experience than taking cultural subjects at school. This type of education can also fill gaps in the areas covered. Extracurricular education is aimed at further development, participation and talent development. This can take the form of classes from subject-specific teachers, but it can also mean participating in educational programmes organized by cultural providers, such as museums, theatre companies, orchestras or libraries. Because the same children are involved in school-based and extracurricular activities, it is important that providers meet the same standards. Differences in guidelines such as the number of pupils per member of staff are therefore a thing of the past. It is also important that education and childcare organizations are given the freedom to use each other's locations.

At various places in the Netherlands, connections between school-based and extracurricular cultural education are already being established. This takes various forms, from community schools and integrated children's centres to extended school days and the use of culture coaches to bring about cooperation. The publication *Cultuureducatie Binnenste-buiten*⁸ (Cultural Education Inside-Out) describes nine examples in this area.

Adapting education legislation with an assessment framework for cultural education that meets core objectives and learning outcomes (B2)

Core objectives and final examination programmes already exist, but their goals are very general and assessment is diverse. This fragmented approach stands in the way of an ongoing learning pathway. There is no effective coordination between primary and secondary cultural education and between school-based and extracurricular cultural education. Cultural resources also vary widely from place to place. This creates inequalities: not all children are

7 J. Bussemaker, letter to Lower House of the Dutch Parliament on 'Implementation of motions submitted during the Continued General Consultation on Principles of Cultural Policy', The Hague, 24 August 2015.

8 Jan van den Eijnden et al., *Cultuureducatie Binnenste-buiten. Verbinding van cultuuronderwijs op school met de culturele omgeving*, LKCA, Utrecht, October 2015

exposed to the same depth and breadth of cultural experience or receive the same opportunities to develop. An assessment framework for cultural education creates the possibility of an ongoing learning pathway.

Updating government pledges on connections between school-based and extracurricular education and level of amenities (B3)

The principles for the division of responsibilities between central government and lower level government are described in the General Framework for Inter-Administrative Relations in the Cultural Sector, established by the Ministry of Education, Culture and Science, the Association of Provincial Authorities (IPO) and the Association of Dutch Municipalities (VNG) and dating from 21 May 2012. The basic principles laid out for culture are very general and focus primarily on school-based cultural education. A more detailed account can be found in the Administrative Framework for Culture and Education, but also in the regulation for cultural liaison officers and the Quality Cultural Education regulations. Together they form a framework for the responsibilities, commitment and resources of the three tiers of government for the school-based and extracurricular cultural education of children and young people up to the age of 18. More detailed measures are taken at local and provincial level. It is appropriate to update and specify this framework (and to agree on criteria for the local level of provision in line with the benchmark as referred to under A4) regarding responsibility, commitment and associated resources for the extracurricular cultural education of children and young people.

Possible starting points are the letter sent by the G9⁹ to the Minister of Education, Culture and Science regarding the division of responsibilities between city, region and central government, and *We the North*¹⁰, in which the three northern provinces have formulated joint ambitions that take in the areas of cultural education and cultural participation.

Encouraging and monitoring cultural participation among children and young people from 0 to 18 (B4)

Discount schemes such as the European Youth Card (CJP) and the MBO Card encourage young people to participate in cultural activities in their leisure time and encourage cultural institutions to develop a repertoire for this audience. The decision to establish a link between the school budget and these discount schemes in recent years has proved successful. The additional reductions given by cultural providers lower the threshold for participation. The opportunities represented by these existing schemes can be extended in special and primary

9 Letter from the Executive Councillor for Art and Culture for the City of Amsterdam, Kajsa Ollongren, dated 24 April 2015 on behalf of the G9 (Amsterdam, Arnhem, The Hague, Eindhoven, Enschede, Groningen, Maastricht, Rotterdam, Utrecht) to the Minister of Education, Culture and Science, with a copy sent to the Minister of the Interior and Kingdom Relations. See <http://www.lkca.nl/nieuws/nieuwsoverzicht/grote-gemeenten-willen-voortrekkersrol-in-cultuurbeleid>

10 *'We the North'. Kader voor Noordelijk programma Experimenteerregio 2017-2020. Gemeenten Leeuwarden, Assen, Groningen en Emmen en provincies Groningen, Friesland en Drenthe.*

education. In addition, more can be done with the data generated when discount cards are used.

A key principle of the *Basis for Cultural Education* is equal access to cultural education for every child. For children from families with a minimum income, cost is often a barrier. In the current situation, some municipalities and provinces want to eliminate this threshold by means of income compensation schemes such as a free pass or a fund. In some cases, cultural providers are commissioned to provide free activities for children and under 18s.

4.4 Quality of content in cultural education (C)

Honing and clarifying objectives for ongoing learning pathway for cultural education from primary to secondary education (C1)

In line with the ambition of the education platform Onderwijs2032, we advocate an ongoing culture curriculum with clear and unambiguously formulated interim and final attainment levels at three points in a pupil's school career:

- at the end of primary education;
- at the end of the first years of secondary education;
- when graduating from secondary education.

In addition, there should be an integrated educational curriculum of which culture is emphatically a part. This should at least take place at the level of a core curriculum and possibly also as part of the broader or more in-depth experience that a school can offer.

The core curriculum for cultural education consists of a common constituent for all arts disciplines. This involves the development of artistic creative skills in a cultural and historical context, in addition to a sufficiently strong focus on individual disciplines and cultural heritage. Parties in the field of education can draw up such a curriculum at the initiative of central government.

Possible adaptation of national curriculum framework for cultural and artistic development in line with review of assessment framework for cultural education (C2)

The curriculum framework for cultural and artistic development¹¹ provides a benchmark for the implementation and assurance of the curriculum for cultural and artistic development in schools. In this context, competences for the creative process have been set out in learning pathways for the visual arts, dance, drama and music (the artistic disciplines), and for cultural heritage. The learning pathways demonstrate the structure of these competences. It is up to schools to decide whether to offer education in this area as separate subjects or as a more coherent whole. Following the honing and clarification of the cultural education objectives, the National Expertise Centre for Curriculum Development (SLO) is adapting the curriculum framework with the parties concerned to bring it into line with the assessment framework for cultural education.

11 Source: <http://kunstzinnigeorientatie.slo.nl/>

Building awareness of curriculum frameworks among teachers and encouraging their use (C3)

Curriculum frameworks, learning frameworks and guidelines support teachers, schools, institutions and business associations in the provision of cultural education. Nothing is known about the extent to which these resources are used in practice. Teachers make little use of ready-made syllabuses, because these are insufficiently relevant to their needs and capabilities. Developing syllabuses for cultural education is a complicated matter. Not only that, but many publishers see too few commercial benefits in developing, further developing or updating their products in this area. This is partly due to freedom of education and the varying levels of ambition among schools, resulting in significant differences between them. In addition, a great deal of material has recently been developed within the Quality Cultural Education programme.

We currently have no clear perspective on whether it is desirable for all parties to make use of the same guidelines. This makes it advisable to obtain an overview of how guidelines are used at national level and, if necessary, to encourage this use by means of professional development courses within teacher training programmes. Familiarity with the curriculum framework among teachers is a matter for teacher training programmes and teachers' groups.

Appointing certified culture coordinators with sufficient hours (C4)

Organizing cultural activities and collaborating with the cultural environment is a time-consuming process for schools. Moreover, they require expertise in order to make the right choices. It is therefore desirable that each school should have a certified internal culture coordinator (ICC) – this is currently the case at 85% of schools – with sufficient dedicated hours to carry out their duties effectively. At present, the number of hours depends partly on the school's ambitions in this field, but current practice suggests that ICCs require at least 40 hours a year for this purpose. Depending on the size of the school and its ambitions in cultural education, more hours may be needed.

Appointing a cultural liaison officer to link school-based and extracurricular cultural education (C5)

In the current situation, a cultural liaison officer is needed to forge links between school-based and extracurricular cultural education. At present, the liaison officer is mainly facilitated by the municipalities and central government on the basis of the current structural arrangements for liaison officers. Important partners for liaison officers (also known as culture coaches) are to be found in the points of contact within the school (the ICC) and outside of the school (education officers working for cultural organizations). The range of duties involved is highly diverse and primarily focused on cultural education within schools: there is a need to review ambitions and resources.

Not all cultural organizations have an education officer: take for example a local history museum that is run by volunteers. The exact interpretation of the role of the liaison officer is therefore highly dependent on the local context. In a local cultural environment populated by a large number of professionals, it may be enough to simply bring supply and demand together.

In an environment with few professionals, the job of liaison officer can involve an additional advisory role and the provision of expertise.

Employing subject-specific teachers or encouraging teachers to specialize (C6)

In primary education, not all teachers are or feel sufficiently competent to provide cultural education. It is therefore desirable that the education sector employs the services of subject-specific teachers and adapts the training of general class teachers accordingly. This can be done, for example, by increasing the number of specializations, as indicated in the Onderwijs2032 report and already enshrined in the new knowledge base for teacher training in primary education (*Kennisbasis pabo*).

Depending on the qualities already present within a primary school, a subject-specific teacher can be brought in to take over lessons, to teach alongside or alternately with the class teacher (co-teaching) or to coach the teacher during lessons. Class teachers who do feel qualified and who have undergone specialist training, may also teach other classes. Schools that effectively distribute expertise in various disciplines across their teaching team can put together a full range of subjects.

Maintaining final examination for cultural subjects (C7)

When a cultural subject attains the status of a final examination subject, this is an acknowledgment that cultural education has achieved a fully fledged position within schools. A final examination for cultural subjects contributes to pupils' general preparation for future careers or programmes of study, in the professional arts or other areas. It is therefore essential to maintain the opportunity to take a final examination in individual arts disciplines in the final years of senior general secondary and pre-university education.

Regionally coordinating the range of final examination opportunities in arts subjects (C8)

Each school makes its own choices in terms of providing certain cultural subjects, but within every region it is important that pupils have the opportunity to sit a final examination in the full range of arts subjects. This enables young people to take the subjects of their choice at a high level, including those that involve performance. This can be achieved by means of regional coordination among schools. To promote connections with extracurricular cultural education, provision could also be arranged in cooperation with arts centres in the region.

Strengthening cultural education in secondary schools (C9)

The position of cultural education in secondary education can be improved by strengthening the subject Cultural and Artistic Education (CKV) within the upper grades. This can be done by including the subject in the final exam results (i.e. ensuring it counts towards the combined mark). A mandatory cultural subject as part of the final examination within the Culture & Society profile would further underline this position. In addition, it is important to update final examination options by including subjects such as new media, film and photography as part of a pupil's final examination.

Giving cultural education a full place in pre-vocational secondary education (VMBO) and senior secondary vocational education (MBO) and special education (C10)

In pre-vocational secondary education (VMBO) and senior secondary vocational education (MBO) greater emphasis should be placed on the general educational aspects of cultural education for pupils as long as they have yet to obtain their basic qualifications. Such an approach would give these young people the opportunity to achieve a sufficient level of cultural education and development. For the same reason, it is important that cultural education is also given a place in the curriculum in all forms of special education. In VMBO, MBO and special education, huge strides need to be made in the field of cultural education. It is therefore important to invest in and facilitate knowledge-sharing and development in this area.

Updating extracurricular learning frameworks and guidelines and coordinating them with school-based curriculum frameworks (C11)

The Council for Culture recognizes the importance of designing a 'developmental perspective' for leisure pursuits, along the same lines as learning pathways in cultural education. Such a perspective makes it clear which route is open to participants, provides teachers with better frameworks and creates a deeper connection with the curriculum in mainstream education. The Council is also keen to see a form of quality assurance for all providers of cultural education. There have already been several attempts to achieve this, with varying degrees of success.

Outline plans and guidelines provide a framework for the systematic and purposeful design of extracurricular programmes. They help associations, course organizers and teachers compose and structure their range of classes and courses. This covers such aspects as formulating clear learning objectives, translating them into learning content, organizing study material, phasing the content, establishing the duration of classes, applying teaching and working methods and laying down assessment criteria and examination requirements.

Learning frameworks and guidelines are also intended to promote discussion about quality and innovation. They describe trends and developments which are of importance to the educational field. Our changing society demands a new, diversified and flexible range of education that responds to the needs of the amateur artist.

The current extracurricular learning frameworks and guidelines need to be updated and honed by LKCA, and coordinated with school-based curriculum frameworks. A good example is the LKCA guidelines for music education used by the Royal Dutch Music Association (KNMO) and Cultuurconnectie. They have incorporated a national examination system and are working

to expand their activities by including the Federation of Amateur Symphony and String Orchestras (FASO).

Using curriculum frameworks, learning frameworks and guidelines to connect school-based and extracurricular cultural education (C12)

Using learning frameworks and guidelines as part of subsidy conditions for projects and providers of cultural education (C13)

School-based and extracurricular cultural education are interconnected through ongoing learning pathways and educational content. To make this possible, there is also a need for clear interim and final attainment levels for extracurricular cultural education. It is important to be clear about how these goals relate to the stages in schools and the developments generated by the Onderwijs2032 educational platform. Schools and cultural providers can make use of curriculum frameworks, learning frameworks and guidelines. The various levels of government can encourage this by stipulating the use of the learning pathway and approved lesson content as a condition for granting subsidies.

4.5 Quality of teachers (D)

Encourage refresher courses in cultural education through teachers' register (D1)

The national teachers' register (mandatory from 2017) encourages teachers to keep their knowledge up to date or to expand it. This includes the field of cultural education. It is therefore desirable that central government (through the education cooperative) should determine the nature of the coherent provision of training required for teachers who are interested in culture and who wish to specialize as a culture coordinator, cultural expert or culture facilitator. Various teacher training programmes for primary education offer courses in these areas for graduates of higher professional education. Furthermore, it is important to offer training programmes to art professionals who want to improve and expand their teaching skills. These can take the form of a Master's in Arts Education, a Master's in Learning and Innovation or a supplementary course.

Facilitating extra training for teachers (D2)

Developing a programme in cultural education for primary school teachers (D3)

Developing a course in cultural education for subject-specific teachers (D4)

Cultural education deserves to become a more substantial part of the training of primary school teachers. This might be done by making cultural education an integral part of the programmes as opposed to giving them an elective status. Introducing an additional culture endorsement on the primary education teacher training diploma and making this a requirement within the teaching team can strengthen the position of cultural education. With a knowledge base in cultural and artistic development, the training and continuing education of teachers can be further developed in the years ahead under the leadership of the Netherlands Association of Teacher Training Programmes for Primary Education (LOBO). For teachers in secondary education, this responsibility lies with the national platform for teacher training programmes in professional arts education in the Netherlands (KVDO).

Another condition is the completion of accredited refresher courses and further training. This can be organized through cooperation between the teacher training programmes in arts

education and the teacher training programmes for primary education. This would require a focus on both the individual development of teachers and cooperation between general class teachers and specialist teachers. It is also desirable that teacher training programmes for arts education should offer refresher courses that enable teachers to further specialize in educational skills and pedagogy for primary education, and for lower and upper secondary education.

Primary schools should also be encouraged to employ the services of a specialist teacher on a more regular basis, for example with the help of central government funding.

Maintain certification for teachers of cultural education within schools (D5)

Guaranteeing the quality of education means exploring the possibility of an added endorsement for teachers who provide cultural education, similar to the endorsement for physical education teachers.

Develop prior learning certificates and an associate degree for extracurricular teachers (D6)

For pupils, schools, parents and other stakeholders it is not always clear what background an extracurricular teacher has. Moreover, they are often not in a position to assess the quality of the classes on offer. A certain level of quality can be expected from a teacher who has graduated from a teacher training programme, and this includes the extracurricular sector. This does not mean that teachers who have no teacher training are incapable of providing good education. APL certification (accreditation of prior learning) based on experience is a possible way of documenting this and enabling experts who have no formal teacher training to demonstrate their qualifications. In addition, an associate degree can be developed for graduates of senior secondary vocational education (MBO) who wish to obtain a further qualification in teaching skills for arts subjects.

Making certification a condition for cultural education subsidies (D7)

Making certification a condition of employment for education officers within cultural institutions (D8)

The various levels of government can impose a certification requirement for cultural education as a condition for granting subsidy to projects and providers of cultural education for young people aged 0 to 18. This could either be a formal qualification or APL certification based on relevant experience. Cultural providers can then ask for proof of certification as a condition for hiring educators. Of course, as with a diploma, this alone does not guarantee the quality of education.

4.6 Quality of cultural environment (E)

Encourage local, regional and national cultural provision, cultural productions and presentation opportunities (E1)

Through local, regional and national culture budgets, the various levels of government encourage cultural productions and presentations that would not be able to get off the ground without government support. If municipalities map out the local situation (as mentioned in A3), it becomes clear where the role of government lies. It should be stated that this role is not always about funding but can also be fulfilled by bringing parties together and/or being flexible in applying regulations to enable initiatives to get off the ground.

Coordinating the range available in the cultural environment (E2)

Maintaining diversity within the cultural environment calls for government initiative at all levels. The government sector can coordinate the range on offer within a regional basis and reach agreement with interested parties as to the opportunities for teaching, practice and presentation or attending professional cultural productions. Solid arrangements can prevent situations in which there is a duplication or lack of provision in neighbouring municipalities.

Appendix 1 List of experts consulted

- [Erik Akkermans](#) – Federation of Employer’s Associations in the Cultural Sector (FC)
- [Ineke van Balen](#) – Province of Overijssel
- [Allard Bentvelsen](#) – Kiesjedocent.nl and All Art Professionals
- [Sarah Berckenkamp](#) – Dutch Association of Theatres and Concert Halls (VSCD)
- [Francine van Bohemem](#) – Netherlands Public Library Association (VOB)
- [Hanna Marije Booij](#) – Berenschot management consultants
- [Jan Brands](#) – Cultuurconnectie (sector organization for cultural education, amateur arts and adult education institutes)
- [Ben Bregman](#) – Gelderland Heritage Foundation
- [Irene van den Broek](#) – Secondary Education Council
- [Wim Burggraaff](#) – Ministry of Education, Culture and Science
- [Marijn Cornelis](#) – CultuurSchakel (organization for cultural education and participation in The Hague)
- [Danielle Cozijnsen](#) – Ministry of Education, Culture and Science
- [Friederike Darius](#) – Metropole Orchestra
- [Jos Debeij](#) – National Library of the Netherlands
- [Riemer Dekker](#) – Municipality of Zevenaar
- [Mechteld van Dijk](#) – Johan de Witt combined school
- [Jasper van Dijk](#) – Socialist Party parliamentary spokesman on culture
- [Tim van Dijk](#) – Kunstkwartier Helmond
- [Anne Bert Dijkstra](#) – Netherlands Inspectorate of Education
- [Carla Dik-Faber](#) – Christian Union parliamentary spokesperson on culture
- [Natalie van den Dobbelsteen](#) – City of Nijmegen
- [Truus Dolging](#) – Kunst & Cultuur Drenthe (centre of expertise and project organization in arts and culture)
- [Bart Drenth](#) – VVD Committee on Culture and Education
- [Geert Drion](#) – freelance policy advisor and researcher
- [Ad van Drunen](#) – Kunstbalie (support and coordination for amateur arts in Brabant)
- [Klaasje Everts](#) – Municipality of Aa en Hunze
- [Sjoerd Feitsma](#) – City of Leeuwarden / Association of Dutch Municipalities (VNG)
- [Marc Floor](#) – City of Groningen
- [Antoine Gerrits](#) – Employee’s Organization in the Collective and Privatized Sector (VCPS)
- [Mark Gerrits](#) – Dutch Union for Performing Artists (Ntb)
- [Mechteld van Gestel](#) – Dutch National Opera
- [Walter Groenen](#) – European Youth Card (CJP)
- [Marieke Hagemans](#) – creative writing teacher
- [Kelly Hammer](#) – City of Enschede
- [Nicole Hanegraaf](#) – Delta Onderwijs school group
- [Pieter Heiliegiers](#) – VVD Committee on Culture and Education
- [Addy van Hemert](#) – Province of Noord-Brabant
- [Wim Hilberdink](#) – Foundation for Public Education for Zwolle and Region
- [Hugo van den Hoek Ostende](#) – Kunstpunt Gouda (centre for arts education)
- [Dominique Hoozemans](#) – Netherlands Association of Teacher Training Programmes for Primary Education (LOBO)
- [Pieter Hunfeld](#) – Metropole Orchestra
- [Rebecca van Ingen](#) – Leiden University of Applied Sciences
- [Irene Jongbloets](#) – Masquerade Youth Theatre
- [Jorn Jongma](#) – policy officer for the Dutch Labour Party (PvdA)
- [Lydia Jongmans](#) – Association of Dutch Municipalities (VNG)
- [Meriam de Kanter](#) – Rijnbrink group (consultants and service provider for libraries in the provinces of Overijssel and Gelderland)
- [Ariëtte Kasbergen](#) – Rotterdam Foundation for Arts Education (SKVR)
- [Liesbeth Kleuver](#) – visual arts teacher
- [Lily Knibbeler](#) – National Library of the Netherlands
- [Jan Jaap Knol](#) – Cultural Participation Fund
- [Carla de Koning](#) – Ministry of Education, Culture and Science

[Maaïke Kramer-Segers](#) – Ministry of Education, Culture and Science

[Mark Lansbergen](#) – Foundation for the National Competition Youth Symphony Orchestras

[Viola van Lanschot-Hubrecht](#) – National Expertise Centre for Curriculum Development (SLO)

[Petra Levert](#) – Kunstbalie (support and coordination for amateur arts in Brabant)

[Nicolle van Lith](#) – Province of Limburg

[Peter Lucas](#) – Secondary Education Council

[Erna Mannen](#) – Special Heroes

[Pascal Marsman](#) – National Expertise Centre for Curriculum Development (SLO)

[Frans Meerhoff](#) – Municipality of Emmen

[Sophie Meijer](#) – D66 policy officer

[Bart van Meijl](#) – Royal Dutch Music Association (KNMO)

[Yolande Melsert](#) – Dutch Association of Performing Arts

[Rob Menting](#) – Employee’s Organization in the Collective and Privatized Sector (VCPS)

[Jacques Monasch](#) – Labour Party parliamentary spokesperson on culture

[Marja van Nieuwkerk](#) – City of Amsterdam

[Geny Nijboer](#) – Stadkamer Zwolle (library, arts and culture)

[Betty van Oortmerssen-Schutte](#) – Chair of Kunstfactor (umbrella organizations in the amateur arts)

[Joost den Oudsten](#) – Ministry of Education, Culture and Science

[Josien Paulides](#) – Cultural Participation Fund

[Toon Peerboom](#) – Royal Dutch Music Association (KNMO)

[Henk Pijlman](#) – Member of the Upper House of Parliament for D66

[Pascale Price](#) - Nederlands Dans Theater (NDT)

[Astrid Rass](#) – Employee’s Organization in the Collective and Privatized Sector (VCPS)

[Harrie Reumkens](#) – Wereld Muziek Concours (WMC)

[Michael Rijsberman](#) - Association of Provincial Authorities (IPO)

[Marlies Romijnders](#) – Municipality of Zaandam

[Saskia van Schaik](#) – Municipality of Zoetermeer

[Han van Schaik](#) – Fluvium combined school

[Gerard Smetsers](#) – Het Palet primary school, Hapert

[Judith Steenvoorden](#) – VVD Committee on Culture and Education

[Karin Straus](#) – VVD parliamentary spokesperson on education

[Nicole Temmink](#) – Socialist Party policy officer

[Bernard Teunis](#) – Primary Education Council

[Madelaine van Toorenborg](#) – Christian Democrat parliamentary spokesperson on culture

[Wim Truyen](#) – Municipality of Weert

[Stéfanie van Tuinen](#) – National Expertise Centre for Curriculum Development (SLO)

[Tineke Ubbels](#) - Professional Association of Theatre and Drama Teachers

[Michel van Veen](#) – VVD parliamentary spokesperson on culture

[Peter van Veen](#) – City of Rotterdam

[Marieke Vegt](#) – Kunst & Cultuur Drenthe (centre of expertise and project organization in arts and culture)

[Connie Verberne](#) – Cultuurmij Oost (cultural exchange in the east of the Netherlands)

[Inge Verdonschot](#) – Province of Noord-Brabant

[Marianne Versteegh](#) – Kunsten '92 Association for the Arts, Culture and Heritage

[Annemieke Vervoort](#) – Introdans, dance company

[Camiel Vingerhoets](#) – Ministry of Education, Culture and Science

[Bastiaan Vinkenburg](#) – Berenschot management consultants

[Henk Visscher](#) – Employee’s Organization in the Collective and Privatized Sector (VCPS)

[Barbara Visser](#) – Academy of Arts (KNAW)

[Willem van Vliet](#) – Municipality of Sluis

[Monique Vogelzang](#) – Netherlands Inspectorate of Education

[Ap de Vries](#) – former director of the Netherlands Public Library Association (VOB) and Kunstconnectie sector association for the arts and arts education

[Geertjan de Vugt](#) – Royal Netherlands Academy of Arts and Sciences (KNAW)

[Ellen de Vugt](#) – School Music Teachers Association

[José Welbers](#) – Wellant College, education organization

Esther Westenbrink – Kunst & Cultuur Drenthe
(centre of expertise and project organization in
arts and culture)

Cor Wijn – BMC public sector solutions / Interim
Director of the Netherlands Public Library
Association (VOB)

Femie Willems – Cultural Participation Fund

Appendix 2 Description of the current situation and legislation in education, government and the cultural sector

Education

Schools in the Dutch education system enjoy a high degree of freedom. Due to the large measure of autonomy enshrined in law in the Netherlands, central-government control is restricted to funding, frameworks, guidelines and final examination requirements for the various subjects. However, the government is in a position to inspire and encourage (e.g. through the Quality Cultural Education programme and the Administrative Framework for Culture and Education). At present, several curriculums serve as a starting point, together with individual subjects and content. The core objectives and final attainment levels provide a general description of the minimum that pupils are expected to learn in primary and secondary education.

Extracurricular cultural education is not formally organized and participation depends on the pupils' and parents' own choices. Learning frameworks and guidelines are available to providers. Extensive learning frameworks and a certification system exist for some disciplines, as is the case for brass band musicians (HaFaBra). In other disciplines, guidelines are only very general and are sometimes lacking completely, and it is left to the teachers' own judgement to determine course content, teaching methods and attainment levels. The learning frameworks were developed by the arts sector itself and formulated and compiled by LKCA. These learning frameworks offer considerable scope for variety, since the individual route is much more dominant in the extracurricular sector than in mainstream education.

Primary Education Act

The Primary Education Act (WPO) provides an outline for how education in the Netherlands is regulated. In addition to purpose, content and funding, the Act regulates school transport, teacher qualifications and the reporting code for domestic violence. Along with the Expertise Centres Act (WEC) these laws are responsible for primary education, special primary education and education in special schools. Special primary education is intended for children who need more help than standard primary education can provide. Special schools are designed to provide primary or secondary education to children with visual, hearing or physical disabilities.

Core Objectives for Primary Education ¹²

The core objectives are goals on which primary schools focus as regards their pupils' development. Schools are free to decide how they design and offer these core objectives. Core objectives help create a situation in which children continue to develop throughout their time at school and also guarantee a wide and varied curriculum. Furthermore, core objectives serve as a reference for accountability, public and otherwise.

12 Ministry of Education, Culture and Science, Revised Attainment Targets (WPO) Decree.

As part of their cultural and artistic development, children become acquainted with the artistic and cultural aspects of the world in which they live: aspects of cultural heritage through which people have given shape and meaning to their existence over the course of time. Cultural and artistic development is also about acquiring a degree of knowledge of contemporary artistic and cultural diversity. This happens both at school and through regular interaction with the outside world. Children learn to become more open through cultural and artistic development: they look at paintings and sculptures, listen to music, and enjoy language and movement.

Cultural and artistic development is also aimed at contributing to how pupils value the cultural and artistic expressions in their living environment. They also learn to express themselves using resources drawn from the artistic domain:

- They learn to explore the visual potential of different materials based on aspects such as colour, shape, space, texture, and composition.
- They make drawings and spatial pieces.
- They sing songs and learn to use percussion instruments to underscore the rhythm of their singing.
- They play and move.

Where possible, they do these things with reference to topics that involve knowledge from other areas of learning. This therefore helps to make the educational experience more coherent and more meaningful for pupils. But of course the main focus lies with the authentic contribution that cultural and artistic development makes to the children's general development.

Performance Toolbox Scheme for Primary Education 2015-2020

Since 2012, in addition to block grant funding, an additional budget has been made available to schools in the form of a performance toolbox. While it is not possible for the government to control how money is spent within block grant funding, it is possible to do so through the Performance Toolbox Scheme for Primary Education. Per pupil, schools receive an annual sum of €11.64 (2016-2017) which they are required to spend on strengthening the cohesion within the learning area of cultural and artistic development and on improving the quality of cultural education. In addition, the scheme includes resources geared towards result-oriented working and the professional development of teachers and school managers.

Secondary Education Act (WVO)

The first two years of pre-vocational secondary education (VMBO) and the first three years of senior general secondary education (HAVO) and pre-university education (VWO) make up the initial stage of secondary education. In these years, the school provides education that is designed on the basis of the five core objectives formulated for this initial stage.

Arts subjects in the upper years of VMBO are divided into Arts 1 and Arts 2. In the common constituent of the various learning pathways in VMBO (basic vocational, senior vocational, mixed and theoretical), pupils take at least one arts subject.

In the upper years of HAVO and VWO (the second stage), students take a subject called Culture and the Arts (CKV). This is a compulsory examination subject for all pupils in the upper years

of HAVO and VWO. From 2017-2018, a new final examination programme will be introduced for this subject. In addition, pupils who opt for the Culture & Society profile can choose to take an arts subject as part of their final examinations. As arts education evolved within schools, a division appeared between 'traditional' arts subjects and 'new' arts subjects, each with their own final examination programme. Schools can choose whether to teach traditional or new arts subjects, or a combination of both.

For VMBO, HAVO and VWO, learning outcomes apply in which final examination requirements are stipulated. For VMBO, the learning outcomes for the arts and culture subjects are grouped into final examination units. The learning outcomes for HAVO and VWO are defined in terms of domains.

Core objectives and learning outcomes in secondary education

Since 1 August 2006, 58 broadly worded core objectives have been in force for the initial stage of secondary education. These are divided into seven areas: Dutch, English, mathematics, humans and the natural world, humans and society, art and culture, movement and sport. This gives schools the scope to make their own choices when it comes to the curriculum content for pupils.¹³ At the initial stage, the school provides education that is designed on the basis of the five core objectives formulated for this stage. They can choose from (a combination of) visual arts (drawing, crafts, photography, film, audio-visual education), music, drama and dance.

For VMBO, HAVO and VWO, learning outcomes apply in which final examination requirements are stipulated. For VMBO, the learning outcomes for the arts and culture subjects are grouped into final examination units. The learning outcomes for HAVO and VWO are defined in terms of domains.

Block grant funding, 2006

Since the government led by Prime Minister Wim Kok from 1998 to 2002, there has been a considerable emphasis on deregulation and autonomy for schools within the Dutch education system. In 2006 block grant funding was introduced, whereby schools receive a single total budget for materials and personnel, based on the number of pupils registered on 1 October of the previous year. Since its introduction, schools have also been responsible for areas such as air quality, IT infrastructure and care for pupils during breaks in the school day. Municipalities are responsible for expansion, major renovations and new construction.

The government led by Jan Peter Balkenende from 2003 to 2006 resulted in an agreement which stated that the government would henceforth focus on the core objectives. Schools are still able to decide how these core objectives are achieved. This agreement also stated that teachers, parents and students would receive greater input as regards educational content. In the simplest of terms, the government determines 'what' is taught while the school determines 'how' it is taught.

13 <http://www.slo.nl/voortgezet/onderbouw/kerndoelen/>

Appropriate Education Act, 2014

Since 1 August 2014, the Appropriate Education Act has been in force. This Act obliges schools to give a place to every child, including children with additional care needs, insofar as this is possible within mainstream education. Schools in a given region come up with mutual agreements about the basic package available in every case. In addition to this basic support, some schools also offer additional support.

Pilot project for reduced-regulation schools, 2014

The pilot project for reduced-regulation schools was introduced in 2014 by State Secretary for Education, Sander Dekker. Primary schools which had been assessed as excellent by the Inspectorate of Education were given the scope to experiment with new forms of education.¹⁴

European Youth Card (CJP and MBO Card)

Secondary schools can use the European Youth Card (known as the *CJP Cultuurkaart* in the Netherlands) to pay for activities run by cultural organizations. In addition, students who have a European Youth Card can obtain discounts from cultural organizations and shops. Central government credits the card with €5 per pupil and this credit is only activated when the school adds €10 per pupil.

Since 1 January 2016, institutes of senior secondary vocational education (MBO) have been able to apply for the MBO Card for their pupils. Teachers and support staff in these institutes can receive a free CJP Teacher Card with a credit of €150, provided that their school has registered in time for the CJP or MBO Card.

Community Schools' Impulse for Sport and Culture, 2007-2018

In late 2007, the Community Schools' Impulse for Sport and Culture was signed by the Minister of Health, Welfare and Sport, the Minister of Education, Science and Culture, representatives of the Association of Dutch Municipalities (VNG), the Dutch Olympic Committee* Dutch Sports Federation (NOC*NSF), Union of Special Schools (VBS) and De Cultuurformatie. This incentive scheme was recently renewed for the period 2017-2018 and is carried out under the direction of the municipalities. Municipalities receive a contribution from central government and are expected to match this with their own resources. In the first year of the scheme, the government funded 100%. Since 2013, the government has paid approximately 40%, with municipalities making up the other 60%.

The scheme pursues four main objectives, with the following specifically related to culture:

- To expand the number of community schools with sports and cultural activities in both primary and secondary education
- To encourage young people up to the age of 18 to become familiar with one or more forms of culture
- To actively encourage participation in the arts among young people

14 www.regelluwescholen.nl/

Van Aartsen/Bos Motion, 2007

The Van Aartsen/Bos Motion states that schools are responsible for arranging pre-school and after-school care at the request of parents. The starting point for this care was to create a better match between the working hours of parents and the time children spend at school. The motion does not describe how this care should be organized. Schools were given the opportunity to provide care themselves or to collaborate with childcare organizations. Parents are free to arrange out-of-school care for their children. They bear part of the cost of financing this care, while the funding of education and childcare remain separate from one another.

Childcare and Playgroup Quality Requirements Act (Wkkg), 2004

In 2010, childcare and playgroups were harmonized by law, which meant that both childcare centres and playgroups were permitted to offer an early childhood education programme. Responsibility for care needs assessment and referrals to an early childhood education programme was placed with child health centres. The Act is responsible for the funding and quality of childcare in the Netherlands. Employers, parents and the government each pay one third of the cost of care. Parents can receive a means-tested allowance via the tax authorities. Requirements for childcare in terms of quality, monitoring and funding are regulated at national level. It is mandatory to provide responsible childcare, which means that such care must contribute to the development of the child.

Development Opportunities through Quality and Education Act, 2010

This Act states that childcare organizations are provided with programmes for the provision of early childhood education, with the primary aim of stimulating the language development of children. The Act also stipulates the quality and safety requirements that childcare centres must meet before they are permitted to provide early childhood education. The quality is assessed by the municipality, which often relies on the Municipal Health Service (GGD) to carry out this task. The GGD has the authority to include childcare organizations in the National Register of Childcare Organizations and Playgroups.

Government sector

The system of facilities for cultural education and active cultural participation is divided among the various levels of government, both in terms of responsibilities and their financial implications. The Cultural Policy (Special-Purpose Funding) Act does not prescribe any obligations to central governments, provinces and municipalities, unlike the Public Library Provisions System Act (Wsob), which is a guiding force for library policy. This Act lays down the responsibilities of the three tiers of government. Cultural policy, and along with it cultural education and cultural participation, is a matter for the local authorities. Independent choices within a decentralized cultural policy mean that the infrastructure and extracurricular cultural education on offer vary from municipality to municipality and from province to province.

The Ministry of Education, Culture and Science's General Framework for Inter-Administrative Relations in the field of Culture between the Ministry, the Association of Provincial Authorities (IPO) and the Association of Dutch Municipalities (VNG), published by the Ministry of Education, Culture and Science on 21 May 2012.

In May 2012, the State Secretary for Education, Culture and Science, the Association of

Provincial Authorities (IPO) and the Association of Dutch Municipalities (VNG) established the General Framework for Inter-Administrative Relations in the field of Culture.¹⁵ In this document they made a range of administrative agreements on matters such as the division of tasks in relation to cultural education. Central government, municipalities and provinces are jointly responsible for ensuring that all children and young people are acquainted with culture. They are each responsible for part of an intricately interwoven chain in which the following areas can be identified:

- Central government ensures:
 - a the funding of and legal framework for education
 - b the mission of cultural institutions with state funding
 - c national support (innovation, knowledge and networks)
- Provincial government has a secondary support role in the promotion of quality through expertise, and in regional distribution.
- Actual encounters with culture take place in municipalities, in close and concerted action between schools and cultural providers (with and without subsidies). The municipality manages this process and facilitates:
 - a a broad and coherent range of cultural activities for schools
 - b mediation of the range on offer
 - c the connection between school-based and extracurricular provision
 - d agreements made with schools (for example, by means of the Administrative Framework for Culture and Education or the Local Education Agenda)

National Administrative Framework for Culture and Education, 2013

In the Administrative Framework for Culture and Education, the signatories make concrete agreements on cultural education for the next ten years. The agreements include:

- the Ministry of Education, Culture and Science, provinces, municipalities and the Primary Education Council encouraging local Culture and Education agreements
- a 2015 report by the Inspectorate of Education on cultural education in primary education
- the Primary Education Council and the Ministry of Education, Culture and Science encouraging the professional development of teachers
- the Ministry of Education, Culture and Science monitoring the developments within cultural education
- support from LKCA and the Cultural Participation Fund for the implementation of the administrative framework

The Administrative Framework is closely related to the Quality Cultural Education programme.

15 *The Ministry of Education, Culture and Science's General Framework for Inter-Administrative Relations in the field of Culture between the Ministry, the Association of Provincial Authorities (IPO) and the Association of Dutch Municipalities (VNG), published by the Ministry of Education, Culture and Science on 21 May 2012.*

Liaison Officers' Scheme

Through the Community Schools' Impulse for Sports and Culture, the Ministry of Education, Science and Culture and the Ministry of Health, Welfare and Sport want to create coherence between education, sport and culture. The impulse was introduced in stages. In 2008, the first instalment was made available to the G31 group of municipalities. After 2008 another three instalments followed, taking in all of the other Dutch municipalities. The municipalities participated on a voluntary basis. In theory, the central government contribution is available to all municipalities on a structural basis. A concrete target specified in the administrative agreements at the time was to create 2500 liaison positions by the end of 2012.

On 13 February 2012, the administrative agreements were renewed. This led to a number of amendments. The first of these was to raise the standard amount per officer from €45,000 to €50,000. The Monitor for the Community Schools' Impulse for Sport and Culture for 2012 had this to say: 'This pay rise puts municipalities and sectors in a position to appoint quality staff. The total budget available for central government and the municipalities remains the same. [...] Together with the increase in the standard amount, it was also decided to make co-funding more flexible. Municipalities are permitted to use co-funding by third parties, such as schools and cultural institutions, in order to reach targets for municipal co-funding.'

This change was prompted by the economic crisis, as many municipalities indicated that it had become more difficult to achieve the initial objectives of 2500 liaison positions. In addition to the above-mentioned changes to the administrative agreements, an adjustment was also made to the number of staff positions to be achieved by 2012. Participating municipalities could choose whether they would achieve 60%, 80% or 100% of the number of staff positions that applied initially at the end of 2012. The Summary of the Monitor for the Community Schools' Impulse for Sport and Culture for 2011 reported as follows: 'In total, 87 of the 308 participating municipalities opted for 60% or 80%. The expected number of staff positions achieved at the end of 2012 will exceed 1,800.'

A recent change in the administrative agreements is that the momentum is now combined with the programme 'Sport and Exercise in the Neighbourhood', signed by the Ministry of Health, Welfare and Sport, the Association of Dutch Municipalities (VNG), the Dutch Olympic Committee* Dutch Sports Federation (NOC*NSF), Confederation of Netherlands Industry and Employers (VNO-NCW) and the Dutch Federation of Small and Medium-Sized Enterprises (MKB Nederland). The programme includes a new financial incentive for municipalities to deploy liaison officers who work as community sports coaches at municipal level. These incentives have been combined from 2012 under the title 'Broad Incentive for Liaison Positions'. Expressed as FTEs, on 1 January 2015 there were 2607 liaison positions spread over 355 municipalities (94% of the total number of municipalities). At that time, 23 municipalities had not yet appointed a liaison officer. Ten per cent of all liaison staff were employed in the cultural sector (source: BMC Monitor 2014).

Cultural sector

In addition to education and government, the cultural sector itself is also involved in cultural education. Legal requirements do not apply to the development of culture, except as a

condition for public funding or in situations where cultural activities contribute to education. In the latter case, they are subject to the requirements that apply within the education sector.

For decades, professional cultural institutions have been involved in education and information for the general public. They bring an independent educational product onto the market as part of their own range of cultural activities. In the current policy period, institutions are being encouraged to make education a stronger focus within their range of activities. This is one reason for the current emphasis on opportunities to involve the amateur arts in education. For the coming policy period, the nature of this incentive has changed: the educational activities of cultural institutions within the basic infrastructure no longer have to focus exclusively on primary education.

The structure within which intermediaries balance supply and demand between cultural institutions and the education sector is under pressure from local cuts. The subsidy regulations that play an important part in this process were launched in 2008 and offer municipalities the opportunity to appoint liaison officers for sport or culture with the help of central government funding that has to be matched by the municipality. Central government has decided to continue its funding for liaison positions in the years to come, but among municipalities the contribution of 60% is increasingly becoming a matter of debate. This creates a good deal of uncertainty regarding the position of the majority of culture coaches, whose part-time appointments only cover a limited number of hours.

Cultural education in leisure time is also increasingly being left to the market. Municipalities and provinces limit their involvement to particular tasks, causing policy on cultural education and active cultural participation to largely disappear from the agenda. These cuts have thinned out the range of activities that the cultural environment offers to schools and people in their leisure time. Arts centres with permanent staff are being affected by the policies of a government that no longer sees teachers' salaries as an automatic priority for subsidy. Established structures are diminishing and new forms arise. The area is continuing to expand but the landscape is becoming less familiar. The accessibility and diversity of supply are coming under pressure.

Cultural Policy (Special-Purpose Funding) Act, 1993

The Cultural Policy (Special-Purpose Funding) Act came into force on 11 March 1993. It stipulates that the minister or state secretary for culture will set out the government's plans in a policy document issued once every four years, which serves as a basis for subsidy provision during that period.

The Ministry of Education, Culture and Science allocates subsidies for cultural institutions in what it calls the Basic Infrastructure for Culture (BIS). It is intended for cultural institutions which fulfil a specific function in the national system or perform a key function in the infrastructure of a city or region. This includes cultural funds, such as the Cultural Participation Fund. The minister is directly responsible for the financing of the BIS. Under the terms of the Cultural Policy (Special-Purpose Funding) Act, one institution that forms part of this infrastructure should have the amateur arts and cultural education as its core activity. It also stipulates that the infrastructure must reserve funds for nine youth performing arts

institutions. For other arts disciplines, there is no stipulation focused on this specific target group. However, objectives for cultural education and participation do belong to the general criteria for subsidy.

Appendix 3: Current developments in education

Onderwijs2032

The final recommendations of the Onderwijs2032 Platform produced by the Schnabel Commission emphasize that the education of the future should be perceived as meaningful. Education should provide pupils with a solid foundation of knowledge and skills which enables them to think and work across a range of disciplines, and to broaden and deepen their knowledge and skills according to their capabilities. Education is more – much more – than a sound basis in numeracy and literacy. Cultural education is given a clear and recognizable place in the curriculum of primary and secondary education. It plays an important role in the education and development of young children and adolescents, in all aspects of their identity and personality and in preparation for their role in society and their working life.

In society, there is a dramatic increase in the demand for creativity, authenticity and originality. This demand also creates an air of expectancy with regard to education. It is clear that such qualities cannot be developed ‘just like that’ by providing a handful of extra classes. If we want children to develop these qualities and skills, they need to colour our education and teaching methods as a whole. Onderwijs2032 recommends that cultural education be given a place in the core curriculum through the domain of language and culture, but connections to domains such as citizenship, people and society, and digital literacy are also possible.

European Key Competence #8 (Cultural awareness and expression)

In order to bring the future of education into line with the principles of lifelong learning in an international context, the new curriculum needs to follow on from the European Key Competences adopted in 2006.¹⁶ Within these competences, cultural education has a self-evident role to play in relation to Key Competence #8 (Cultural awareness and expression).

This key competence is about cultural education in the broadest sense of the term and includes both ‘awareness’ and ‘expression’. It results in a focus on these two aspects of culture which cover both the perception and production of culture. Due to the European character of the key competence, the term ‘awareness’ can be interpreted as the fact that every inhabitant of Europe, now and in the future, should be able to perceive culture and take note of its importance. The productive side is reflected in the term ‘expression’: everyone should be able to learn to use art and artistic means to express thoughts, feelings and ideas and to share them with others.

The description of the key competence reflects the three most commonly held beliefs (including the Netherlands) about the function and importance of culture and by extension cultural education:

- general development (*Bildung* and 21st century skills)
- social effects
- economic effects

16 See <http://eur-lex.europa.eu/legal-content/NL/TXT/PDF/?uri=CELEX:32006H0962&from=EN>

Quality Cultural Education

The national programme Quality Cultural Education emphasizes the importance of enhancing quality through primary and secondary education. The focus during the initial period was on specialist teachers, promotion of expertise among class teachers, and the development of an assessment framework for pupils' learning achievements. In the period 2017-2020 the following areas have been identified as central to the programme:

- sustainable integration of quality cultural education through collaboration between primary education and the cultural environment
- enrichment of cultural education in schools which also participated in the Quality Cultural Education programme in 2013-2016
- an increase in the number of participating schools

Action Plan for Equal Opportunities in Education

The point of departure for this guide – that all students should have equal access to cultural education – reflects the Action Plan for Equal Opportunities in Education. This initiative was launched by the Ministry of Education, Culture and Science on 31 October 2016 and consists of a combination of financial investments, concrete measures and the Equal Opportunities Alliance. This last element is a partnership between parents, teachers, school boards, researchers, employers and social institutions, including cultural institutions.

Publishing details

Basis for Cultural Education Guide for the future of school-based and extracurricular cultural education

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Taalcentrum VU Amsterdam

Publisher

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