

BETWEEN NATIONAL AND REGIONAL HERITAGE

A study on the influence of national museums on the representation of
local heritage education in primary school curricula

A Leiden case study



Manon Vogels

Front images:

Upper: Several Leiden monuments (Paul Rommer via www.vectorstock.com)

Lower: Symbols of the Ten Eras (after www.canonvanlimburg.nl)

Author

M.E. Vogels (s1228153)

mevogels@hotmail.com

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Author

M.E. Vogels (s1228153)

Supervisor

Dr. M. de Campos Françaço

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Preface

“‘The’ Dutch identity? No, I have not found that. (...) The Dutch are too versatile to capture in one cliché. ‘The’ Dutchman does not exist.”

– Queen Máxima of the Netherlands.

Queen Máxima introduced the results on the Report Identification with the Netherlands during her opening speech in 2007, claiming there is no such thing as a perfect Dutchman. Nevertheless, we see a reoccurring wish of the Dutch State to create a perfect citizen. A citizen who is raised with Dutch values and history, and prepared for participating in a globalising world. A Dutchman proud of his or her identity. Many times, heritage is used to create this ‘ideal’ citizen and museums are often used to promote the ‘best’ heritage towards young students.

During my time as a student, I have been stuck on questions concerning right and wrong in the world of archaeology, heritage and museums. Starting with the simple documentation of material behind the screens. How can you justify handling human remains in a laboratory, without ever knowing what the deceased in question might think of it. Moreover, can we display them for everyone to see? And what about looted heritage and its restitution. Crown jewels in a museum that make you ‘aawh’ in wonder, with sometimes shady and peculiar object histories? It all came down to the question ‘who decides?’.

The same question came back to me during my master, when it became very clear that heritage is very much a *selected* story to tell. By whom? The public? The State? Museums? In this thesis I wanted to approach this everlasting dilemma once more, in combination with education. We are responsible for raising the next generation: what do we learn them and why?

I thank dr. Mariana de Campos-Franço for being enthusiastic about this topic and helping me to keep faith in graduating during difficult times. Thank you for your guidance and learning me to trust in my own choices during the process. Moreover, I thank Merel and Stefan for helping me to get the best out of my ideas, when they were still no more than hopeful imaginations. Thank you Jan, for your point of view. Thank you for all your feedback during your own precious free time. Finally, I thank all the respondents in the target groups for making it

possibly to write this research, and my second reader for taking time to read my work.

~ Manon Vogels

Chapter 1: Introduction



Figure 1 - Primary school students lining up for the *Nachtwacht* by Rembrandt (www.rijksmuseum.nl)

1.1 Rutte III: Every Dutch child should visit the Rijksmuseum

On September 28th 2017, the *Regeerakkoord 2017-2021* written by the current Dutch cabinet Rutte III leaked to the public, two weeks earlier than planned. It was reported by several Dutch newspapers and news channels that this new cabinet wanted every student to visit the Rijksmuseum in Amsterdam within their school trajectory and to oblige every student to learn the national anthem – *Het Wilhelmus* – in school. What followed was a heavy debate on the value and meaning of Dutch national heritage. Moreover, museums throughout the country cried out, being afraid to lose the schools that thus far visited them instead of the Rijksmuseum in Amsterdam (www.dvhn.nl). The early leak marked the beginning of a discussion that formed the basis of the research problem central to this thesis.

On October 10th 2017, the final *Regeerakkoord* was published. Although there were differences in phrasing, the cabinet still included the Rijksmuseum visits and obligatory national anthem lessons. The *Regeerakkoord* states that ‘our language, our flag, our national anthem, our commemorations and our constitutional law are not symbolic relics from the past, but signs of pride, freedom, rights and duties that belong to the Netherlands, to being Dutch and to our democratic Constitutional State.’ The Dutch need to maintain, share and pass on these values to each other and newcomers (Regeerakkoord 2017, 4), to be able to stand together in times of globalisation and insecurity (Regeerakkoord 2017, 21). Some studies point out that parliamentarians, high school students and immigrants are lacking knowledge on national history and call for museums to

more actively teach national history to the public (Legêne 2005, 127). Legêne points out that in times of European unification, it is important to consider whether the Dutch remain feeling Dutch.

In reaction to the public debate the cabinet has altered its statement on obligatory visits to the Rijksmuseum to a safer – and vaguer – statement. Instead of obligatory visits to the Rijksmuseum, the *Regeerakkoord* now states that the State will ‘make it possible for all children to visit the Rijksmuseum and the Parliament during their school trajectory’ (Regeerakkoord 2017, 4). On March 12th 2018 cabinet Rutte III announced that in 2018 the OCW (Ministry of Education, Culture and Science) would invest €2.1 million to make it possible for children to visit the Rijksmuseum or another museum during their school trajectory. From 2019 onwards, this would go up to €4.9 million a year (www.rijksoverheid.nl). However, the public was still unhappy with this new phrasing, raising questions such as why the Rijksmuseum would be representative of national heritage, how schools in Friesland and Limburg would deal with hour-long travels for museum visits of less than an hour long, and why regional museums were less relevant for children living in its region. Questions concerning not only time and budget, but most of all: ‘who decides which heritage matters most, and how does this influence education?’

On November 13th 2017, there was a parliamentary debate by the House of Representatives on the Culture Budget. Corinne Ellemeet from GroenLinks pointed out the diversity of museums in the Netherlands that were worth visiting as well, saying: ‘Would it not be more logical to let children in Friesland go to Museum Belvédère, or children from Limburg to the Bonnefantenmuseum?’ In reaction to this, the current Minister of Culture Van Engelshoven said that the Rijksmuseum statement served an example for a larger goal: ‘learning about who you are, to reflect on that and to develop yourself’. Van Engelshoven said that according to her, this goal could be achieved by visiting other museums than the Rijksmuseum as well, and said that the schools could make their own decision regarding which museum this would be (www.dvhn.nl; www.hetparool.nl). The formulation in the *Regeerakkoord* from October 10th 2017 remained unchanged.

Apart from the State and the public, there is a third player in the public debate: museums. As mentioned above, some museums were afraid to lose their school visitors to the Rijksmuseum. Others were positive about the goal: Taco

Dibbits, director of the Rijksmuseum, saw it as a victory to have every child learning how to decipher the beauty and context of the *Nachtwacht* (www.dewerelddraaitdoor.bnnvara.nl). Some people saw it as a chance to promote ‘the real’ national heritage, as summarised in the Openluchtmuseum in Arnhem, where the *Canon van Nederland* is on display. The *Canon van Nederland* counts 50 so-called windows with important historical characters, objects and events that together show the historical and cultural development of the Netherlands (www.entoen.nu). Director of the Openluchtmuseum Willem Bijleveld stated that children would be better off by going to Arnhem, than to see the *Nachtwacht* in Amsterdam, and wondered why the politicians ‘forgot’ to mention the *Canon van Nederland* which had opened on September 27th 2017 (www.nos.nl).

This brings us to the research problem of this thesis. Although it is clear now that the *Regeerakkoord* should not be read literally, it shows that the State has strong ideas on what it means to be Dutch, what is Dutch history and heritage, and what the Dutch should know about it. Most of all, its ideas on national heritage and education are clear in such a document. We can see strong reactions towards the idea of national heritage within the museum world. In addition, museums have a strong educational power towards visiting children, especially now museums sell the past as *edutainment* (Van der Laarse 2005, 7): educating while entertaining. It is very important to study the museum’s conception of national heritage as well, because this translates into museum education programmes for school children. It makes us wonder whether state museums influence schools to choose between large, national museums and smaller, regional museums. It brings us to the discussion central in this thesis: the influence of contemporary nationalism on heritage education.

1.2 Definitions

This thesis makes use of the definition of cultural heritage as used in the Dutch *Erfgoedwet* from 2016: ‘*material and immaterial sources inherited from the past, that have been brought about by man or arose from the interaction between man and his environment*’ (Erfgoedwet 2016, Art. 1.1). The current debate mentioned above is an ideal example of how sensitive the Dutch can be about their cultural

heritage and how they react towards obligatory history. From the public point of view, the State decided what national heritage is and what is not. Although Rutte III did not differ much from its original statement, the public outcry was enough to alter its statement into a more open point of view. How can we ever create a satisfying compilation of *national* heritage? Should the Dutch themselves vote for their national showpieces as was done for the television programme *Pronkstuk van Nederland* in December 2017 (www.seizoenspresentatie.npo.nl)? Or was this list pre-selected by experts as well? More importantly, who or what defines national heritage?

When asking different people about national heritage, you will receive many different interpretations. An easy solution seems to be provided by Willem Bijleveld, director of the Nederlands Openluchtmuseum. Bijleveld wants to draw attention to the *Canon van Nederland*, a project made by the Canon Committee on recommendations by the Education Council, which is installed by the OCW. The canon is a clearly defined list of historic events and individuals deemed to have national importance imbedded in education since 2010 (further explained in chapter 3). This thesis defines national heritage as follows: *national heritage is a selection that includes all heritage that a State thinks representative for education with the goal to learn about that nation's identity*. This definition derives from the background study carried out for chapter 2 and 3 on the rise of nationalism, museums and history education. In these chapters it is illustrated how the State uses national heritage to promote national identity, and how education is seen as an additional tool to achieve this goal. This also means that regional and local heritage can be defined as all other Dutch heritage, which is mainly used to educate about regional and/or local history.

How should we then define national and regional museums? The privatisation of museums in 1994 sometimes makes it more difficult to make a distinction between national and regional museums (see chapter 2). It is important for this thesis to have a clear definition. This thesis makes use of the national museum definition as provided by the State: *"a national museum is a museum with a collection that is property of the Dutch State"* (www.rijksoverheid.nl). Therefore, even after the 1994 privatisation, there are still national museums to be found in the Netherlands. A regional museum can be considered a museum without state collections.

With a clear definition of national heritage and national museums in place, heritage education can be defined as well. In her study on heritage education in the Dutch education system, Vroemen mentioned definitions of heritage education that are provided by several institutes (Vroemen 2018, 7-8). First, the Onderwijsraad (2006) defines heritage education as education with and about cultural heritage. Secondly, a study by Grever and Van Boxtel (2014) defined heritage education as education aimed at strengthening cultural and historical awareness by using heritage as primary source of education. Finally, the LKCA (Landelijk Kennisinstituut Cultuureducatie en Amateurkunst) concludes that heritage education is learning about heritage in the local environment by using heritage to connect the present to the past. These three definitions illustrate that heritage education makes use of heritage itself, aims to create cultural and historical awareness, and can connect the past to the present. With all these aspects in mind, this thesis defines heritage education on schools as follows: *heritage education is education that uses cultural heritage as a primary source to create cultural and historical awareness among students.*

During this research, it became apparent that schools use heritage mainly to support history education that was already present in the curriculum. Schools can make use of heritage education to provide extra depth to the topic. As explained in chapter 3, heritage helps students to better understand past events. Additionally, schools can make use of heritage education outside the classroom, such as excursions. In this thesis, museum visits are used to study heritage education outside the classroom.

1.3 Research questions

The anecdote that opened this introduction gave rise to many questions about the State's influence on heritage and education. How does promoting national heritage affect the awareness of largely unknown regional heritage? Will a national agenda distract from the value that local heritage can have towards students? A study by Grevers and Ribbens showed that students are more interested in the history themes that are on the national calendar (Grever and Ribbens 2007b, 133) (see chapter 3). Furthermore, how does the wish to let all schools visit national museums affect the representation of local heritage

education within a school? In 2018, the position of heritage education in primary school curricula remains a problem (Vroemen 2018, 11). Schools are often struggling to find time and money to spend on museum excursions and additional programmes. Reserving time for the Rijksmuseum in Amsterdam might make it impossible to include other museum visits or heritage education programmes that are based within their own region. Can large national museums influence the inclusion of local heritage education programmes on primary schools?

In order to understand the influence of national museums on school curricula, a representative case study is needed. This thesis uses the city of Leiden as a case study. Leiden as a city is representative because of its abundance of national and smaller museums, and primary schools. It houses four large national museums: Rijksmuseum Boerhaave, Rijksmuseum van Oudheden, Nationaal Natuur historisch Museum (presently named as Naturalis Biodiversity Center) and Museum Volkenkunde (part of the Nationaal Museum van Wereldculturen), as described in the independency law *Verzelfstandiging van de rijksmuseumale diensten* from June 24th 1993 (www.wetten.overheid.nl). Apart from these national museums, Leiden houses nine other museums: Japanmuseum Sieboldhuis, Molenmuseum de Valk, Academisch Historisch Museum, CORPUS ‘reis door de mens’, Hortus Botanicus, Leiden American Pilgrim Museum, Museum het Leids Wevershuis, Erfgoed Leiden en Omstreken, and Museum de Lakenhal. With thirteen museums¹, Leiden is a real Museum City even though it is only a smaller city within the Netherlands. Therefore, Leiden forms a well defined case study on the effect of large national museums on the offer of heritage education for schools. Leiden as a city has a lot to offer to students of all ages, and to further define the boundaries of this research it has been chosen to focus on students from *primary schools* only. Leiden houses 31 primary schools.

With this case study at hand, the question on the influence of large national museums on the choices of primary schools could be further specified into the main question of this thesis:

¹ The Leiden municipality promotes all thirteen parties discussed here as ‘museums’, which is why this thesis will also use the term ‘museum’ for all thirteen parties. Erfgoed Leiden en Omstreken classifies itself as heritage institution instead of museum.

Is the presence of large national museums in Leiden preventing the Leiden primary schools from focusing on local heritage education programmes?

In order to answer the main question, several research questions have to be answered. First, what is the current relationship between Dutch museums and the Dutch State? Secondly, how can contemporary Dutch national history education be described? In studying these questions, it becomes clear when the Netherlands started to see itself as a nation and how this affected the birth of museums. Studying the origin of national history education helps to understand how nationalism has influenced the education system and what role the State gave to museums. It also sheds light on the demands of primary schools nowadays towards heritage education programmes. Answering these questions helps to understand why the Dutch State thinks it is necessary for Dutch students to have obligatory national knowledge and why museums and heritage education can assist the State in achieving this goal.

The Leiden museums have developed many education programmes for primary schools. The content of these programmes can shed light on how the museums present themselves towards primary schools. This is important when studying the influence of museums on the choice of primary schools to include certain heritage education programmes. Two research questions have been connected to the content of the museum education programmes. First, are the Leiden museum education programmes developed according to their corresponding museum's mission statement? Answering this question helps to understand how the Leiden museums want to present themselves to primary schools. Secondly, are the online explanations of a programme's content representative of its actual goal? Answering this question helps to gain insight in how primary schools perceive the educational offer of museums.

There is more to be said about the museum education programmes in Leiden than their content, such as their distribution among museums and school groups (group 1-8), and the focus of each programme. Two research questions have been connected to these aspects. First, what is the distribution of museum education programmes among the national and regional museums of Leiden? Secondly, what is the focus of museum education programmes in Leiden? Answering these questions can show if the national museums in Leiden have a

larger educational offer, making it easier for primary schools to visit them instead of regional museums. Moreover, the focus of heritage education in Leiden can show if there is an unbalanced ratio between nationally and regionally focussed programmes in Leiden as a city as well as within each museum. This thesis hypothesises that the national museums in Leiden have a mainly nationally focussed educational offer, and that the regional museums in Leiden have a mainly regionally focussed educational offer. This could influence the selection of programmes made by primary schools when they search for a specifically regionally or nationally focussed education programme.

In this thesis, several other factors that could influence the school's choice to include certain heritage education programmes in its curriculum are discussed as well: educational tools developed by the State, collaborations with culture mediators, distance towards the location where heritage education is provided, and additional factors that specifically apply to the primary schools. The latter include internal factors (available class time, internal culture coordinators, yearly budget) and external factors connected to each museum education programme (price, location, theme, quality and focus). Both internal and external factors can influence the school's choice to include heritage education in their curriculum. All of the factors mentioned in this paragraph have been converted into four research questions. First, are the educational tools provided by the State to improve national history education used by all target groups (primary schools, museums and culture mediators)? Secondly, what is the opinion of each target group about the collaboration with culture mediators in Leiden? Thirdly, is there a decline in museum visits from Leiden primary schools when these schools are located outside the city centre? Fourthly, which other factors are of influence to primary schools when deciding to include or exclude heritage education in/from their curriculum?

This research contributes to the larger discussion on how national heritage influences heritage education on schools, and the current debate on the influence of the State on this matter. The results of this thesis are also of interest to the Leiden municipality, the Leiden museums and the Leiden primary schools, since it will be the start of a better communication on the expectations and wishes of all parties towards better heritage education. For example, a previous study by Grever and Van Boxtel (2014) showed that teachers want to know if heritage

education fits into the school's curriculum and if a museum visit is achievable within the schedule. Moreover, there have not been many studies dealing with the use and meaning of heritage on schools, in museums and in other cultural institutions (Grever and Van Boxtel 2014, 11).

1.4 Research methods

Within this research, three research phases have been set up have assisted in answering the main question. The first phase is a background study on the rise of nationalism, the birth of museums, and the development of national history education and museum education (chapters 2 and 3). This background study gave insight into the past and current influence of the State on the school's choice to include heritage education in their school curriculum. It is important to study the past developments to understand the State's position towards the use of national heritage as a tool to promote citizenship, as promoted in the *Regeerakkoord 2017-2020*. During the first phase of this research, the two first research questions concerning the relationship between the State and museums, and contemporary national history education are answered.

The second phase is an analysis of museum education programmes for primary schools offered by the Leiden museums (section 5.2). The programmes are analysed on their education core objectives (as provided by the OCW in *Kerndoelenboekje* 2006), their suitability within the Ten Eras and the *Canon van Nederland*, and how the programmes are promoted online. In order to do this, this study looks at the website of the Cultuureducatiegroep (CEG), which acts as the mediator between the Leiden primary schools and the Leiden museums. This analysis shed light on the focus and goal of the museum education programmes, which was then compared with the main mission of the museums. A more detailed description of this research phase can be found in section 4.4. The Leiden museums were asked to categorise their education programmes according to the same system as used for the analysis. This additional data showed how the actual content of a programme (as seen by the museum educators) could be very different from the presumed content (as concluded from the analysis). The data received from the museum educators were part of the third research phase as explained in the next paragraph. During this second research phase, the research

question concerning the content of the museum education programmes are answered.

The third phase is a questionnaire that was sent out to the three target groups mentioned above: the Leiden primary schools, the Leiden museums and the CEG (chapter 5). It is important to consider the opinion of all three parties, because all three parties are of influence when it comes to the choice of primary schools to include certain heritage education in their curriculum. A summarising overview of all questions per target group and their context can be found in Appendix D. The results of all three questionnaires helped to construct an overview of the expectations of all parties towards heritage education on schools. In addition, the results helped to study the influence of each group on not only the content of the heritage education programmes, but also on each other. Finally, it shows how all parties think about the State's decisions in the *Regeerakkoord 2017-2020*. During this last research phase, the remaining research questions are answered.

To start, all 31 Leiden primary schools were invited to fill in the questionnaire. Nine of the 31 primary schools have answered the questionnaires. Their answers illustrate a primary school's expectation of educational environment within Leiden. Ideally, the internal culture coordinator of the schools would fill in the questionnaires, because they are responsible for the Culture Plan of the school and they are the connection between the school and the cultural environment (www.lkca.nl; Grondman *et al.* 2010, 301). When there was no culture coordinator present in the school, other representatives – directors and deputy directors – were invited to fill in the questionnaire. Moreover, this thesis aimed to receive responses from primary schools located throughout the ten districts of the municipality, because the results would then shed light on the importance of location when visiting a museum. It is hypothesised that the school's location towards a museum is an important factor when deciding to visit a museum or not. However, the location distribution of school respondents was not representative, because not enough schools from the city centre have filled in the questionnaire (see chapter 5). Nevertheless, the questionnaire asked museum educators if they experienced the problem of distance towards location, in order to still be able to study this factor of influence.

A second questionnaire was sent out to all educators of the selected Leiden museums. It was decided to exclude certain museums based on their involvement in heritage education programmes on primary schools, which will be explained in more detail in section 4.1. By questioning museum educators, this thesis aims to illustrate how the museums themselves think about the heritage environment in Leiden, and their role in presenting it to the schools. If the position of museums in the heritage environment is clear, this thesis could study their influence on the choices of primary schools. As explained previously, the answers of the museum educators were also of importance for the analysis in the second research phase of this thesis.

The third questionnaire was sent out to the main culture coordinator in Leiden: the CEG. It is very important to consider this stakeholder as well, as they might mediate all the communication between the museums and schools. Therefore, the CEG could have influence on the education standards within Leiden as well as the choices of primary schools.

1.5 Thesis outline

As explained in the previous section, this thesis has three research phases. Chapter 2 and 3 are part of the first research phase. In chapter 2, the origins of the Dutch State and the birth of museums in the Netherlands are discussed in chronological order. The chapter ends with a short summary on the developments that have been discussed and the answer to the first research question. Chapter 3 extends on chapter 2 by discussing the rise of national history education and the current situation of heritage education within primary school curricula. Chapter 3 also ends with a short summary and the answer to the second research question.

Chapter 4 outlines the Leiden case study in four separate sections: the Leiden museums, the Leiden primary schools, the CEG and a detailed description of the analysis method used for the museum education programmes. This way, chapter 4 forms the basis for the overview of results in chapter 5.

Chapter 5 includes all results of the second and third research phase. The chapter opens with an overview of the three respondent groups, their identity and their opinion towards the State's influence. Then, an overview of the results of the analysis of the museum education programmes and the three questionnaires are

provided. For the analysis Appendix A, B and C are used. The results of all three questionnaires have been grouped together according to their categories in Appendix D. The remaining research questions are answered at the end of each corresponding subsection in chapter 5.

Chapter 6 forms the discussion. The answers of the research questions are discussed in relation to the choice of primary schools to include certain heritage programmes in their curriculum. This way, the discussion paves the way for answering the main question in the conclusion. Chapter 7 will conclude this study and answer the main question: *is the presence of large national museums in Leiden preventing the Leiden primary schools from focusing on local heritage education programmes?* This thesis ends with a short abstract of the complete research.

Chapter 2: Dutch nationalism and the birth of museums

As explained in the introduction, this chapter studies the origin of nationalism and the birth of museums in the Netherlands in order to understand the influence of national museums on school curricula. Museums are connected to the rise of a nation. As Knell explains in his research, national galleries – and as this chapter argues: non-art museums as well – are nation-making instruments, that support both progress and cultural anchoring of identities (Knell 2016, 93). For example, museums mythologise a shared ancestral identity, and help to create national symbols.

First, section 2.1 shows a growing state interference after the birth of the first museums since the 19th century. Section 2.2 illustrates the developments of the 20th century, when globalisation and industrialisation change our perception of the past. Section 2.3 ends the chapter with the privatisation of museums at the end of the 20th century. The developments discussed in this chapter help us understand why the Dutch State makes use of (national) heritage in education, and how museums can play a role in this education strategy – as will be further discussed in chapter 3.

2.1 The 19th century: the rise of nationalism and the birth of museums

What is a nation and how did it originate? During times of Liberalism and Enlightenment (Anderson 1991, 65), nationalism came into being out of, and against, the cultural systems that preceded it (Anderson 1991, 12). In order to get to this point, Anderson states, certain developments had to take place. First, in Western Europe the natural legitimacy of the sacral monarchies began to decline during the 17th century (Anderson 1991, 21). In addition, people started to have a concept of time. As Anderson states: “the idea of sociological organism moving calendrically through homogeneous, empty time, is a precise analogue of the idea of the nation” (Anderson 1991, 26). Discoveries in the field of geology and palaeontology during the 1830s and 1840s attributed to the concept of ‘back-projection’ in deep historical time (Bennet 1995, 39), proving the earth to be billions of years older than biblical times. Moreover, the use of Latin declined and

commerce, industry, print-capitalism and communications rapidly increased. Communities started to territorialise their identity (Anderson 1991, 36, 77).

How did these developments contribute to a feeling of unification? It is important to understand that – as Anderson states – a nation is imagined by the people being part of this community (Anderson 1991, 6-7). Therefore, its unity is imagined as well. Then how do we create unity? Anderson explains that unity of a nation can be derived from people who share the same time and space. These unified people are the occupants of a territory that has been historicised, but are also the subjects of a history that has been territorialised (Bennet 1995, 141).

This is where the State comes into play. The State plays an important role in the process of ‘nationing’ history, while simultaneously historicising the nation itself. In order to do this, a State has to concentrate the unity of the moments that contribute to the nation’s history, specifying the history’s sequence and prophesying its future trajectory (Poulantzas 1980 in Bennet 1995, 141). If the State uses its national history to unify people, can this explain why the Dutch State argues that a national identity will make for a stronger and unified Netherlands in its *Regeerakkoord*?

With the birth of a nation comes the birth of museums. As Steiner argued, nation-states need to represent themselves to themselves, as well as to others (Steiner 1995, 4). Museums were seen as a tool to achieve this goal, because they shape ‘the manner in which the nation creates its history, imagines its boundaries, and constitutes its citizenship’ (Kal 2008, 1). In other words, museums justified the imperialist projects of nations (Levitt 2015, 7).

It must first be explained how the concept of museums and collecting came to be. The concept of museums dates back to the 16th and 17th century, when private collections were exhibited in curiosity cabinets, to show off the wealth of the owner. These public treasures remained popular until the 18th century (Bos 2001, 31).

Let us look at the developments in the Netherlands specifically. Studies show that from the 19th century onwards, the Netherlands saw the rise of the National State and a rise of museums. Three developments can be highlighted. Firstly, as a response to the French Revolution at the end of the 18th century, the Netherlands started expressing a national consciousness in the 19th century

(Bos2001, 32-33; Den Boer 2005, 48; Grever and Ribbins 2007, 12; Legêne 2005, 131).

Secondly, in the 19th century the nobility's wealth was depleted and its members could not take care of their private collections anymore. The State felt responsible to maintain its national culture collections and opened its first state museums. From this point onwards, exhibiting a collection would be a rise in status for the whole nation, instead for only families and individuals (Bos 2001, 32-33). During this period, the public museum acquired a new form (Bennet 1995, 19) and followed the bipartite museum model: there is a separate depot holding objects that are not in display.² This also means that from this point onwards, museums choose objects from a larger collection that best represent the story chosen to be told. In state museums, this illustrates how national heritage became a tool used by the State to tell a specific story. A more recent example is the *Canon van Nederland* that will be discussed in chapter 3.

Thirdly, during the 19th century there was a rising interest in the transferral of knowledge to a larger public, through museums. Academic museums were opened and important World Exhibitions were held in the second half of the 19th century, showing off progress and new inventions to the world. It was a real phenomenon, because these exhibitions were the first exhibitions by and for 'the people'. These developments also influenced the opening of the Haarlem Colonial Museum in 1871, which is now called the Tropenmuseum (Bos 2001, 33-34). The collection within the Tropenmuseum is an excellent example of foreign heritage looted as a treasure, made into inalienable Dutch heritage (Van der Laarse 2005, 15).

From this point onwards, education and universalism started to play a role in museums. However, until late in the 20th century, Dutch museums were not equipped for knowledge transferral to the large public and kept a dusty image among the public (Bos 2001, 33-34). Instead of focusing on the public, Dutch museums often accommodated art students to learn from the masters (Bergvelt 2005, 104). The state museums kept themselves to collecting, studying, managing and conserving its objects (Bos 2001, 33-34).

² The bipartite model is not the most recent model for museums. Since the 1970s, museums developed its modern tripartite model: apart from presentation and a depot, the museum makes a part of a collection accessible in the form of an open depot or a study collection (Mensch 2000, 205). The rise of the Internet catalysed this system, as discussed in section 2.3 of this thesis.

The above mentioned developments led towards a new museum that can be called more ‘public’. It must be said, however, that these new ‘public museums’ of the 19th century were concerned with impressing the visitor with a message of power, as well as to assist the visitor in self-shaping. The latter meaning that the museum might be regarded as a machinery for producing progressive subjects (Bennet 1995, 46-47), with future-based thoughts and more respect for and knowledge of high-class culture. As Bennet states: “in the museum the cultures of subordinate classes were still absent, excluded not only as a matter of definition, but also as a matter of deliberate policy (of improving the people by exposing them to the beneficial influence of middle-class culture)” (Bennet 1995, 118). Bennet states that museums of the 19th century were intended *for* the people, but were certainly not *of* the people. If museums were educational during this period (Smith 2015, 461), Bennet argues that their central message was to materialise the power of the ruling classes in the interest of promoting a general acceptance of ruling-class cultural authority (Bennet 1995, 109). A museum policy promoting the best part of society suggests that during the 19th century, a museum was predominantly state-controlled with a national and political agenda (Bennet 1995, 76). Museums became a fundamental institution of the modern State (Bennet 1995, 76).

The 19th century is characterised by the start of a prosperous period for the wellbeing of Dutch museums. The Rijksmuseum was opened as the *Koninklijk Museum* (Bos 2001, 32-33), and the Mauritshuis saw the return of the royal collection from Paris – which had been looted by Napoleon during the Napoleonic Wars between 1794-1814 – defining it as state property (Bergvelt 2005, 111). The Rijksmuseum and the Mauritshuis became the two national art museums of the Netherlands. During this period – under the reign of King Willem I (1815-1840) – museums prospered thanks to the sponsoring of the king and the collection goals of the State as discussed above. King Willem I was very active in his culture politics after the birth of the Kingdom of the Netherlands in 1813, making it his goal to provide his country with a uniform (Dutch) identity after French occupation (Scharloo 2006, 15; Knell 2016, 78).

This prosperous period ended with the Belgian Uprising in 1830, causing a shortage of money meant to sponsor the museums. It is called a period of National Indifference, which lasted until circa 1870. King Willem II even tried to

reprivatise the royal collection from the Mauritshuis, and only spent money on his own private collection (Bergvelt 2005, 113; Scharloo 2006, 15). In addition, a great number of Dutch paintings from the Golden Age disappeared abroad after auction due to the financial depression. There was relatively small resistance against these developments (Bergvelt 2005, 118), but as politician Victor de Stuers argued in his well-known article ‘Holland op zijn smalst’ in 1873: the National Indifference had to end (Grondman *et al.* 2010, 24).

The information in this section shows us that nationalism and the birth of museums go hand in hand. The State is involved in opening up museums to the public and exhibitions are used to promote national progress and identity. Museums are used as a tool to achieve the political goals of the modern State. It became clear how dependent museums are on the State for their expansion and sometimes even existence. The next century witnesses the changing role of culture and heritage, followed by a changing role of the State.

2.2 The 20th century: a period of globalisation and conservation

In the 20th century, historical societies started to exhibit their collections as well, leading to the opening of museums on a local level. Globalisation was speeding up the industry and the world, and people desperately wanted to conserve disappearing parts of society (Bos 2001, 34, 38; Den Boer 2005, 41). Heritage societies emerged to protect the Dutch heritage, also promoting heritage education in the form of ‘*Heemkunde*’. These societies were strongly nationalistic, because natural and cultural heritage were seen as the bearer of national identity (Vroemen 2018, 28). Moreover, at the start of the 20th century De Stuers’ culture policy leads to chaos in the museum world. Museums rise everywhere in order to preserve the nation’s glorious past. There is no system or policy that guides the process, nor collaboration between state museums and other museums (Grondman *et al.* 2010, 39-40). The State decided to interfere. In the *Rapport van de Rijkscommissie van Advies inzake de Reorganisatie van het Museumwezen* in 1921, the State started to pay attention to the museum situation. Museums now had to write a policy on collecting strategy and museum personnel (Grondman *et al.* 2010, 59-60). In addition, the active culture policy to strengthen the Dutch identity led to the State investing more budget in the Dutch culture (Grondman *et*

al. 2010, 78). As will be explained further below, the State will have to come back to this growing financial interference in a later stage.

Another important development in the 20th century that must be mentioned here is the decline of the nationalism that was built in the 19th century, due to war, colonialism and decolonisation, and the rise and fall of communism (Grever 2007b, 61). Not until after the Second World War, the Netherlands started to pay attention again to the function of its national heritage. By then, thoughts on nationalism and culture had changed. After the war, the State saw culture as a tool to heal society.

The developments in the 20th century show that the State started to realise the importance of the public role that museums had to play. Where the opening of museums in the 19th century was characterised by the conservation of a glorious past and the visibility of national pride, in the 20th century museums focussed more on the moral and cultural elevation of the citizen (Grondman *et al.* 2010, 27).

In 1976, the State formed the first policy note on museums called *Naar een nieuw Museumbeleid* (Van Mensch 2005, 181), formulating not only the overall responsibility of the State for the entire museum system (Bos 2001, 36), but also stating that museums were a tool for social wellbeing. The report is seen as the first integral vision on museum policy since the 1921 *Rapport van de Rijkscommissie* (Grondman *et al.* 2010, 148; Van der Laan 2005, 3). The State wanted to attract people from different social statuses, a statement following the *Recommendation on participation by the people at large in cultural life and their contribution to it* by the General Conference of UNESCO in 1976 (Van Mensch 2005, 181). Museums focused less on collecting and more on their public function. Existing museums received more visitors and new museums were opened. The wealth of the people grew and visits to the museum were starting to be seen as means of recreation as well (Bos 2001, 40).

As discussed above, after the war the State began to see culture as a tool to heal society. This notion peaked again during the 1990's, when the cultural diversity in the Netherlands was expanding fast. In insecure times, people look for a handhold in the national past (Van de Donk 2007, 9). In 1996, former State Secretary of Culture Aad Nuis stated that museums play an active role in the shaping of identity (Bos 2001, 39). All these ideas are still visible in the

Regeerakkoord 2017-2021 mentioned in the introduction: a strong Dutch identity and unification will result in a strong position within the globalising world.

In 2005, former OCW minister Van der Laan also reflected on the public's need to understand their position within the world in the policy note *Bewaren om te weeg te brengen*. She opened with quoting former director of National Museums Liverpool Devid Fleming: 'museums change people, and help people to change themselves by learning. (...) Museums enable people to understand their position within the world and the position of others. They learn respect, for themselves and towards others. Museums let people understand that they have a choice in who they are and what they do' (Van der Laan 2005, 1).

However, with a greater public role of museums came the complexity of collecting and the professionalisation of museology. Debates on the different values of heritage and its conservation started, especially now the public had a voice. Who can decide what is (national) heritage? What is the role of the museum in public education? Should we conserve every part of society, or should we let go of it? Such questions are important to this thesis as well.

With the new interest in museums during the 20th century, the State realised that its responsibility grew simultaneously. In the 1980s, the State wanted to review its overall responsibility towards museums. This was a result of a period of state cuts, when the State realised that it should not continue its ever enlarging expense to keep up with the growth of the museums. The policy note *Museumbeleid* from 1985 focussed on the distribution of management responsibilities (Van der Laan 2005, 3), and stated that it would have to be reviewed which museums were considered state property and which museums were the responsibility of the provinces. This caused unrest among smaller museums. When the State wanted to deaccession a complete museum in 1987 – Openluchtmuseum Arnhem – instead of making cuts over several museums, the country roared in disbelief. The State had to reconsider (Bos 2001, 43-44). Moreover, the money that would be saved according to *Museumbeleid* after transferring museums without national importance to the provinces and municipalities, was meant for the managing of national museums. Instead, the money was partly transferred to the provinces and municipalities. The absence of the previous subsidy system almost meant the end of certain regional museums. The money was not explicitly labelled for museums, which angered the museums

even more (Grondman *et al.* 2010, 233). The state cuts were not the only reason for the *Nota Museumbeleid*. According to Grondman *et al.*, research had shown that the social culture spread was significantly less successful in the 1980's than in the 1970's (Grondman *et al.* 2010, 233). These developments can be seen as an attempt of the State to safeguard 'the best national heritage', while simultaneously 'backing out'.

This section shows us that the State 'claimed' museums as a tool to promote social values and cohesion in times of nation rebuilding and high cultural diversity. It also shows that later on, the State had to step back from its own appointed responsibility towards museums, when the financial consequences became too high. Only one solution seemed applicable to all problems: the privatisation of state museums.

2.3 The privatisation of state museums

Until 1993, the Ministry of Culture was responsible for the state museums. Just before the independency of the state museums in the Netherlands, the State issued the subsidy policy *Deltaplan Cultuurbehoud* and sponsored museums to catch up their backlog in collection conservation. The policy note *Kiezen voor Kwaliteit* in 1991 focussed on the start of collection maintenance and the upcoming independency of the state museums (Van der Laan 2005, 3). With the 1993 Law on *Verzelfstandiging rijksmuseumale diensten*, state museums were privatised into foundations in 1994. The OCW was now charged with the private management of museum collections or objects that were property of the State (Wet *Verzelfstandiging rijksmuseumale diensten* 1993, Art. 4). In addition, the 1993 law made it possible for museums to remove the prefix 'rijks' in their museum's name (www.wetten.overheid.nl).

This law marks the change of state museums into national museums. This does not necessarily mean that the State loses its influence over the museums. As Knell argues, the meaning of the word 'national' in national museums can be seen as acting in three senses: *possession* of a nation, *representation* of a nation, and of *service* to a nation (Knell 2016, 17). Knell hereby not only demonstrates the public function of a national museum, but also the involvement of the State that is

still present in this title, even though a museum is no longer called a state museum.

After the privatisation, the national museums were still financially supported by the State, using a four-year subsidy cycle based upon the four-year policy plan of a museum. Although financial support came from the State, Van der Laan argues that management responsibility should lie with the museum itself. The State should only have a complementary role (Van der Laan 2005, 9).

The next big change came in 2016 when the *Erfgoedwet* replaced six former laws, one being the 1993 independency law discussed above. There are important changes to be found in the *Erfgoedwet* concerning the involvement of the State towards 29 museums with state collections. Leiden houses four museums on this list: Rijksmuseum Boerhaave, Naturalis Biodiversity Center, Rijksmuseum van Oudheden and Museum Volkenkunde (Erfgoedinspectie 2016, 36). These 29 museums were no longer dependent on the four-year subsidy cycle for costs involving the management of state collections. Instead, structural financing of the State now covers costs for maintaining and conserving the state collection, such as housing, climate control, security, restoration and registration (www.cultureelerfgoed.nl). This way, from 2017 onwards, the *Erfgoedwet* offers more financial security for museums. The *Erfgoedwet* explains that the State is still responsible for the management of cultural goods of special interest that are property of the State, or entrusted to the care of the State (www.cultureelerfgoed.nl).

How dependent are museums on state subsidies? A study by Bos shows that museums find financial independency the most important factor of state independency (Bos 2001, 116). However, this is also a reason why not all museums want to be state independent. The larger part of regional museums in Bos' study stated that they preferred a state relationship over independency, because this would guarantee financial security. Moreover, the State concluded that some of the state museums would not survive state independency (Bos 2001, 137-139). Although financial aid remains a factor when discussing independency, the State regards museums as autonomous institutes. Van der Laan argued in 2005 that especially after the privatisation, Dutch museums are relatively autonomous institutions that can make their own choices regarding their profile (Van der Laan 2005, 3).

Apart from financial support for the management of national collections, the State has a policy on the visibility of national collections. The Heritage Inspection supervises the management of state collections. They oversee an active and generous loan policy, the making of a digital database and the promotion of a national collection that is as visible as possible to the public (www.erfgoedinspectie.nl). This inspection policy shows that the State not only wants its collection to be maintained, but also wants it to be used. It confirms that the State indeed believes in the educational ability of national heritage towards the public.

This section has shown that nowadays, museums are independent institutions that can make use of state subsidies to maintain national collections. For activities other than national collection management, museums can request subsidies for projects, events and other activities. The sponsoring of national museums by the State could mean that regional museums must work harder to receive the funding they need to manage their collection. However, it shows that for the sponsoring of projects and activities, both national and regional museums are equal. This is of importance when looking at the development of educational programmes in Leiden between both national and regional museums, as it could mean that both museums receive no additional help from the State. Does this mean that museums in Leiden are free to develop their programmes according to their own identity? Or are museums in Leiden influenced by other parties, such as their target group primary schools?

2.4 Summary

Chapter 2 has shown that since the 19th century, the State has been promoting a national identity. The State uses museums as a political tool to achieve this goal. The 20th century witnesses how the State uses national identity to promote social cohesion in times of post-war rebuilding and immigration. Museums become a place for the well-being of society. At the end of the 20th century, the State stepped back from its responsibilities towards museums and privatised its state museums in 1994. The next chapter studies how the same developments since the 19th century have influenced national history education on primary schools, and how museums became important educators.

The first research question can now be answered: *What is the current relationship between Dutch museums and the Dutch State?* It can be concluded so far that – even after the privatisation of state museums – many museums still hold national collections that are taken care of by the State. Furthermore, museums are still used to promote national history to the public. Therefore, the Dutch State still has influence on Dutch museums, especially on national museums. The relationship between the State and the museums is financial as well as political.

Chapter 3: National history education and heritage education

In this chapter, the developments in national history education are discussed in relation to contemporary heritage education. The chapter shows how national history education is very much influenced by a national agenda. It help us understand why the Dutch State makes use of (national) heritage in education, and how museums can play a role in this education strategy. Moreover, this chapter studies the current role of heritage education in primary schools. It is important to study recent developments, as it will help to explain how heritage education and museum programmes are included in the school curricula of Leiden primary schools.

The chapter opens with a section on how national identity is used by the Dutch State to unite its people. Section 3.2 follows with an overview of the developments in Dutch national history education in the 19th and 20th century. Section 3.3 explains how heritage education became an important aspect of education in museums as well as on primary schools. Finally, section 3.4 elaborates on heritage education in Leiden. This chapter ends with a short summary in section 3.5.

3.1 National identity to unite the people

In the 21st century national identity is a highly debated topic. Globalisation within the Dutch borders leads to questions on identity. As discussed in the previous chapter, we know that the State sees national history as a tool to develop someone's identity and to prepare them for society. History defined our past, but also our present. Dalhuisen explains this as follows: history education is not a sum up of facts from a dead past, it is part of our present, stands in relation to other cultures, and allows us to learn about ourselves. It helps us to *orientate ourselves within the world* (Dalhuisen 1976, 33).

The Netherlands is not alone in this point of view. As Levitt points out, countries around the world are struggling to create citizens who can actively engage with the world and at the same time live successfully in diverse neighbourhoods (Levitt 2015, 134). However, the report *Identificatie met Nederland* from 2007 promoted that an identity understanding more open and

inclusive of character will be more fitting to the current situation, than an approach defining national identity as an indisputable norm for other people (Identificatie met Nederland 2007, 34). This means that national heritage would not be inclusive enough to assist in identity formation. Moreover, the Dutch national past seems to fit less within the contemporary world as it did fifty years ago, and becomes more contested as well (Grever 2007b, 61-62). Can promoting national identity really be seen as a solution? If we study national identity, we must look at how it is being taught, and how this affects immigrants.

The debate around the *Regeerakkoord 2017-2021* showed that the Dutch public is emotional towards national identity. However, there have not been enough studies on the impact of national identity within different social identities (Grever and Ribbens 2007, 11). Obligatory national history education can separate immigrants from their own background, sometimes leading them to revolting against the dominant culture (Grever 2007b, 83). Research shows that immigrant children cannot always prosper in their classes because their stories and history conflict with those of their Dutch teachers. The identity of these children is often connected to their own social groups, such as religion, age, nation, sex and gender (Grever and Ribbens 2007a, 87-89). Moreover, the studies by Grever and Ribbens and Ranshuysen show that inhabitants with a Dutch nationality are more inclined to put the Dutch nation up front than immigrants (Van der Laan 2005, 5; Grever and Ribbens 2007a, 94). It is important to consider this side effect of a national agenda towards immigrants, especially because the State promotes national history education *because* of times of immigration and globalisation.

A national agenda affects not only immigrants, but also the Dutch in general. For example, a national agenda can be translated into a national calendar. Grever and Ribbens illustrate the Dutch national calendar as having two *hot periods*: one cluster with events around the birth and death of Christ, and a second cluster with the birth of the Dutch Kingdom and the Second World War. Although events during the Dutch Revolt and the Golden Age are well-known among Dutch inhabitants, there are no national holidays celebrating the events during 1550-1700. These events belong to the 'empty stretches of history' between the hot periods. The power of such national calendars should not be underestimated in the formation of the Dutch national identity. It is difficult to find a Dutch person who does not know the *Dodenherdenking* (commemoration of Dutch war victims since

World War II)(Grever and Ribbens 2007b, 127),but the Dutch slave trade still seems to be too sensitive to receive much attention. National calendars can be a powerful political tool to focus attention to certain periods or events in history, while neglecting others. With a national calendar, a country can underline its origin in ancient times and hope to gain more respect with a longer traceable history (Grever and Ribbens 2007b, 128). It can help shape an identity, unite people and commemorate a nation's history, but it also raises questions on the meaning and function of national identity within a country. How does a national agenda influence education?

3.2 Two centuries of national history education in the Netherlands

The urge to summarize a collective memory into a canon originates from the 18th century, when the end of the French Revolution led to a period of crisis. This phase is called the 'memory crisis' of Europe in which history writing emerged as a science (Grever 2007a, 53-54) and the world was being historicised. People started to think in terms of development and growth, instead of eternal truths. In response, people started to care more about history (Den Boer 1998, 96).The nation became a political tool, expressing a concept of time where past, present and future were connected to each other. However, only in the second half of the 19th century history education acquired its firm position within the country (Grever 2007a, 53-54).

History as a school subject was introduced in the Netherlands at the beginning of the 19th century, the country being one of the latest in Europe (Den Boer 1998, 95). Since the beginning of history education, people have been discussing its content and status (Den Boer and Muller 1998, 7). In 1806, History became a subject on primary schools, but it was long debated whether it should be obligatory. Some of the reasons for discussion were the lack of knowledge of the teachers, and the possible unilateral point of view of the protestant writers (Grever 2007a, 54). The latter originates from the creation of the Batavian Republic in 1795, when the Church and the State were disconnected. This resulted in the rise of public schools during the 19th century, a development that proponents of the Church feared (Weggeman 1997, 15).

In 1857, The Van der Bruggen Law stated that History should be an obligatory subject taught at primary schools (Grever 2007a, 54; Wilschut 2010, 700). In 1863, History became an independent subject on high schools as well. Students on the Gymnasium were taught Greek and Roman Classics. In 1876 both gymnasium and the Hogeburgerschool (HBS) added History to their school curriculum (Grever 2007a, 55). The history topics could have a very patriotic background and were Eurocentric (Den Boer 1998, 97).

The Kappeyne van de Copello Law from 1878 stated that only national history that provided students with the best overview of the Dutch nation and its accomplishments deserved to be part of their school trajectory (Grever 2007a, 55). However, the goal of history education was to prepare the students for society and to teach general knowledge. Contemporary history was absent (Toebe 1981 in Grever 2007a, 55). In primary schools, national orientation was more present than in secondary education (Grever 2007a, 56-57).

After World War I, people blamed the subject History for having promoted nationalistic sentiment and mutual hostilities. A large international investigation after school manuals was set up to purify them of these former ideas (Den Boer 1998, 97). We might expect the period after World War II to be characterised by the blame on such ‘wrong history’ education as well. However, Den Boer shows that after World War II, History was determined to explain fascism in Germany. During post-war Netherlands, the State focussed on encouraging people to rebuild their lives and the country, and temporarily replaced the ‘elevation of society’ by terms such as education, inner enrichment and the development of good taste. In order to achieve the new goals, all inhabitants of the Netherlands should be able to gain knowledge about art and culture (Grondman *et al.* 2010, 77). Nevertheless, war times did not have a positive influence on History as a school subject, as it lost its position within school education.

During the 1960’s, national history was banned from the school curriculum because it was seen as outdated in times of post-war renewal (Den Boer 2005, 40-42; Grever 2007a, 58; Wilschut 2010, 703, 710). National history was seen as political history, displaced in a time where nationalism was seen as politically incorrect (Grever and Van Boxtel 2014, 25). Dutch historian Von der Dunk argued that history education should – after times of war and fascism – promote a sense of democracy and antiracism (Von der Dunk 1998, 12). The latter

was something the post-war generation did not yet see as a solution to the – in their opinion – outdated history education. During this period, History was overrun by the subject Civics (Maatschappijleer) (Den Boer 1998, 97; Van Boxtel and Grever 2011, 88; Klein *et al.* 2011, 384).

After this revolutionary peak of future-based mentality, a depression arose with again more focus on the past. This resulted in the return of national history and environmental education lessons in schools (Den Boer 2005, 40-42; Wilschut 2010, 711-712; Vroemen 2018, 29). At the beginning of the 1980's, History again became an obligatory subject (Grever 1998, 32). As discussed in chapter 2, this change coincided with the State's need for more social cohesion in the immigration peak in the 1990's. In order for immigrants to learn about Dutch identity, national history had to return to the school curriculum. This also led to the active promoting of national history as a tool for integration (Den Boer 2005, 42). Moreover, we have seen that the State sees national history as a tool to prepare students for society. In his article '*Was will das Kind*', Leusink argues that students live in a 'global village' in which they are confronted with a broad spectrum of statements and perspectives. Students must be prepared for a society in which securities are replaced by insecurities and scepticism, and History can help them to gain a mental attitude that is needed to 'survive' (Leusink 1998, 92). With these developments in mind, education was meant to stimulate social cohesion and active citizenship in the Dutch society (Vroemen 2018, 13).

Before this change, History education in the Netherlands focussed on training the student's skills. From this point onwards, we can see a call for a greater focus on the history itself. With this development, questions arise as to which history should always be included in the curriculum (Den Boer and Muller 1998, 8). The plea for a national canon had started (Den Boer 2005, 42).

In 2001, the Committee on Historical and Social Education lead by De Rooy (referred to as Committee-De Rooy) presented a new education strategy to the State, including Ten Eras (Klein *et al.* 2011, 386). The State asked for a new advice on educational core objectives and examination programmes for History in primary and secondary education. Committee-De Rooy advised a change in educating historical overviews, which would enable students to acquire a common basis of historical knowledge and skills (De Rooy 2001, 15), or as Vroemen argues: to improve historical awareness among students (Vroemen 2018, 24). Ten

Eras were developed that cover 49 characteristic aspects of the past on an abstract level. The Eras were not designed as a Canon, which is why historic individuals and events are absent. Students now have to develop an knowledge overview of 25 centuries of mostly West-European history. The Ten Eras were officially introduced into primary and secondary education in 2007 (Klein *et al.* 2011, 386), and were seen as the solution to providing more chronology in history education (De Rooy 2001, 17).

In 2004, former VVD leader Jozias van Aartsen stated that the State should decide on what is taught at schools. According to him, education was the workshop for integration and schools should teach the foundations of the Dutch nation (Grever 2007b, 82). However, not everyone agreed with Aartsen. Stef Blok – also from the VVD – stated in 2005 that the State should *not* intervene with the specific content of education (Vroemen 2018, 25). Blok did agree on providing education to prepare students for Dutch society.

In 2006, The Ministry of Education published its advice on the *Canon van Nederland*, stating that the teaching of *common* historical and cultural knowledge about the Netherlands via a canon would improve the national identity and social cohesion. In the same year, the State entered its policy that Dutch schools have to promote active citizenship and social integration of students, which would be checked by the Education Inspection (Grever 2007b, 82-83; Vroemen 2018, 13).

In 2009, the cabinet decided to include the *Canon van Nederland* in the core objectives of education and connected the canon as a ‘source of inspiration’ to the ‘characteristic aspects’ of the Ten Eras. In response, the political parties D66, VVD, PvdA and SP demanded a more obligatory formulation, because this would be a matter of national identity and social cohesion. This led to a Royal Decree in 2010, stating that the 50 Windows (important characters, objects and events in Dutch history) of the *Canon van Nederland* are the starting point to illustrate the Ten Eras (Klein *et al.* 2011, 387). The use of the canon is advised but not obligatory (Grever 2007b, 83; Vroemen 2018, 25). The canon committee Van Oostrom distanced itself from the political use of the *Canon van Nederland* for the improvement of national identity or citizenship. However, I agree with Grever, who states that the committee cannot deny that history will always be an identity sensitive subject (Grever 2007b, 83), making the canon an easy target for political goals.

This section shows how history education is strongly influenced by history itself. Therefore, national history education will always change according to the contemporary politics of a country. In 2018, the State promotes a Dutch identity, social cohesion and a good preparation for our globalised world. In order to do this, the State uses and influences national history education on schools to achieve this goal.

3.3 Heritage education: museums and schools

Museums as educators

With the information discussed in the previous two sections, it can be argued that the State has influenced national history education throughout its development. In addition, we have seen that the State sees museums as educational centres when it comes to national history. As Steiner argues: ‘The ordering and reordering of objects and representations in national museums can serve to legitimate or ‘naturalise’ any given configuration of political authority’ (Steiner 1995, 4), making museums sensitive to influence of the State. With this statement in mind, it is not surprising that the State promotes museum visits. The *Rapport van de Commissie ter bevordering van het Museumbezoek* 1952-1953 – written by the predecessor of the OCW, Ministerie van Onderwijs, Kunsten en Wetenschappen – states that it is desirable that all schools visit a museum within their curriculum (Grondman *et al.* 2010, 105). This statement is still shared by the current OCW. Culture scientist Ien Ang argues that ‘museums are too deeply embedded within the nation state to be able to present cosmopolitan narratives that go beyond the biased particularities of the nation’ (Ang 2017, 1).

The public role of a museum is of great importance. If the visibility of a collection is limited, the world cannot acknowledge its value. Museum education helps a collection to gain this visibility and gives a collection extra value and purpose. It brings us to the role that museums have to play in public education. How did museum education develop into its current form?

In the first decades of the 20th century, there is a professionalisation of the Dutch museums. During these developments, the first ideas on public services within a museum emerged. Texts, object descriptions and guided tours became more focused on visitor experience. The attraction of new visitor groups and the

needed propaganda was put on the agenda of museums (Grondman *et al.* 2010, 18).

During the 1950's, people realised that the gap between a museum visitor and the inaccessible exhibition information could be bridged by using education (Visser *et al.* 1976, 290). From the 1950s onwards, museum education became a discipline on its own, no longer carried out by museum directors or scientific staff. Collaboration between museums and education and pedagogic institutes gave insight in the theoretical didactics of museum education. Museum education started with guided tours, but developed into other programmes, educational exhibitions and publications (Grondman *et al.* 2010, 66, 110). This led to the 1970's as the real flowering period of museum education (Grondman *et al.* 2010, 7).

Cor Blok – educator at the Haags Gemeentemuseum and art critic – argued in 1965 that the development of a separate education department in a museum was not desirable. ‘The museum scientist’ should not be an intellectual who should disappear in his office each time after his achievements without feeling responsible for its effect on the public, nor should educators be emotional people that cry out lyrical raptures for everything the scientist would hang on a wall (Grondman *et al.* 2010, 77). I agree with Blok that both departments within the same museum should not work without an interdisciplinary approach. However, I also think that the development of specialised departments in a museum gives the opportunity to better focus on its separate tasks. As mentioned above, in the 19th century, museum education was still part of the tasks of directors and other non-specialised staff. This overload of work led to neglecting of more pressing tasks that only directors could carry out.

During the 1960's museums offered ready-to-use education packages for schools. The role of the Rijksmuseum in Amsterdam was remarkable. It was seen as the national educator and other museums often redirected students and public to the Rijksmuseum, as the large national museum was seen to hold all the answers (Grondman *et al.* 2010, 180-181). Compared to the complaints of museums towards the position of the Rijksmuseum in the *Regeerakkoord 2017-2021*, it is strange that they themselves once saw the Rijksmuseum as the best place for students to go as well. Moreover, in this period, educational services started to see themselves as the specialists providing sources for children's presentations, papers

and theses and developed project folders with many pictures and ready-to-use texts. Opponents saw these two developments as negative for the research skill development of students (Grondman *et al.* 2010, 180-181), because they would less criticise these easily given sources.

Nevertheless, we can see an increasing interest of schools in museums as educators, and an increasing use of culture to promote personal development among children. As discussed in section 2.2, the Dutch government wanted museums to welcome people from all social strata. According to the earlier mentioned UNESCO Conference in 1976, cultural participation would give all people the opportunity to explore one's self-development by means of identity, authenticity and dignity (Van Mensch 2005, 181). This shows that the State saw museum visits to be contributing to forming one's identity, which explains why cabinet Rutte III wants Dutch students to visit museums during their school trajectory. Moreover, the 1976 policy *Naar een nieuw museumbeleid* – as discussed earlier – strengthens the position of museums as educators. The educational work is diverse and now includes guest lectures on schools as well (Grondman *et al.* 2010, 132). From now on, museum education becomes a higher priority for the State (Van Mensch 2005, 181).

In the 21st century, museum education is a permanent part of a museum's public policy. A museum stimulates the development of one's identity (Grondman *et al.* 2010, 366) by transferring historical facts and historical awareness to promote understanding of and working with our cultural diverse society (Vroemen 2018, 66).

The rise of heritage education

With a greater focus on museum education, schools more often include heritage education to their school curriculum. There are three reasons to explain the increased use of heritage education on schools. Firstly, there is more structural cooperation between certain schools and museums (Van der Laan 2005, 4). Schools are increasingly stimulated to develop culture education together with regional institutes, and the education material is of better quality. As discussed above, museums started to produce many educational materials to answer to the new demand. These structural documents enable teachers to prepare and evaluate the museum visit help teachers to better fit the visit in the school curriculum.

Another example are the fieldtrip suggestions that are developed for every Window in the *Canon van Nederland* (Grever and van Boxtel 2014, 11). Secondly, the digital age further simplifies a connection with contemporary school students, and the use of digital databases as an educational tool within the classroom (Van der Laan 2005, 4). Thirdly, heritage education will influence how a person acts within a society, a process promoted by the State in the form of obligatory education on world citizenship. For example, a museum excursion enables a student to confront their own culture or that of someone else, stimulates historical awareness and critical analysis, teaches to respect heritage and how to handle it (Visser *et al.* 1976, 302; Van Heusden 2010, 19). Visser *et al.* argues for the importance of these skills.

The latter brings us to heritage education as a tool for (national) history education. Students cannot *directly* experience history, which makes it harder for them to think in historic terms (Toebe 1976, 63). Heritage education can partly solve this problem. For example, heritage education stimulates imagination and empathy, which can help to understand historical events and periods (Hagenaars *et al.* 2014, 5). It answers to the students' desire for proximity, which makes the past recognizable, tangible and palpable (Klein *et al.* 2011, 381). In addition, the practical aspects of heritage education help students to work on the skills that Visser *et al.* demonstrated in the previous paragraph. Moreover, heritage can be seen as something we *do* instead of something we simply curate and protect (Smith 2015, 460). Heritage specialist Laurajane Smith sees heritage as 'an experience or moment of active cultural engagement that has a range of consequences' (Smith 2015, 460). These consequences include the creation of a set of affective or emotional memories and experiences that help to express an identity and belonging. With these uses of heritage education in mind, heritage education can indeed be seen as a tool to promote national history and to stimulate the shaping of someone's identity.

Museums play an important role in heritage education, especially now there is a rising demand from schools for such programmes. In the framework of this thesis, the results of the interviews with primary schools (as presented in chapter 5) will shed more light on the actual demand by schools in the city of Leiden. What do Leiden primary schools think of museums as educators? What do they think about the educational offer of the Leiden museums? In addition, to

understand the position of the Leiden primary schools, we must study their school curriculum. The section below will explain the importance of studying the school curriculum when it comes to heritage education, and how the State promotes the collaboration between cultural institutions and schools.

The school curriculum

Giesbergs shows us in her article '*Het onderwijsplan*' that studying the school curriculum is important and can help to gain insight in the core of education (Giesbergs 1976, 4). Moreover, as Nine Jonker from the Haags Gemeentemuseum points out, school visits to a project or exhibitions drop drastically when the project is developed without looking at the school's curriculum. Schools 'just stay away' (Grondman *et al.* 2010, 306). In addition, Vroemen states that when an education programme is developed according to a school curriculum, the heritage lesson can be more easily linked to the Ten Eras and the *Canon van Nederland* (Vroemen 2018, 35).

Giesbergs formulated five factors that influence the development of a school curriculum, which we can still apply today. Firstly, the *student*, whom we want to change through learning. Secondly, the *society* in which the student lives and which teaches us about ongoing change. Thirdly, *science*, pointing towards the school subjects and their content. Fourthly, the *teacher*, who will bring the curriculum alive. Finally, the *school*, that has to enable the performance of the curriculum (Giesbergs 1976, 6-7).

The first two factors already confirm what we have seen so far: education can help to form one's identity and prepares a child for society. The third factor reminds us of what we have learnt in the previous sections: the everlasting discussion on the best content of (national) history education, and therefore heritage education as well. The fourth factor, the teacher, often objects to museum visits because of the overload it brings to school curricula (Grondman *et al.* 2010, 88). A factor we can also see in the problem of distance from a school to a museum, the absence of available time, or the difficulty to receive help from parents during the visit. These factors are discussed in more detail further below. Finally, the school itself will have to bridge the gap when it comes to including heritage education in the curriculum.

Van der Laan states that culture education leads to a better self-awareness among students, a better learning process and more respect for each other. Schools that make use of culture education in their curriculum are more focussed on innovation than schools that do not use culture education. These innovative schools see culture as a cross-curricular tool (Van der Laan 2005, 15). However, whereas History is an obligatory subject on primary schools, heritage education is not. Heritage education is seen as a focus instead of a subject, permitting each teacher to carry it out the way he/she prefers (Vroemen 2018, 31). Although the independency of schools to formulate their own culture policy leads to a successful supply and demand (Van der Laan 2005, 15), teachers and schools can use help from a mediator in structuring their needs.

The ‘Cultuur en School’ project

Most teachers and ICC’ers prefer a mediator in their environment to help sort out and bundle the educational offer (Grondman et al. 2010, 295-296). In addition, it is very difficult for museums to establish a relationship with a school (Vroemen 2018, 9). This is where culture mediators come into play. Culture mediators often mediate collaboration between education and the cultural environment (Grondman et al. 2010, 295-296). Schools prefer an educational offer deriving from *one* source, for example a *leerlijn* (education trajectory) (Vroemen 2018, 8). Mediators develop these trajectories. What is the origin of such mediators?

During the 1980’s, contact between schools and museums went through school guidance services, because there were not yet provincial organisations working on culture education, as we have nowadays (Grondman *et al.* 2010, 191). The current collaboration between museums and schools originates in the 1990’s. In 1996, state secretaries Aad Nuis (D66) and Tineke Netelenbos (PvdA) set up the project *Cultuur en School*. Its goal was to create cultural awareness among youth from a very young age, because culture would be of importance to their personal development (Grondman *et al.* 2010, 303; Vroemen 2018, 9, 37). This meant that on one hand, schools receive structural services from the State. On the other hand, the State worked together with municipalities and provinces, which are responsible for the collaboration between education and the cultural environment – which was called *Actionplan Cultuurbereik*. *Cultuur en School* wanted to change the supply and demand structure between schools and museums.

It stimulated museums to work more on demand instead of being the independent supplier of education programmes. This also meant that schools had to be more clear in their demands toward the cultural environment (Grondman *et al.* 2010, 303). Moreover, *Cultuur en School* was meant to introduce children to culture at a young age, in order to stimulate their personal development (Vroemen 2018, 37).

In 2004, *Cultuur en School* was introduced at both primary and secondary education. Primary schools participating in the regulation *Regeling versterking cultuureducatie in het primair onderwijs* received money and time to develop their vision on culture education, and to develop a structured programme of culture and heritage activities. It was during these developments that the State started developing the ICC courses (Vroemen 2018, 38-39). In 2008, the research programme *Cultuur in de Spiegel 2009-2016* was introduced to meet with the need for a theoretical framework (Van Heusden 2010, 5; Vroemen 2018, 47). *Cultuur in de Spiegel* helped to formulate a standard for culture education that all schools could use in developing their policy (Van Heusden 2010, 9, 33).

When *Cultuur en School* started, local art centres already had an important position as mediator. Heritage education did not yet have a firm position within education. Therefore, in 1997, Bureau Erfgoed Actueel was created to stimulate the rise of a heritage network (Vroemen 2018, 10). Over a short period of time, a broad heritage infrastructure was set up to facilitate the new supply and demand.

In 2007, this new structure was evaluated in the study *Trendonderzoek Museumeducatie*. It was concluded that regardless of the new ICC function of employees, schools still could not formulate a clear demand, and museums could not work on demand. One of the reasons was the difference between each school, making only custom work possible, which in turn would be too time-consuming and too expensive (Grondman *et al.* 2010, 306). Moreover, schools prefer a ready-to-use programme that does not involve high costs. Most attractive would be a visit to a cultural institute – such as a museum – that also includes transportation and a fully guided day. In order to assist schools in their visits, the education programmes became free. However, as discussed earlier, transportation remains a problem for all schools (Grondman *et al.* 2010, 297). Nevertheless, Grondman *et al.* explain that, although it is still difficult to work according to the *Cultuur en School* programme, it has definitely triggered a change of mind within the museum education field (Grondman *et al.* 2010, 306-308).

From 2009 onwards, the subsidies for *Cultuur en School* projects were included in the new *Fonds voor Cultuurparticipatie* (referred to as FCP). This fund still exists today, promoting active culture participation by means of funding and network activities. In 2011, former OCW state secretary Halbe Zijlstra introduced the regulation *Cultuureducatie met Kwaliteit in het primair onderwijs* in collaboration with the FCP. *Cultuureducatie met Kwaliteit 2013-2016* should improve the quality of art and culture education in primary education and further promoted collaboration between schools and cultural institutions (Grever and Van Boxtel 2014, 10). This new collaboration promoted the use of *Leerlijnen* (as discussed earlier). The introduction of *Leerlijnen* prevents the offering of several separate programmes that are useful, but lack cohesion with other programmes and school subjects. Since 2012, all primary schools can receive funding for these heritage education projects through the so-called *Prestatiebox Primair Onderwijs* (Vroemen 2018, 40-41). Another important aspect to mention here is the regulation's focus on cultural education within the classroom, instead of only at location. This focus makes it interesting to ask whether Leiden museum educators developed programmes to use in the classroom as well as in their museum, and how often the Leiden primary schools made use of a programme in the classroom. In 2016, the regulation has been extended into *Cultuureducatie met Kwaliteit 2017-2020*.

3.4 Heritage education in Leiden

In Leiden, the project *Cultuur en School* stimulated the development of a similar project under a different name: *Museum en School*. This Leiden project made it possible for primary school students to visit a Leiden museum once per year during their eight-year school trajectory. *Museum en School* was led by the mediator Cultuureducatiegroep (CEG). The origin and current function of the CEG will be discussed in chapter 4.

When a primary school follows the *Museum en School* trajectory, it will have visited all selected Leiden museums after a student's trajectory. Each of the heritage lessons developed for *Museum en School* consisted of a school preparation lesson, a lesson at location and an evaluating lesson afterwards at

school. Primary schools were free in their yearly choice to include all or only several groups of their schools in this programme (BOA 2007, 1).

The participating museums in the *Museum en School* project were Hortus Botanicus Leiden, Museum Volkenkunde, Naturalis Biodiversity Center, Museum de Lakenhal, Rijksmuseum van Oudheden, Erfgoed Leiden en Omstreken, and Rijksmuseum Boerhaave. The BART (Bureau Advies Research Training voor non-profit en overheid) evaluation report from 2013 shows that Japanmuseum Sieboldhuis was later on also included in addition to the other museums (Van der Zant 2013, 2). *Museum en School* lets museums focus on only one primary school group. For instance, toddlers from group 1/2 went to *Op Reis naar Plantenland* in the Hortus Botanicus, whereas students from group 4 went to Naturalis (BOA 2007, 1).

This project was positive for the development of specialised museum education programmes in Leiden. However, it also meant that a certain museum would never see a certain age group from the schools (Grondman *et al.* 2010, 296). This changed over the years, as Naturalis decided in 2011 to develop a education programme for group 1/2 apart from its programme for group 4. This resulted in an increase in visits to Naturalis. At the same time, Hortus Botanicus Leiden saw a decline in its visits, losing its monopoly on group 1/2. Visits to the other 6 museums remained stable (Van der Zant 2013, 13). Chapter 5 explains how much the distribution of education programmes per group per museum has changed over the years, as this influences the choice of primary schools to include certain heritage programmes in their curriculum.

The project *Museum en School* is financed by the province of Zuid-Holland and twelve municipalities. Every student in this region is enabled to visit heritage institutions during their primary school trajectory. In order to stimulate participation, entrance to the institutions is free, as well as the material that is provided for the visit. The 2013 evaluation report by BART shows a growing student participation in visiting Leiden museums within the period 2011-2013. (Van der Zant 2013, 2). These numbers are based not only on Leiden schools, but also from the neighbouring municipalities. The trend line for Leiden was less increasing (Van der Zant 2013, 10).

Although the overall use of cars to organise a museum visit increases and going to the museums on foot declines (Van der Zant 2013, 27), The BART

evaluation report shows that Leiden schools experience problems with transportation. Most participating schools are dependent on available cars and parents to drive the students to the museums. Moreover, the Leiden parking costs are too high and the shuttle busses have long waiting times and are not always present when needed (Van der Zant 2013, 4). Half of the Leiden groups come on foot. Schools from neighbouring municipalities Leiderdorp, Voorschoten and Zoeterwoude often come by bike. Other municipalities come by car (Van der Zant 2013, 28). Another important result was that groups from *onderbouw* (junior classes primary education) often go by car, whereas the *bovenbouw* (senior classes primary education) often come by bike (Van der Zant 2013, 29). The latter was confirmed by one of the Leiden primary schools during an conversation over the phone. If students could not go by bike, they do not go at all. This transportation problem is of importance to this thesis, because it demonstrates the importance of a school's location towards a museum when a school chooses to visit a certain museum. This aspect will also be evaluated among the Leiden schools via the questionnaire that is set up for this research.

How successful is the project *Museum en School*? The BOA report states that the organisation clearly sees *Museum en School* as providing in the school's needs and states it wants to continue the same way in the future. However, students enjoy the visits but do not necessarily see the institutions as places from which they can learn (BOA 2007, 3). I argue that as long as a student does not see a museum as a possible centre to learn and discover new things, museum education programmes do not even achieve their goal of the new 'edutainment' strategy that has been explained in the introduction of this thesis. Moreover, the BOA report shows us that the possibility to evaluate and discuss the topic in the classroom still scores only average. The BART report also shows that the preparation in the class previous to the visit declines drastically. The same applies for the evaluation afterwards (Van der Zant 2013, 3). What is left is only entertainment, explaining why teachers often choose to visit museums mostly at the end of the year, when the curriculum has time to include the yearly fun excursion to fill the last days of the school year (Grondman *et al.* 2010, 106). How successful is a project when children love its content, but are not given the time to process their experience, or to learn about the meaning of museums? Reflecting on the heritage visit is important for the involvement of the students (Klein *et al.*

2011, 394). Therefore, schools were also questioned on the importance of available time via the questionnaire.

3.5 Summary

Chapter 2 and 3 have shown that since the 19th century the State has been intertwined with museums and school education. Both museums and school education were seen as tools to promote a political agenda, although strongly influenced by national and international developments.

The second research question can now be answered: *how can contemporary Dutch national history education be described?* It can be concluded that – although museums became independent from the State and schools became more independent in developing their own cultural plans – the State still uses national heritage to promote cohesion within society. The State provides museums and schools with the (obligatory) tools they need to teach about national heritage, such as the *Canon van Nederland*, the Ten Eras and core objectives. This thesis will refer to this influence as *direct* State influence on education. Apart from national history education on schools, the State promotes museum visits as part of heritage education. It became clear how the rich cultural environment of Leiden helped in developing a system to promote the collaboration between schools and museums, paving the way for good heritage education. The Leiden system shows how museum education programmes can be included in the school curriculum, with help of a culture mediator such as the CEG. However, the museum visits are still voluntary and – as *Regeerakkoord 2017-2020* explains – the State wants to *help* schools to imbed these visits in the curriculum. Imbedding museum visits in the curriculum can enhance the national history education. This thesis will refer to this influence as *indirect* State influence on education. Contemporary Dutch national history education can be described as a tool to promote citizenship and the formation of a Dutch identity.

Both direct and indirect influence of the State will be used to answer the main question of this thesis. With chapter 2 and 3, the first research phase of this thesis has been finished. Chapter 4 presents a detailed description of the Leiden case study, as used for the second and third research phase of this thesis: an

analysis of museum education programmes, and the questionnaires sent out to the Leiden primary schools, Leiden museum educators and the CEG.

Chapter 4: The Leiden case study

This chapter elaborates on the Leiden case study. First, it provides an overview of the selected Leiden museums. The identity and main mission of each museum is briefly discussed. This is important when looking at the focus and goals of the museum education programmes offered by these museums. Whenever a museum has an official statement about their main mission, it is mentioned in the museum's subparagraph. If a museum does not have an official statement, this thesis derived a main mission from the information that was available on their identity, as provided on the website. Secondly, section 4.2 provides an overview of the selected Leiden primary schools and their location towards the museums. Afterwards, a short introduction on the Cultuureducatiegroep (CEG) is provided in section 4.3. The Leiden museums, the Leiden primary schools and the CEG are the three parties that were invited to fill in the questionnaires for this research. Finally, section 4.4 provides a detailed description of criteria used for the selection of museum education programmes made for this thesis.

4.1 The Leiden museums

As explained in the introduction, Leiden houses thirteen museums. This section opens with an overview of the Leiden museums that are discussed in this thesis. Not all thirteen museums are used. First, some museums are excluded based on the museum's use of cultural heritage in their public function. This thesis defines cultural heritage as all material and immaterial cultural aspects that we inherited from the past. Naturalis Biodiversity Center is excluded from this study due to the absence of cultural heritage in its current education programmes. Some of the Leiden museums do not make use of heritage in general in their museum strategy. Therefore, CORPUS 'Reis door de Mens' is excluded from this research as well. Secondly, a museum must have a public function towards primary schools to be able to qualify for this thesis. Although the Academic Historical Museum makes use of cultural heritage, it is excluded because it is not open to the public – except for a limited open house one day a year. Therefore, students do not visit this museum.

This pre-selection left us with ten Leiden museums that will be used for this thesis. It has been decided to write this overview based on the information that can be found on the websites of the museums and the museums' policy plans. After all, this is how the museum presents itself to the general public. This thesis makes use of how schools would perceive museums, without having to get their information through a meeting or other media than the museum's website.

The overview below starts with the identity and mission of seven regional museums in Leiden. Consecutively, these are: Japanmuseum Sieboldhuis, Molenmuseum De Valk, Hortus Botanicus Leiden, Leiden American Pilgrim Museum, Museum het Leids Wevershuis, Erfgoed Leiden en Omstreken and Museum de Lakenhal. Although Molenmuseum De Valk is maintained by Erfgoed Leiden en Omstreken, this thesis discusses its identity in an independent section, due to its differences in background compared to Erfgoed Leiden en Omstreken. The regional museums are followed by three of the four national museums in Leiden: RMO, Rijksmuseum Boerhaave and Museum Volkenkunde. A summarised overview can be seen in table 1 below. The location of each museum inside or outside of the city centre is discussed in section 4.2.

Table 1 - Selection of Leiden museum used for this research

Regional museums	National museums
Japanmuseum Sieboldhuis	Rijksmuseum van Oudheden
Molenmuseum De Valk	Rijksmuseum Boerhaave
Hortus Botanicus Leiden	Museum Volkenkunde
Leiden American Pilgrim Museum	
Museum het Leids Wevershuis	
Erfgoed Leiden en Omstreken	
Museum de Lakenhal	

REGIONAL MUSEUMS:

Japanmuseum Sieboldhuis

The Sieboldhuis on Rapenburg 19 in Leiden was the former house of Philipp Franz Balthasar von Siebold (1796-1866), a German doctor who worked in

Deshima, Japan, from 1823 to 1829. From 1837 onwards, Von Siebold used his residence on Rapenburg 19 to exhibit his Japanese collection on natural history. In 2000, the residence was refitted as a museum to commemorate 400 years of Dutch-Japanese relations. After renovation of the building, the Japanmuseum Sieboldhuis was opened in 2005 (www.sieboldhuis.org).

Nowadays, the museum also functions as a platform for Japan knowledge. The mission of the Japanmuseum Sieboldhuis is to present its Siebold collection to the public and to demonstrate and improve the Dutch-Japanese relations (www.sieboldhuis.org).

Molenmuseum de Valk

De Valk is the only surviving windmill of the nineteen windmills that were once built on the city walls of Leiden, and originates from 1743. The large interior of converted dwellings inside the mill has been preserved and can be seen upon visit. After the death of the last miller in 1964, the mill became a municipal museum in 1966. The exhibition contained the Van Rhijn collection and a large collection of objects used in milling, acquired by The Dutch Mill Society (www.molenmuseumdevalk.nl).

Nowadays, the museum offers insight on Dutch mill history, the miller's house, the milling technology, and a view over the old town of Leiden. Furthermore, it holds an extensive archive of books, monuments, images, newspapers and people (www.molenmuseumdevalk.nl). Based on the information above, this thesis argues that the main mission of Molenmuseum De Valk is to educate its visitors on milling history and technology, by using its preserved location and building.

Hortus Botanicus Leiden

In 1590 the University of Leiden was granted permission to establish a *Hortus academicus* behind the university building, to benefit medical students. Over the past centuries, it has grown an extensive plant collection. The collection holds more than 60.000 specimens and its majority originates from South-East and East-Asia. Hortus Botanicus Leiden holds a few plants considered crown jewels, because of their importance, historical significance, beauty and rarity within the world (www.hortusleiden.nl).

Nowadays, Hortus Botanicus Leiden is the oldest botanical garden in the Netherlands and is still an active part of the University of Leiden. Its main mission is to manage a living plant collection for education, enjoyment and research. Moreover, Hortus Botanicus Leiden strives to cultivate endangered plant species to make them accessible for the public (www.hortusleiden.nl).

Leiden American Pilgrim Museum

The Leiden American Pilgrim Museum tells the story of the founders of New England: the Pilgrims, the best known part of the American-Dutch heritage. The Pilgrims fled to Leiden from religious persecution in England, before their emigration to America in 1620. The museum itself is located in a 14th century house. The museum holds furnishings from Pilgrim times, showing aspects of the daily life of the Pilgrims. In addition, the museum tells about events involving the Pilgrims themselves, by exhibiting a collection of maps and engravings dating from the 16th and 17th century. The museum also tells the story about the life of children during the Pilgrim times. Children can try on replica clothing and look at toys, games and children furniture. In showing historical objects, the museum connects the Leiden background to the Pilgrims living in New England (www.leidenamericanpilgrimmuseum.org).

This thesis argues that based upon the above information, the main mission of the Leiden American Pilgrim Museum is to preserve the story of the Leiden American Pilgrim society, using its preserved location and building.

Museum het Leids Wevershuis

In 1961 the municipality of Leiden launched its new policy on infrastructure within the Medieval part of the city. The ‘Het Kleine Leidse Woonhuis’ foundation (founded in 1976 by Leiden inhabitants) prevented the large scale demolition of historical buildings in this district, converting most of the weaver houses into home residences (www.wevershuis.nl; www.visitleiden.nl). One of these protected houses is the ‘Leids Wevershuis’ at Middelstegracht 143. The Leids Wevershuis gained a museum status in 2005. It is a building with a historical interior and thus has no official collection. The museum does not aspire to form a collection and focuses on temporary presentations, using audiovisual and interactive aspects (www.visitleiden.nl). Visitors can experience the Leiden

textile history by learning about working, living and welfare on the Middelstegracht since 1355. Moreover, visitors are able to book a guided walking tour through the district Pancras-Oost, ending with a tour in the weaver house (www.wevershuis.nl).

The main mission of the Leids Wevershuis is to acquaint the public with the historical activities in a weaver house and its direct environment. This includes the cloth industry, graphic industry and the canning industry (www.wevershuis.nl)

Erfgoed Leiden en Omstreken (ELO)

In 1847 the municipality appointed its first city archivist, marking the beginning of ELO and its historical archive. In 2013 the municipality's historical archive, monument care and archaeological depot were brought together under the name Erfgoed Leiden, a heritage organisation. Erfgoed Leiden then became an important factor in advising on city development in Leiden, and manages the cultural historical centre for Leiden and its region (www.erfgoedleiden.nl).

ELO wants to show that the boundaries between historical specialisations are only artificial, and works towards an interdisciplinary approach (www.erfgoedleiden.nl). Moreover, ELO believes heritage can add to the quality and identity of modern society (Erfgoed Leiden en Omstreken 2017, 5). The main mission of ELO is to safeguard the heritage of Leiden and its region, by maintaining collections and sharing information with the public. ELO also manages Molenmuseum de Valk which means that the education programmes of Molenmuseum De Valk can be found via ELO (www.erfgoedleiden.nl).

Museum de Lakenhal

In 1869 the former historical city palace De Laecken-Halle was converted to become the city museum of Leiden. De Laecken-Halle had been the famous Leiden guildhall for cloth merchants since 1640. In 1874 the museum was opened. Museum de Lakenhal has been closed for construction since October 2016 and will reopen during spring 2019. Due to its renovation, Museum de Lakenhal currently only offers one educational programme at schools: a guest lecture on the Leiden cloth industry (www.lakenhal.nl).

The mission of Museum de Lakenhal is to make art, industry and the history of Leiden accessible to the public and to contribute the public's personal development (www.lakenhal.nl).

NATIONAL MUSEUMS:

Rijksmuseum van Oudheden (RMO)

In 1818 the Leiden University's Archaeological Cabinet was founded by King Willem I (Scharloo 2006, 16) and directed by Caspar Reuvers (archaeology pioneer). During the 19th century, many of the collection's objects came from classical antiquity and ancient Egypt. The museum was the only official Dutch institution to conduct archaeological excavations until WOII. In 1995, the museum gained its status of independent non-profit organisation, allowing it to manage the Dutch national archaeology collection. The RMO now holds permanent collections that can be divided into four areas: Egypt, Classical Antiquity, the Ancient Near East and the Netherlands. In addition the museum organises temporary exhibitions that are related to its permanent exhibitions (www.rmo.nl).

The RMO strives to make its collection accessible to a large public and develops year-round activities and education programmes (www.rmo.nl). The RMO tells 'stories that shed light on the relevance of the ancient world to our past and present, through exhibitions, education, public activities, scientific study, and national and international exchange' (www.rmo.nl). The main mission of the RMO is 'to be the central platform in the Netherlands for bringing antiquities and archaeology to a diverse range of people' (www.rmo.nl).

Rijksmuseum Boerhaave

Rijksmuseum Boerhaave is the national museum of history of science and medicine. Its collections spans over five centuries of research and innovation. The museum is named after Herman Boerhaave (1668-1738), a leading *homo universalis* skilled in physics, anatomy, botany, chemistry and humanitarianism. The museum itself is located in a monument that was originally built as Saint Caecilia's Convent in 1440, the first academic hospital in Northern Europe (www.rijksmuseumboerhaave.nl). Rijksmuseum Boerhaave exhibits a replica of

the Anatomical Theatre built for the University of Leiden in 1594, a collection of objects that give insight into five centuries of scientific discoveries and innovation, and holds a historical library collection

(www.rijksmuseumboerhaave.nl). At the end of 2017, the museum reopened after its renovation and changed its name from Museum Boerhaave to Rijksmuseum Boerhaave. With this change of name and branding the museum wants to reposition itself within the museum environment.

The main mission of Rijksmuseum Boerhaave is to strengthen public support for science in the Netherlands, by showing its collection to the public and to adhere to current events in the field of science

(www.rijksmuseumboerhaave.nl).

Museum Volkenkunde

Museum Volkenkunde originates from two large national collections. One of these collections was established by King Willem I in 1816: the Royal Cabinet of Curiosities. The second collection was the Siebold collection (on display since 1830), purchased from Japanmuseum Sieboldhuis by the State in 1831 (Scharloo 2006, 16). These two collections make Museum Volkenkunde the oldest National Museum of Ethnology in the world. Over time, the Leiden collection also held objects from other regions and the Rijks Japansch Museum Von Siebold was renamed to the National Museum of Ethnology. Apart from its collection and library, Museum Volkenkunde holds the Research Center for Material Culture (RCMC). The RCMC is the flagship institute within the organisation of the Tropenmuseum (Amsterdam), the Afrika Museum (Berg en Dal) and Museum Volkenkunde (Leiden). The RCMC addresses the contemporary and historical meanings of their collections (www.volkenkunde.nl).

Museum Volkenkunde tells the story of people from eight different cultural regions, and aims to tell a story about humankind. Museum Volkenkunde wants the visitor to experience that – despite the cultural differences – people are all essentially the same. The main mission of Museum Volkenkunde is to contribute to world citizenship (www.volkenkunde.nl).

4.2 The Leiden primary schools

As explained in the Introduction, this research includes all 31 primary schools in the Leiden municipality. The municipality has 10 districts, as can be seen in figure 2. In order to study the importance of location in a school's choice to visit a museum, it would be ideal to receive responses from schools in at least every district. The Station District houses no primary schools, which means this study focuses on the nine other districts.

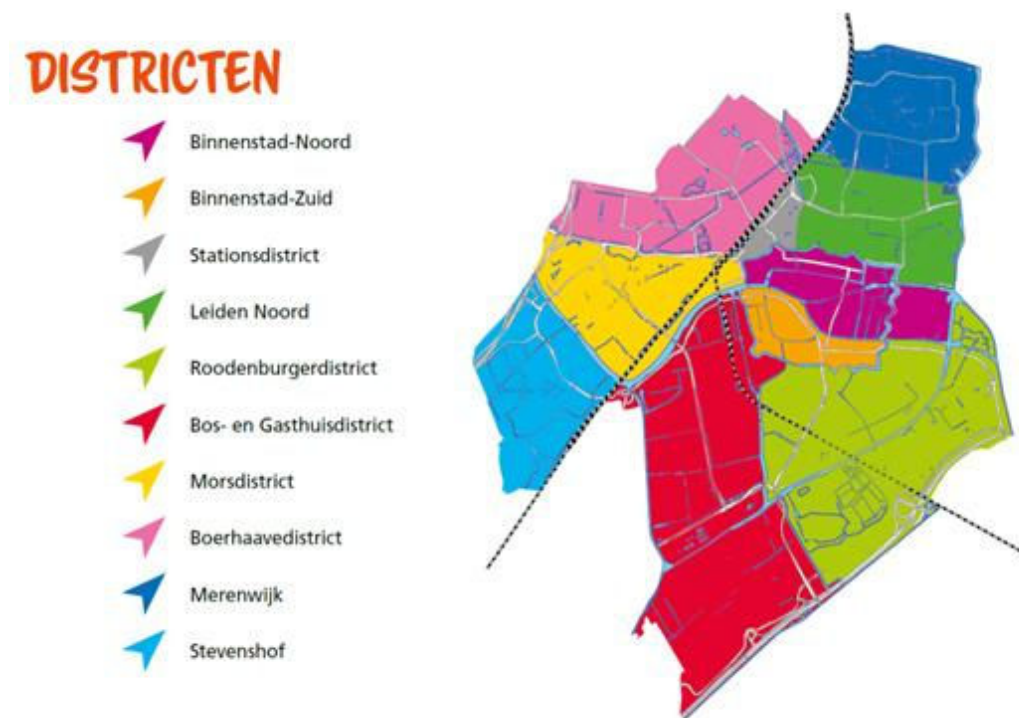


Figure 2 - Ten Leiden municipality districts (after De Schoolkeuzegids 2017-2018)

Table 2 below gives an overview of all the Leiden Primary schools that were contacted for this study and their location within the districts. The table also shows the presence of the Leiden museums within these districts, divided in extra rows based on their regional or national character. It is clearly visible that the selected museums are present only in the city centre. As discussed earlier, distance towards location is an important factor for schools when visiting a museum. Therefore, it is hypothesised that the primary schools located in the Leiden city centre more often visit a museum than the schools located outside the Leiden city centre.

Table 2 - Overview selection Leiden primary schools used for this research

District	Primary schools	Museums
1. Binnenstad-Noord	-Lucas van Leyden (location Steeg) -Woutertje van Leyden	<i>Regional:</i> -Molenmuseum De Valk -Leiden American Pilgrim Museum -Museum het Leids Wevershuis -Museum de Lakenhal <i>National:</i> -Rijksmuseum Boerhaave -Museum Volkenkunde
2. Binnenstad-Zuid	-Haanstra basisschool -Lucas van Leyden (location Vliet)	<i>Regional:</i> -Japanmuseum Sieboldhuis -Hortus Botanicus Leiden -Erfgoed Leiden en Omstreken <i>National:</i> -Rijksmuseum van Oudheden
3. Leiden Noord	-De Singel -De Springplank -De Viersprong -Vrije School Mareland	
4. Roodenburgerdistrict	-BS de Arcade -Er-Risèlèh -Lorentzschool -Joppensz -St. Joseph	
5. Bos- en Gasthuisdistrict	-MS Apollo -Daltonschool Leiden -Telders -De Sleutelbloem	
6. Morsdistrict	-De Morskring -Eerste Leidse School (ELS) -Pacellischol	
7. Boerhaavedistrict	-De Leidse Houtschool -Woutertje Pieterse	
8. Merenwijk	-De Dukdalf -De Meerpaal -De Tweemaster -De Zijlwijkschool -BS Merenwijk	
9. Stevenshof	-Anne Frank -De Stevenhof -De Zwaluw -‘t Klankbord	

4.3 The Cultuureducatiegroep

Since 2001, the Cultuureducatiegroep (CEG) in Leiden oversees the museum education programmes in Leiden. The CEG has changed its name from Museumgroep Leiden to Cultuureducatiegroep Leiden. The CEG is a mediator in the field of culture education in Leiden. Apart from developing *Cultuurlijnen* (school trajectories comparable with *Leerlijnen*) it also provides courses for heritage professionals and teachers. The CEG is the secretary of the region Holland-Rijnland for the programme *Cultuureducatie met Kwaliteit*. As explained in chapter 3, schools that participate in this programme, receive funding to participate in the education programmes offered by CEG. Each group within a school can participate for free in *one* education programme during each school year (www.cultuureducatiegroep.nl). Therefore, it is expected that participating schools visit at least one museum with their students each year.

The questionnaire sent to the CEG included questions on their identity and position within the Leiden heritage environment. The CEG states that – within Leiden – it functions as the platform for heritage, art and culture education of good quality. It provides primary schools with *one* mediator to coordinate heritage education. The CEG does not wish to change and/or improve this role within the Leiden heritage environment. Moreover, the CEG states that their influence on the content of a museum education programme is low, because the museums themselves are responsible for their content. The latter is of importance when studying the influence of national museums on the choice of primary schools in heritage education programmes, as the CEG can now be seen as having no influence on these education programmes themselves. The CEG purely acts as a mediator, that can also assist in acquisition of primary schools.

In addition, the CEG explained that it does not work together with the Leids Wevershuis or the Leiden American Pilgrim Museum, because these museums did not show interest in their trajectories. However, there is ambition to work together with them in the future. The CEG experiences its current collaboration with the other Leiden museums as very good.

4.4 Selection education programmes

With a selection of museums, a focus group (primary schools) and a culture mediator in mind, a selection of 42 education programmes was made. In this section, it is explained how this selection was made, and how this selection was used to study the relationships between these three parties. A list of all selected education programmes per museum can be found in appendix A.

It has been decided to select five *Cultuurlijnen* from the CEG: *Museum*, *Kunst*, *Tijd*, *Techniek* and *Ik en de Wereld*. Education programmes – as offered by the Leiden Museums in collaboration with the CEG – can only be found in these five trajectories. Most of the education programmes are offered within more than one of these five trajectories, although other education programmes are only offered within a single trajectory. For example, *Zo gaat de molen* is presented only in *Cultuurlijn Techniek*. It must be noted here that the Leiden American Pilgrim Museum and the Leids Wevershuis do not have programmes presented in the final selection, because they do not participate in the trajectories developed by the CEG. Therefore, it is expected that the Leiden primary schools do not (often) visit these two museums.

After choosing these five *Cultuurlijnen*, a final number of education programmes had to be selected. Education programmes developed for temporary exhibitions are excluded, because these exhibitions have a shorter time span than this research. This left us with 49 museum education programmes which target different school groups within primary schools. However, some of these programmes are the same module offered to different school groups. For example, *Zo gaat de molen* is suitable for group 5 as well as group 6. Therefore, it has been chosen to look at unique modules, regardless if they are meant for different school groups. This left us with 42 museum education programmes.

To further decrease this number it has been considered to only look at the CEG trajectory called *Cultuurlijn Museum*, because this is the only trajectory of the CEG that tells us that it includes Leiden museums after a first encounter on the website. However, this would not only exclude some of the museum education programmes that are offered in other *Cultuurlijnen*, it would also completely exclude Molenmuseum De Valk. Molenmuseum De Valk only has an education

programme in *Cultuurlijn Techniek*. Therefore, the final selection of education programmes could not be narrowed down any further.

In chapter 5, the 42 museum education programmes are divided into three categories: ‘regional’, ‘national’ and ‘general’. An education programme is labelled ‘regional’ when the programme makes use of regional heritage during the programme, to explain the subject. The programme focuses on the regional heritage and teaches students – next to basic knowledge and skills – specific knowledge on their own environment. For example, the programme *De kaart van Tom en Tom* by ELO makes use of the Leiden archive to educate on environmental changes in the Leiden region. A programme is labelled ‘national’ whenever the programme makes use of Dutch national history to explain the subject of the programme. The programme focuses on the national heritage and teaches students – next to basic knowledge and skills – specific knowledge on the national past. For example, the programme *Dappere ontdekkers en bijzondere planten* makes use of the Dutch VOC period to educate their students about the national past and the search for exotic plants. A good example of a combination of national and regional heritage education is the programme *Lakenhal in de klas!*, which focused on the VOC as well as on the Leiden cloth industry.³ Due to the possibility to label an education programme both national and regional, the total numbers on the pie charts in Section 5.2 cannot be read as total number of education programmes of the corresponding museum. It only represents the number of programmes in its category.

The label ‘general’ is used when the programme does not specifically make use of national or regional heritage to illustrate the subject. These programmes focus on acquiring basic skills and knowledge on nature, technique, science and culture, without a specific focus on Leiden and/or the Netherlands. For example, in the programme *Japan in Beeld* by Japanmuseum Sieboldhuis, students learn about Japan and religion, but not about Dutch national or regional history. The use of the label ‘general’ brings complications as well. In all education programmes, it is demonstrated that the students learn basic knowledge

³ Due to its renovation, Museum De Lakenhal changed its education programmes during the time-span of this research. The programme *Lakenhal in de Klas!* has been cancelled and has later been changed to *Leids Laken in de Klas*. Moreover, the museum has developed a new programme called *Dat bewaren we* (www.lakenhal.nl). The new programmes have not been included in this research, because this research was already completed when the changes were made public in June 2018.

skills according to the core objectives, apart from the subject itself. This would mean all education programmes should be labelled general as well. However, to receive a better overview, it has been decided to only use the label general when there is explicitly no regional or national focus.

In order to assist the determination of a programme's focus, four criteria were used. The first criterion was whether a programme included education core objectives (expressed according to their corresponding goal number) that promote a national identity. The core objectives of primary education are goals meant to help schools focus on what their students need in their development. The core objectives guarantee a diverse and broad education offer, and provide schools with the necessary reference for public accountability (Greven and Letschert 2006, 1). Therefore, teachers always want to know if an education programme includes core objectives (Vroemen 2018, 32). In return, museum educators want to include the core objectives in their education programmes, because it will increase the chance of their programme being selected by a school. The second and third criteria were the suitability of the programme within the Ten Eras, and the applicable Windows of the *Canon van Nederland*. This thesis argues that the applicable core objectives, Eras and the *Canon van Nederland* Windows function as aspects on which a school can decide to select a programme, even though the canon is not obligatory in primary education. The data for the three criteria mentioned above was received from the promotional texts on the website of the CEG. The fourth criterion for the categorisation of the museum education programmes made use of the programme's content as described by the same promotional text. These texts have been compared with the three above mentioned criteria: core objectives, Ten Eras and the canon Windows. It has then been decided whether the education programme could be labelled as a programme with a national, regional or general focus, or a combination.

Since 2006, 115 education core objectives have been replaced by 58 new core objectives (Greven and Letschert 2006, 1; Vroemen 2018, 32). An overview of all 58 core objectives can be seen in Appendix B (excluding all core objectives related to the Frisian language (goals 17-22), since this is neither applicable nor obligatory to education in Leiden). The table in Appendix B is based on the core objectives as written in the *Kerndoelenboekje* by the OCW in 2006 (Greven and

Letschert 2006) and translated according to the translations on the website of the SLO (*Stichting Leerplan Ontwikkeling*)(www.slo.nl).

Important core objectives for this thesis are the objectives expressed in the category ‘Personal and World Orientation’ and the category ‘Art Education’. Within ‘Personal and World Orientation’, four subcategories can be found. Firstly, subcategory Social Studies (goals 34-39) promotes active citizenship (as discussed in chapter 2 and 3). Secondly, subcategory Nature and Technology (goals 40-46) promotes basic knowledge on nature and technique. Thirdly, subcategory Space (goals 47-50) helps students to understand the concept of space and our relation to it. Finally, subcategory Time (goals 51-53) focuses on understanding the concept of time. Goal 52 specifically includes the use of the Ten Eras (Greven and Letschert 2006, 47-57). The category ‘Art Education’ includes goals 54 to 56. Core objective 56 specifically includes cultural heritage and is connected to citizenship education by the SLO (Vroemen 2018, 14).

To achieve a better overview of the underlying intention of the State of each core objective, the core objectives were labelled according to the three categories ‘regional’, ‘national’ and ‘general’ as well. The results of this extra categorisation can also be found in Appendix B. Vroemen explains that core objective 51, 52, 53 and 56 are often named in education programmes concerning heritage (Vroemen 2018, 33), which is also visible in Appendix C (see further below). The combination with several other core objectives in one programme shows how heritage education can be a cross-sectional school subject. Not all developers of the museum education programmes decided to specifically include core objectives, Eras or Windows in their programmes, or to display these on the website. Sometimes, these aspects are of more use than with other projects (Grever and Van Boxtel 2014, 36).

It became clear that the 58 core objectives are mostly labelled ‘general’, leaving six goals labelled ‘national’. Goals labelled ‘regional’ are absent. The latter can be explained by the fact that the core objectives are meant to be suitable for all Dutch primary schools, making a regional focus unimportant. However, a school can also use regional heritage when developing a programme according to certain core objectives. The table in Appendix C will assist in the final categorisation of all education programmes into regional, national and general focuses.

By regrouping the 42 education programmes into three main categories, it becomes visible how much the Leiden museum education programmes focus on national and regional heritage. This is important for answering the main question: *Is the presence of large national museums in Leiden preventing the Leiden primary schools from focussing on local heritage education programmes?* If large national museum in Leiden offer mostly national heritage education and these museums are more visited than regional museums, their presence indeed influences the school's choice on heritage education. Moreover, regional museum might have more national heritage than expected. Schools could perceive Leiden as a city with not enough choice on regional heritage, or with too much national heritage. This affects how much influence the large national museums have towards the heritage environment, and towards the schools.

The next chapter presents the results from the museum education programmes analysis and the questionnaires.

Chapter 5: Results

This chapter discusses the results from the second and third research phase: the analysis of the museum education programmes, and the results from the three different questionnaires. First, Section 5.1 presents an overview of all three respondent groups: Leiden primary schools, Leiden museums and the Cultuureducatiegroep (CEG).

5.1 Overview respondents

To introduce the respondents, this section provides a description of all three respondent groups: primary schools, museum educators, and the CEG. The data in this section derives from the answers as given by each respondent via the questionnaire. Table 3 shows a summarising overview of the number of respondents per group.

Table 3 - Overview questionnaire respondents per respondent group

Respondent Group	Nr. of invited parties	Nr. of respondents	Response percentage per group
Primary schools	31	9	29%
Museum educators	9	7	78%
Culture mediator	1	1	100%

Primary schools

As visible in table 3, nine of the 31 selected primary schools in Leiden have responded to the questionnaire, which is 29% of all Leiden primary schools. One of the responding schools represents two primary schools. Three primary schools declined participation in this research, due to lack of time and an excessive amount of research requests they receive over the year. The remaining 19 schools have neither declined or accepted the invitation to this research after several attempts of contact (via e-mail and telephone). Table 4 shows the number of school respondents within each of the Leiden districts, as well as their location within the city centre. The city centre of Leiden consist of *Binnenstad Noord* and

Zuid, terrain located within the Singels (city canals). As can be seen in figure 3 most of the questionnaires were filled in by the school's director or deputy director, even though all responding schools have appointed ICC'ers who were requested to fill in the questionnaire. From this point onwards, the schools that have responded to the questionnaire are referred to as 'schools'.

All schools think an ICC'er is useful when it comes to culture education in the curriculum. However, whereas all schools have an appointed ICC'er, not all of them work with a culture policy plan. This is strange, because a school appoints an ICC'er to develop a culture policy plan for the school. In addition, only 63% of the respondents state that they use their vision on heritage education in their culture policy plan or public school guide. Moreover, the results show that not all "ICC'ers" had finished their ICC course yet, or were officially certified. Finally, all schools make use of museum education programmes in Leiden.

Table 4 - Number of primary school respondents per municipality district

District	Total Nr. of primary schools	Nr. of Respondents	Located in City Centre
1. Binnenstad-Noord	2	1	Yes
2. Binnenstad-Zuid	2	1	Yes
3. Leiden Noord	4	0	No
4. Roodenburgerdistrict	5	2	No
5. Bos- en Gasthuisdistrict	4	0	No
6. Morsdistrict	3	2	No
7. Boerhaavedistrict	2	0	No
8. Merenwijk	5	3	No
9. Stevenshof	4	0	No

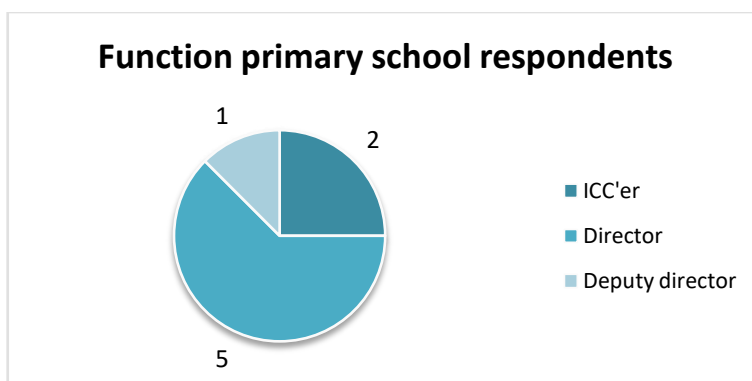


Figure 3 - Function of primary school respondents

Museum educators

Table 3 shows that seven of the nine museum educators that were invited to participate in this research have filled in the questionnaire. The Leiden American Pilgrim Museum declined to participate in this research. The Leids Wevershuis declined the questionnaire, but did provide insight in their education policy (as will be further discussed below). Museum Volkenkunde filled in most of the questionnaire, as explained in the next section. Figure 4 shows that the responding educators were the leading educator of their museum or heritage institution, employed at the education department, or otherwise leading the education department. All of the responding educators represent the education department of their organisation. In this section, all the educators who have responded to the questionnaire will now be referred to as ‘museums’. Whenever the data concerns a specific museum, this museum will be named by its corresponding name.

As mentioned above, the Leids Wevershuis did not fill in the questionnaire. The museum explained its independent position within the Leiden environment and referred to its small size for having no separate education programme. The Leids Wevershuis explained that – at a certain age – children can learn how to weave when visiting their museum. The museum rarely gets visits from schools, mostly students from schools following the *Vrije School* principle (education according to the anthroposophy of Rudolf Steiner (www.watisdevrijeschool.nl)). These students come for a tour in the Weaver house and learn how to weave.

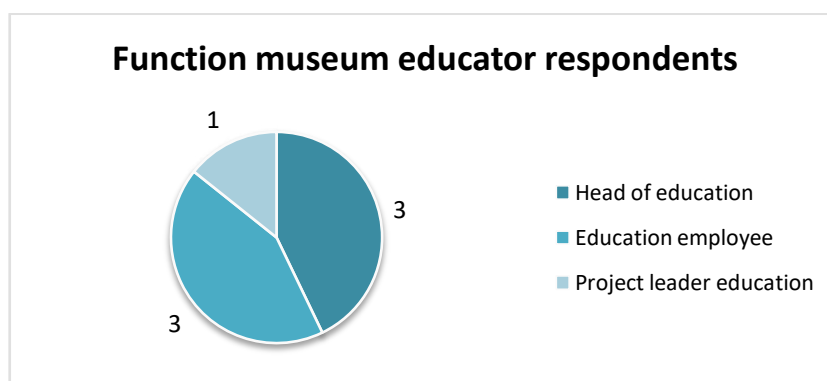


Figure 4 - Function of museum educator respondents

Cultuureducatiegroep

The questionnaire sent to the CEG was filled in by the coordinator of the cultural offer, who represents the CEG for this research. Therefore, the answers provided by the respondents are referred to as answers by the CEG.

5.2 Results analysis Leiden museum education programmes

This section discusses the results of the analysis of the museum education programmes, based on Appendices A, B and C. First, the distribution of education programmes per museum is discussed. Afterwards, the focus of the education programmes is discussed according to three categories: regional, national and general (as explained in section 4.4).

Distribution of museum education programmes

This subsection describes the distribution of museum education programmes. First it describes the distribution per museum, followed by the distribution per school group. Finally, it will describe the distribution per museum per school group.

Figure 5 below illustrates which museums offer the most education programmes of the total of education programmes offered via the trajectories of the CEG. We can see that Museum Volkenkunde holds 29% of the total number of programmes, followed by the RMO and Japanmuseum Sieboldhuis as second largest players in the field of education. The third player is Hortus Botanicus Leiden. It illustrates that the smaller the museum, the less education programmes it develops. Rijksmuseum Boerhaave is an exception, being a large national museum with only 7% of the total number of programmes. Moreover, Museum De Lakenhal is currently closed due to renovation and cannot receive school visitors. The museum had *one* programme developed for in the classroom, which was cancelled during the final stage of this research. It has been chosen to still include this programme of Museum De Lakenhal in the results, to prevent the complete exclusion of the museum in this research.

Figure 6 below illustrates that the number of museum education programmes is almost evenly distributed among all school groups of primary school education. Only for group 6 there are more museum education programmes developed.

When we look at the distribution of education programmes per school group per museum, we can see that the RMO is responsible for the largest amount of education programmes for group 6. Figure 7 below also shows that some museums still focus on certain groups. For example, Hortus Botanicus Leiden focuses on the junior classes, and Molenmuseum De Valk and Museum de Lakenhal both focus only on the senior classes.

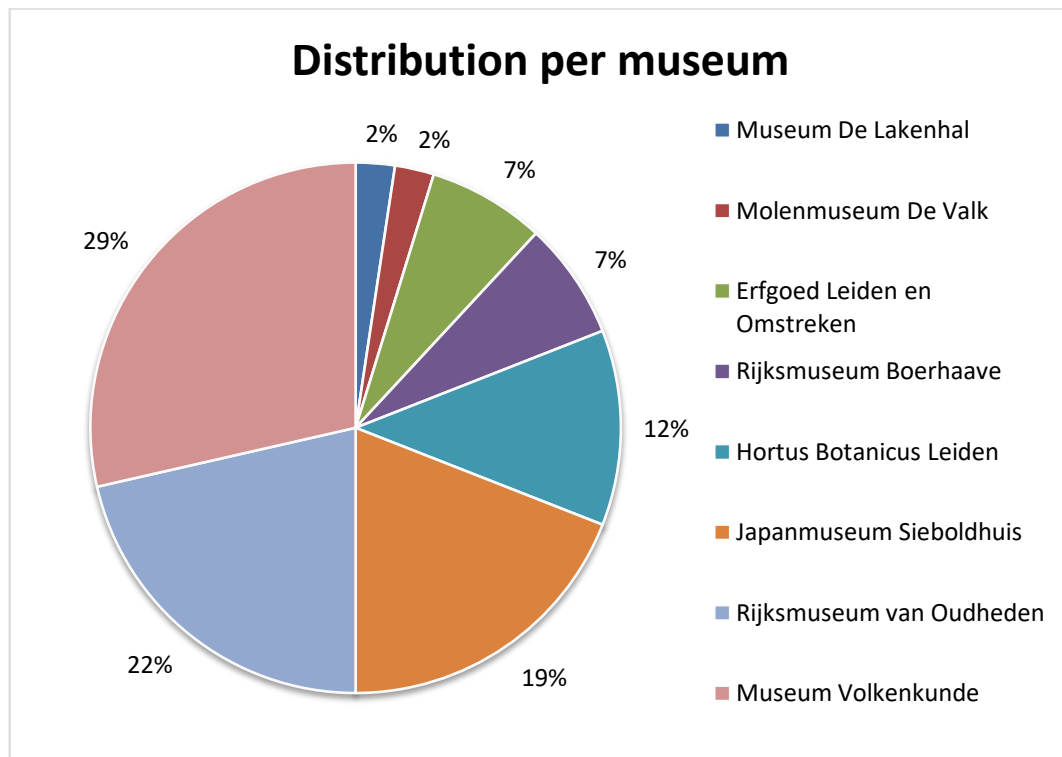


Figure 5 - Distribution museum education programmes per museum

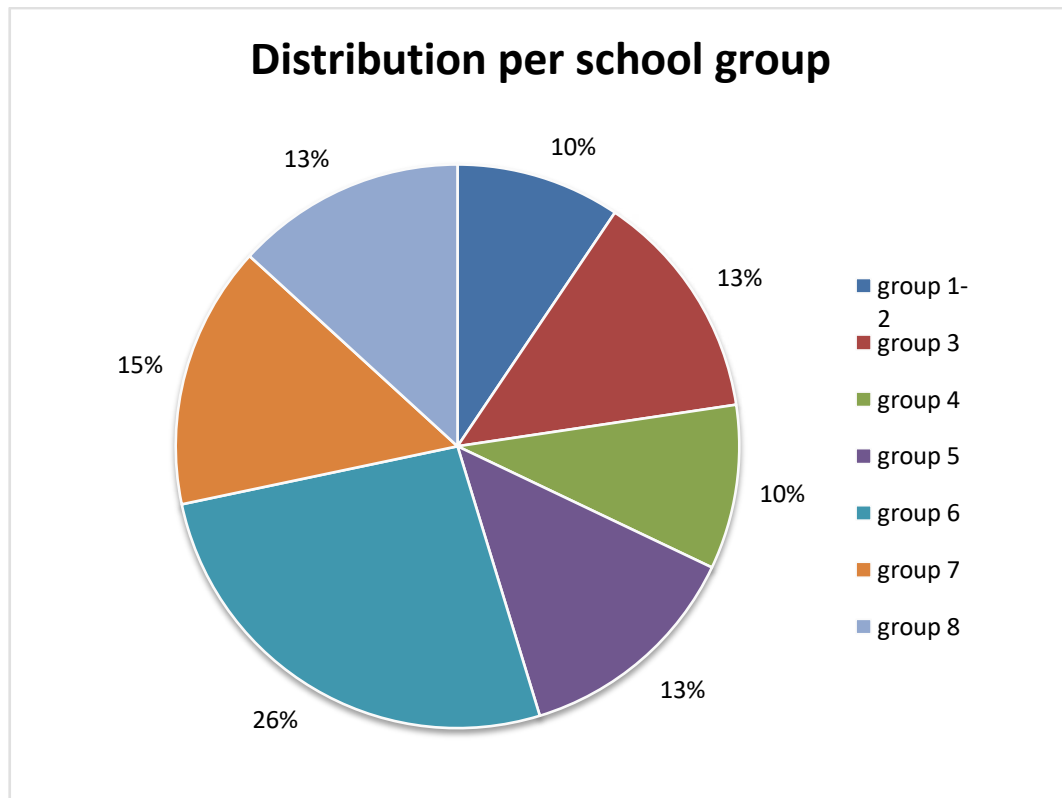


Figure 6 - Distribution museum education programmes per school group

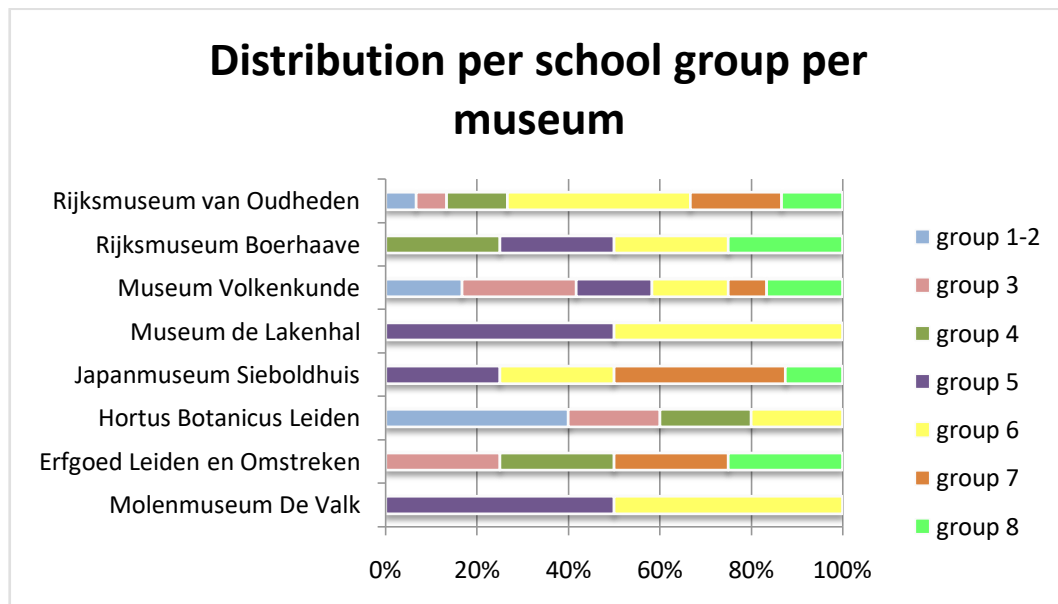


Figure 7 - Distribution museum education programmes per school group per museum

One of the research question of this thesis can now be answered: *what is the distribution of museum education programmes among the national and regional museums of Leiden?* It can be concluded that the larger museums in Leiden have developed more education programmes than the smaller museums in Leiden. Moreover, the distribution of museum education programmes per school group is

evenly spread, with an exception of education programmes developed for group 6. The increase in programmes for group 5 and higher can be explained by the start of the subject History in senior classes (Vroemen 2018, 77). Vroemen also states that a reason for less education programmes for group 8 can be the fact that students from group 8 are often focussing on additional tasks during high season (for example the exam *Citotoets*) (Vroemen 2018, 77). The latter is visible in figure 7 as well, showing less education programmes for group 8 in comparison to the other senior classes. Finally, it can be concluded that the Leiden museum still focus on certain school groups (see section 3.4). There are no museums in Leiden that have programmes for every school group, although the larger museums again have the most diverse offer.

Focus museum education programmes

As explained in chapter 4, Appendix C contains a table with all 42 museum education programmes categorised according to their content. With this table, an overview has been made illustrating the focus of the museum education programmes. As discussed earlier, questionnaires have also been sent out to museum educators in Leiden, including questions concerning the focus of their museum education programmes. With the results from the analysis and a questionnaire at hand, two overviews for each museum could be made. These overviews have been combined in one figure. This makes it possible to further study the Leiden heritage environment and how museum themselves see it. The pie chart on the left is always the overview as a result of the analysis. The pie chart on the right is always the overview as seen by the museum itself. As explained in section 4.4, the numbers visible on the pie charts in section 5.2 cannot be read as total number of education programmes of the corresponding museum. These numbers represent the total number of education programmes within each label. Therefore, the left and right pie chart can differ in total of numbers presented on the pie charts.

Because ELO maintains Molenmuseum De Valk, ELO has filled in *one* questionnaire for both ELO and Molenmuseum De Valk. Therefore, results from this point onwards exclude Molenmuseum De Valk as a separate institute.

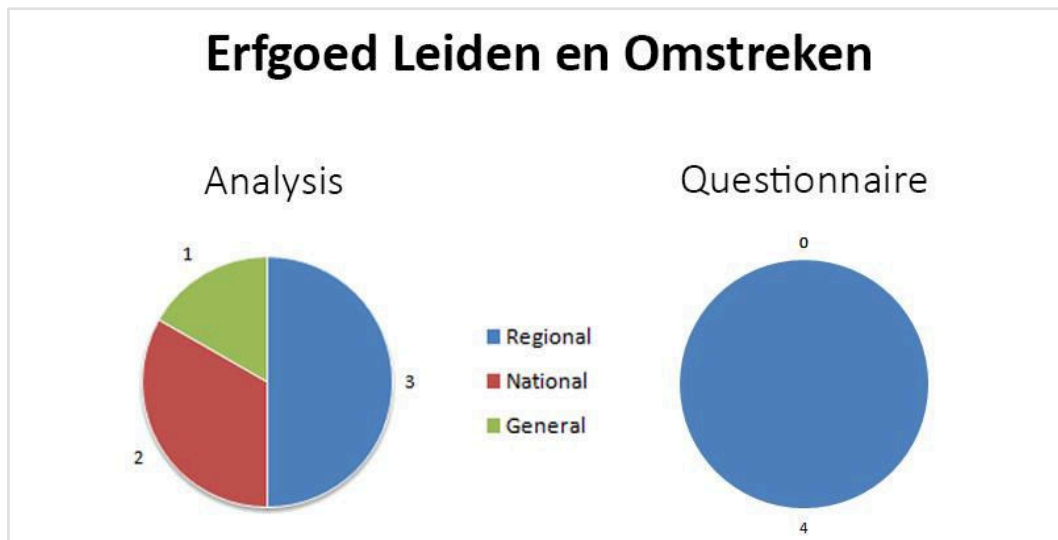


Figure 8 - Focus of museum education programmes by ELO, as determined by the analysis (left) and the questionnaires (right)

The analysis of the museum education programmes that are developed by ELO shows that ELO mainly has a regional focus (see fig. 8). Moreover, it makes use of national history as well. When looking at the right pie chart, a very different outcome can be seen. ELO explained it categorised all programmes as regionally focussed, because they use their local and regional heritage collection during the programme. Moreover, Molenmuseum De Valk itself is regional heritage as well and the mill is used to explain milling technology.

The difference between the two pie charts shows that without further explanation of these programmes by ELO or the CEG, schools could expect the content and/or intention of the programmes to be very different. Whereas ELO strongly underlines the use of regional heritage in their education programmes, the analysis shows that this is not always clear in their online promotion. When a school specifically searches for regional heritage education, this content should be better presented.

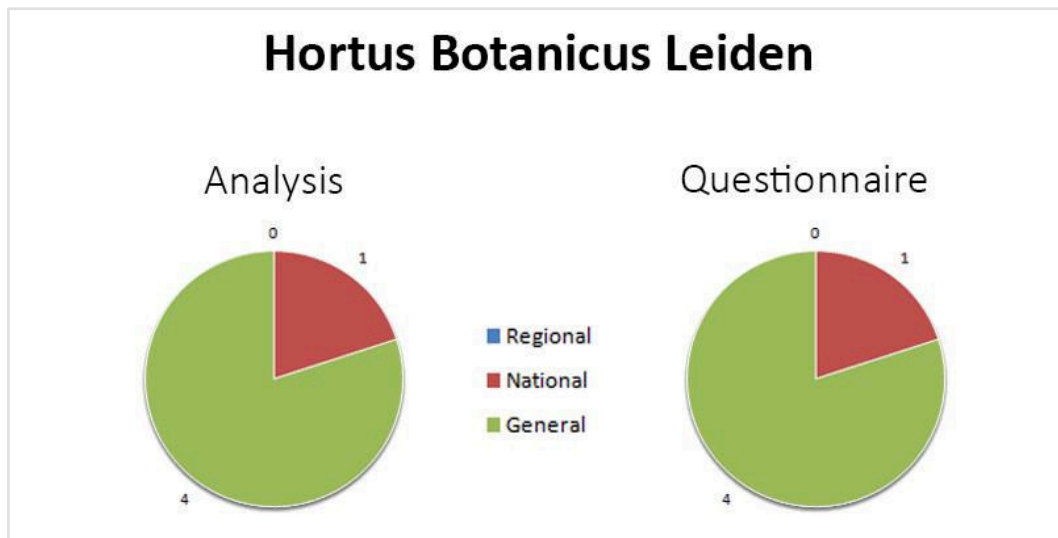


Figure 9 - Focus of museum education programmes by Hortus Botanicus Leiden, as determined by the analysis (left) and the questionnaires (right)

The analysis of the museum education programmes that are developed by Hortus Botanicus Leiden shows that their programmes have a very general focus (see fig. 9). When looking at the right figure, it can be seen that the Hortus Botanicus categorised its programmes exactly the same as was the result of the analysis. Hortus Botanicus Leiden explained it categorised almost all programmes as generally focussed, because the programmes are not regionally bound and include worldwide topics such as climate. *Dappere ontdekkers en bijzondere planten* is categorised as nationally focussed, because it specifically makes use of the Dutch VOC-period in the programme.

It can be concluded that Hortus Botanicus Leiden mainly has a general focus within their education programmes, and only one national history programme. This identity fits perfectly with the main mission of Hortus Botanicus as discussed in chapter 4. The education programmes of Hortus Botanicus Leiden are presented online according to their content, which decreases the chance of primary schools to misunderstand a programme's content.

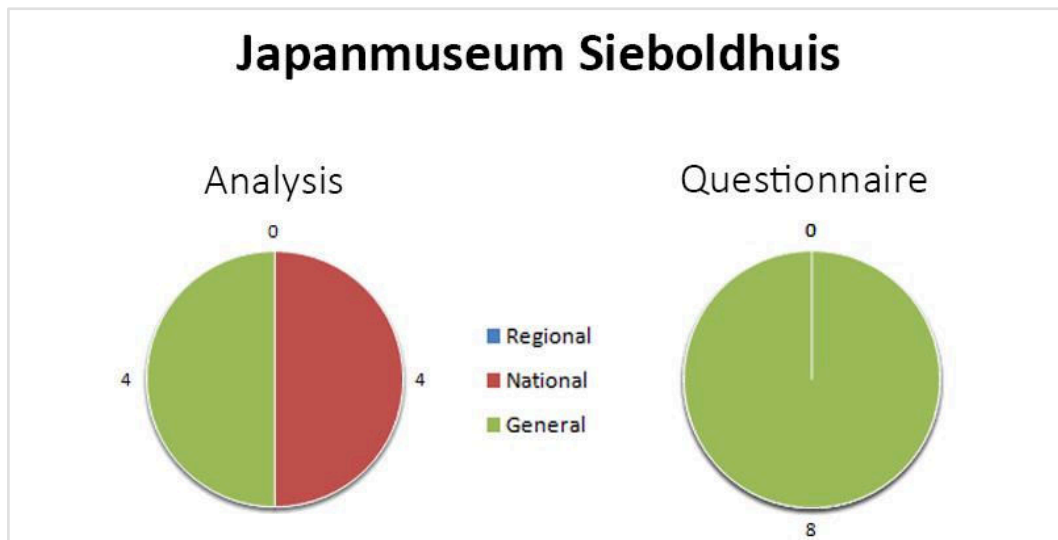


Figure 10 - Focus of museum education programmes by Japanmuseum Sieboldhuis, as determined by the analysis (left) and the questionnaires (right)

The analysis of the museum education programmes that are developed by Japanmuseum Sieboldhuis shows that their programmes have a general and national focus (see fig. 10). When looking at the right figure, it can be seen that Japanmuseum Sieboldhuis categorised its programmes as being completely generally focussed. Japanmuseum Sieboldhuis explained it categorised all programmes as generally focussed, because the programmes are all centred around Japan.

It can be concluded that Japanmuseum Sieboldhuis mainly has a general focus within their education programmes. This identity fits with the main mission of Japanmuseum Sieboldhuis as discussed in chapter 4. However, the difference between the two figures shows that without further explanation of these programmes by Japanmuseum Sieboldhuis or the CEG, schools could expect the content and/or intention of the programmes to include more connection to Dutch national history. A connection with Dutch national history could be a reason for schools to more easily include these education programmes within one of the ten Eras or a canon Window.

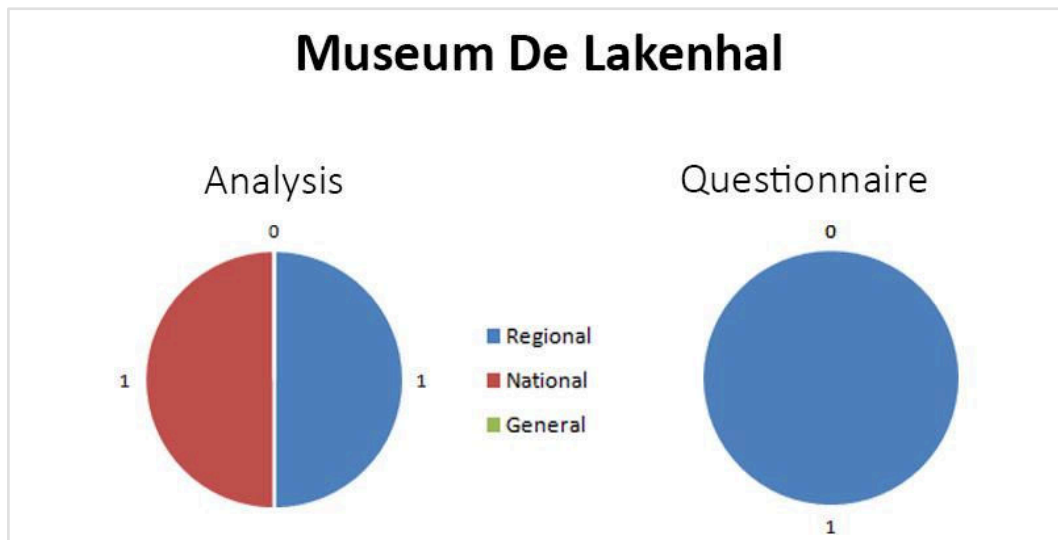


Figure 11 - Focus of museum education programmes by Museum De Lakenhal, as determined by the analysis (left) and the questionnaires (right)

The analysis of the museum education programmes that are developed by Museum De Lakenhal shows that their programme has a regional and national focus (see fig. 11). When looking at the right figure, it can be seen that Museum De Lakenhal categorised its programmes as regionally focussed only. Museum De Lakenhal explained it categorised all programmes as regional, because the programme is centred around the cloth industry of Leiden.

It can be concluded that Museum De Lakenhal mainly has a regional focus within their education programme. This identity fits with the main mission of Museum De Lakenhal as discussed in chapter 4. However, the difference between the two figures shows that without further explanation of these programmes by Museum De Lakenhal or the CEG, schools could expect a clear connection to the Dutch Golden Age as well. Again, a connection with Dutch national history could be a reason for schools to more easily include these education programmes within one of the ten Eras or a canon Window.

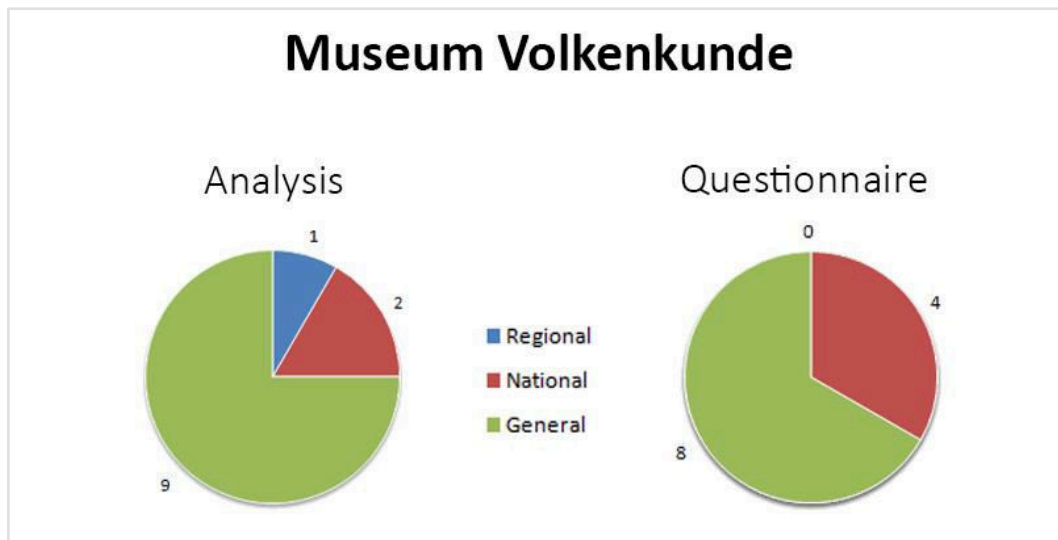


Figure 12 - Focus of museum education programmes by Museum Volkenkunde, as determined by the analysis (left) and the questionnaires (right)

The analysis of the museum education programmes that are developed by Museum Volkenkunde shows that this museum mainly has programmes with a general focus (see fig. 12). Moreover, the analysis showed that one programme has a regional focus and two programmes have a national focus.

As explained above, Museum Volkenkunde did not completely fill in the questionnaire. Museum Volkenkunde explained that it thought none of the three categories (regional, national and general) were 100% applicable to their education programmes. However, via a conversation on the phone, the museum explained that – although it regarded this categorisation as too black-and-white – their programmes could indeed be best categorised as generally focussed. Museum Volkenkunde explained in the questionnaire that four programmes make use of the national canon Windows. Therefore, the figure on the right shows a general and national focus for the education programmes of Museum Volkenkunde.

Both figures fit perfectly with the main mission of Museum Volkenkunde as presented in chapter 4.

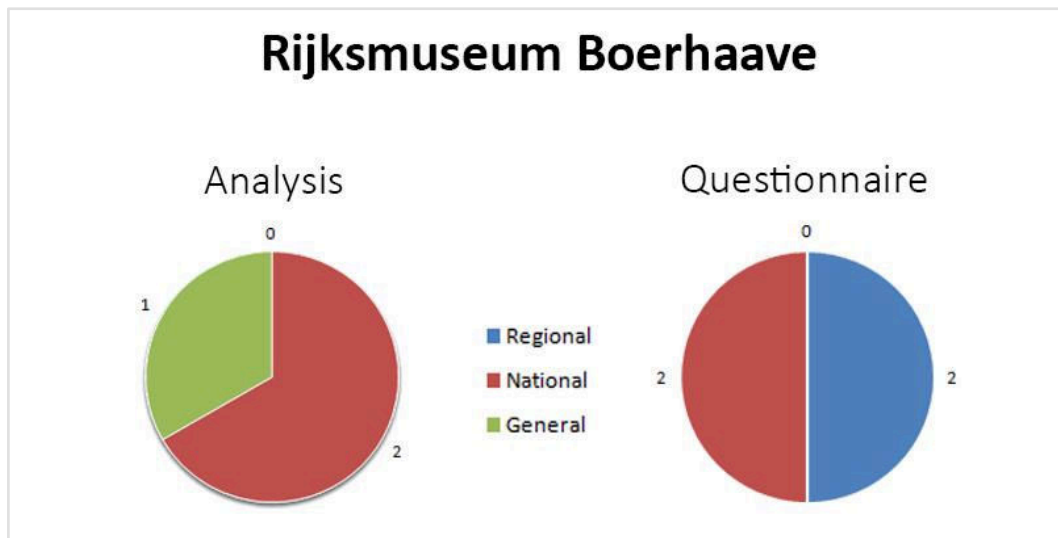


Figure 13 - Focus of museum education programmes by Rijksmuseum Boerhaave, as determined by the analysis (left) and the questionnaires (right)

The analysis of the museum education programmes that are developed by Rijksmuseum Boerhaave shows that this museum has programmes with a national focus (see fig. 13). Moreover, the analysis showed that some programmes can be categorised as having a general focus. When looking at the right figure, a very different outcome can be seen. The main reason for this difference is the programme *Gezondheid en ziekte, vroeger en nu*. Rijksmuseum Boerhaave explained that this programme includes the life of Herman Boerhaave (see Section 4.1), categorising it as a regional programme. However, it is not clear from the information provided on the programme that it includes specifics about Herman Boerhaave. Instead, it mainly explains to students how doctors worked in the 16th century and how doctors work in the present.

The difference between the two figures shows that without further explanation of these programmes by Rijksmuseum Boerhaave or the CEG, schools could expect the content and/or intention of the programmes to be very different. When a school specifically searches for regional heritage education, this content should be better presented.

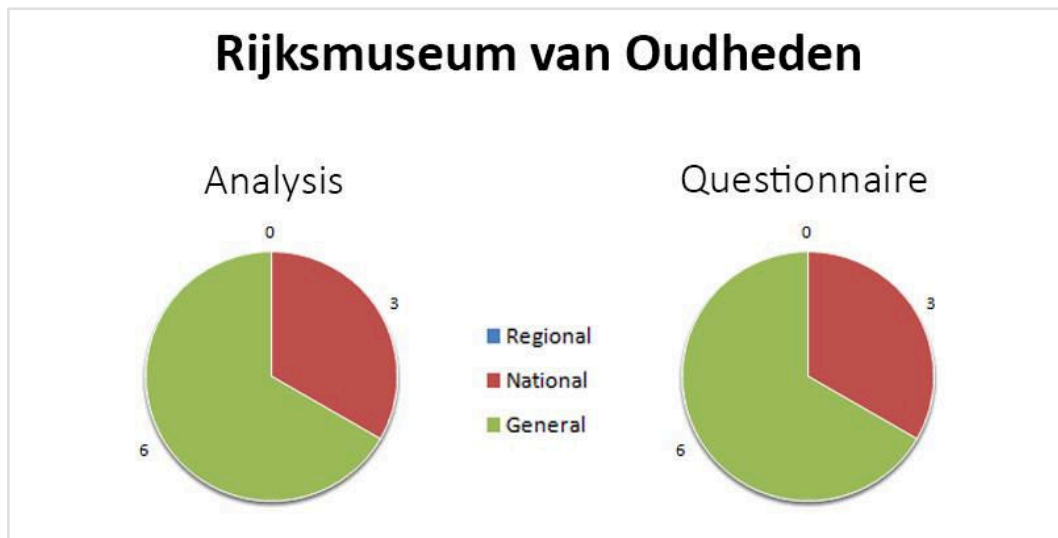


Figure 14 - Focus of museum education programmes the RMO, as determined by the analysis (left) and the questionnaires (right)

The analysis of the museum education programmes that are developed by RMO, shows that their programmes are mainly generally focussed (see fig. 14). Moreover, the RMO programmes often have a national focus as well. The RMO explained it only categorised its programmes as ‘national’, when it involved the archaeology of the Netherlands or the Netherlands in the Roman Period. The other programmes included lessons about cultural heritage in a broader aspect, such as the explanation of why we preserve old objects. Moreover, two of its programmes concern heritage from Egypt, which means it cannot be labelled regional or national.

It can be concluded that the RMO mainly has a general focus within their education programmes, and three national history programmes. This identity fits perfectly with the main mission of the RMO as discussed in chapter 4. The education programmes the RMO are presented online according to their content, which decreases the chance of primary schools to misunderstand a programme’s content.

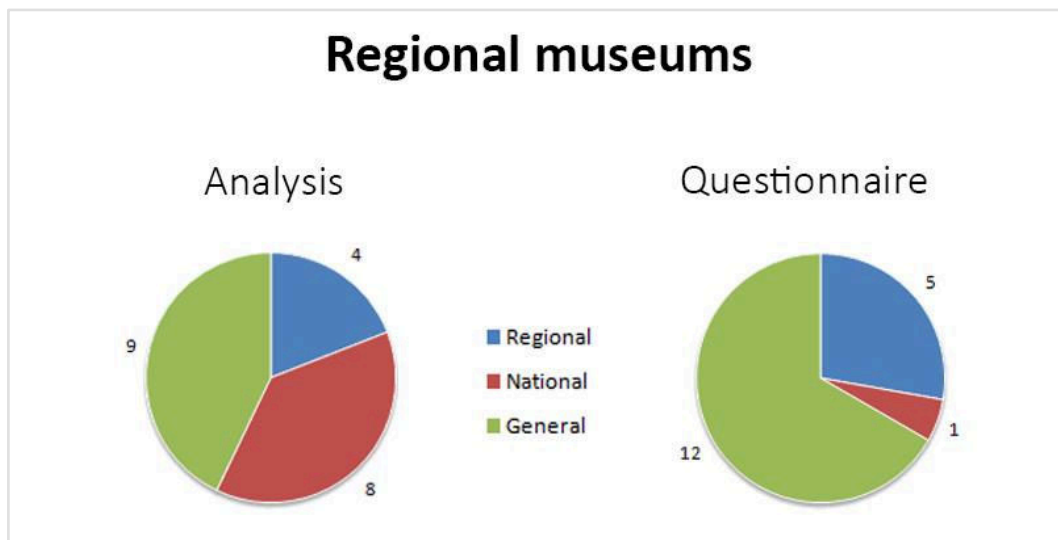
Summarising overview analysis

Figure 15 - Focus of museum education programmes of the regional museums in Leiden, as determined by the analysis (left) and the questionnaires (right)

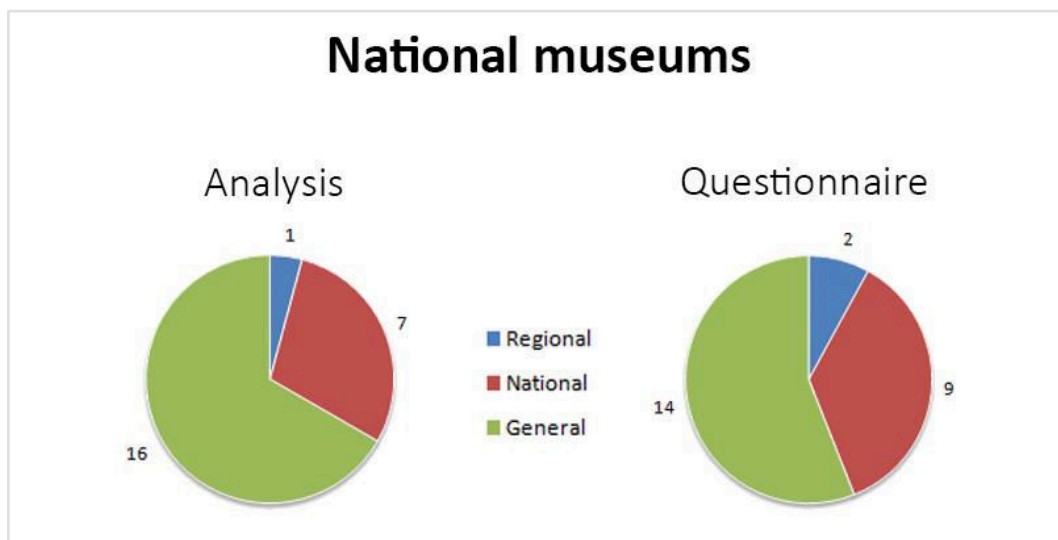


Figure 16 - Focus of museum education programmes of the national museums in Leiden, as determined by the analysis (left) and the questionnaires (right)

Figures 15 and 16 above present a focus overview from all regional and national museums separately, according to the analysis and according to the respondents. Differences between how the Leiden museums see themselves and how they are presented online now become more visible. However, it must be said that there were differences among each museum (as concluded earlier), which means that these overviews alone cannot be used to determine the Leiden heritage education environment. This is why the questionnaire asked how the respondents saw the complete Leiden heritage education environment as well: more regionally

focussed, more nationally focussed, or in balance? The research question concerning the focus of the museum education programmes is answered in Section 5.3.

The analysis showed that, in Leiden, regional museums and national museums have an almost equal representation of national education programmes. The national museums are very generally focussed compared to regional museums. Regional heritage is a small category in both regional and national museums, although regional museums hold the upper hand. Both regional and national museums are more generally focussed than regionally or nationally. However, regional museums are more inclined towards Dutch history (regional or national) than national museums.

The results of the questionnaire show that the complete overview of the Leiden heritage environment is almost equal to that of the analysis. According to the respondents, the national museums are almost as generally focussed as the regional museums. Apart from a general focus for both museums, the educators think that regional museums focus more on regional heritage and the national museums focus more on national heritage.

Figure 17 below presents a final overview of the focus of all museums together, but separated in the results of the analysis and the questionnaire. It can now be seen that the museum education programmes in Leiden are promoted to include more national history than the programmes actually include.

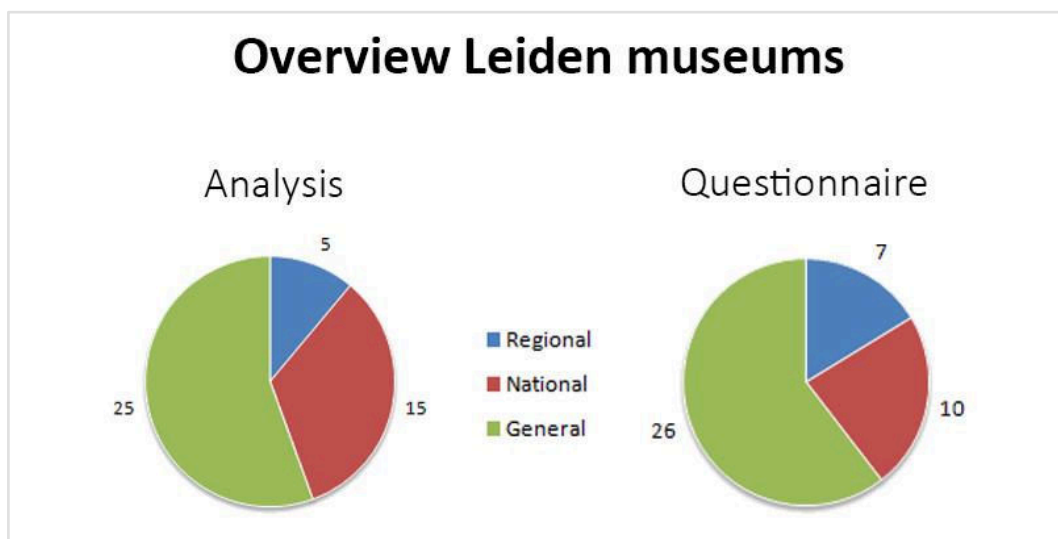


Figure 17 - Focus of museum education programmes of all Leiden museums, as determined by the analysis (left) and the questionnaires (right)

Summary

Two research questions can now be answered. First, *are the Leiden museum education programmes developed according to their corresponding museum's mission statement?* From the results discussed above, it can be concluded that all Leiden museum education programmes are developed according to their corresponding museum's mission statement. ELO has programmes developed according to their mission statement, but this was not clear from the online promotional texts. Rijksmuseum Boerhaave has a more general mission statement, but has programmes with a very national approach. Nevertheless, these two museums both do not develop museum education programmes that have no coherence with their mission statements at all.

Secondly, *are the online explanations of a programme's content representative of its actual goal?* According to this thesis, there are only three museums in Leiden that present their programmes online according to the goals as set up by the museums themselves: Hortus Botanicus Leiden, Museum Volkenkunde and the RMO. All other museums have a clear goal for each of their museum education programmes, but this is not visible when gathering information about their content online. As has been said previously, without further explanation of these programmes by the museums or the CEG, schools could expect the content and/or intention of the programmes to be very different. The online promotion of the programmes should be better presented, especially because it has been concluded that all museums are very clear in the relation between their museum and their programmes.

5.3 Results questionnaires

Influence of the State: direct and indirect

This subsection describes the results on the questions developed to study the direct and indirect influence of the State on museum visits and museum education programmes. As argued in chapter 3, the State directly influences education by promoting the use of the canon and the obligatory use of the ten Eras and core objectives. The State indirectly influences education by promoting visits to large national museums. As explained in Appendix D, questions from category I are used to gain insight in these types of influence.

As visible in figure 18, the schools are equally divided when it comes to obligatory visits to large national museums. Only one of the respondents visits the Rijksmuseum, and there is only one respondent who tells us that they visit another large museum outside Leiden: the Anne Frank Museum. The obligatory Ten Eras are used by 75% of the schools, but the *Canon van Nederland* is only used by 38% of the schools.

Almost half (43%) of the museums thinks obligatory visits to the Rijksmuseum or large national museums are a good idea. Table 5 shows that this statement is mostly supported by the large (national) museums in Leiden. Museum Volkenkunde stated it was not a good idea. They explain that the State should stimulate culture education, but should let the schools make their own choices regarding museum visits. Five of the seven museums make use of the *Canon van Nederland* in their programmes, and four of the museums make use of the Ten Eras.

The CEG also thinks obligatory visits to a large national museum are a good idea. However, the CEG does not prefer programmes that make use of the *Canon van Nederland* or the Ten Eras over programmes that do not.

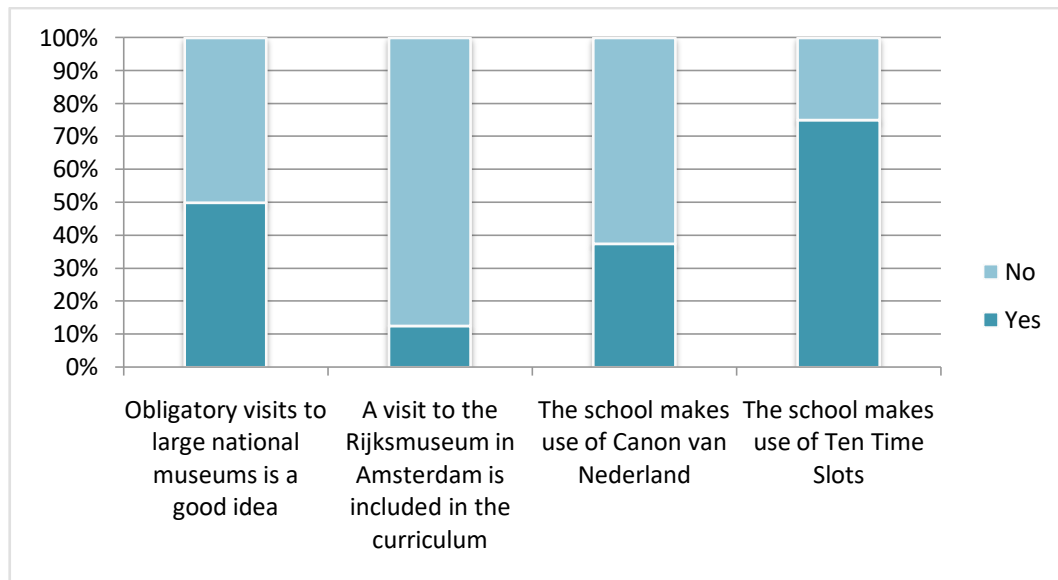


Figure 18 – Overview answers primary schools in Category I of the questionnaire

Table 5 - Overview answers Leiden museums in Category I of the questionnaire

Museum	Obligatory visits to large museums is a good idea	Our museum makes active use of the <i>Canon van Nederland</i> when developing education programmes	Our museum makes active use of the Ten Eras when developing education programmes
ELO	No	Yes	Yes
Hortus Botanicus Leiden	No	Yes	No
Japanmuseum Sieboldhuis	Yes	No	No
Museum De Lakenhal	No	No	No
Museum Volkenkunde	No	Yes	Yes
Rijksmuseum Boerhaave	Yes	Yes	Yes
RMO	Yes	Yes	Yes

The following research question can now be answered: *are the educational tools provided by the State to improve national history education used by all target groups?* It must be noted here that whenever a museum included one of the tools in their programme, the CEG automatically makes use of them as well because they mediate the same programmes. It can be concluded that more than half of the respondents in each target group makes use of the educational tools provided by the State. It is remarkable that although almost all schools use the Ten Eras, only half of the museums used the Eras in their programmes. In addition, the *Canon van Nederland* is only used by 38% of the schools, but 71% of the museums state they use the Windows in their programmes. However, Appendix C shows that only 43% of the museums actually use the Windows in their programmes. Finally, core objectives are used by all museums in their programmes, and the core objectives are the basis of each primary school curriculum. Therefore, the educational tool ‘core objectives’ is used by all target groups to improve (national history) education.

This thesis can now suggest further action to be taken by museums to improve the chance of their education programmes being included in a school curriculum. It can be concluded that the educational tool the *Canon van Nederland* is not used by all primary schools to improve national history education. Developing programmes that include canon Windows is desirable, but not necessary for schools to notice them. The Ten Eras are frequently used by primary schools, suggesting they do indeed search for programmes that include Eras. Therefore, museums should better connect the Eras to their programmes. Museums should continue to connect core objectives to their programmes.

Heritage education in the school curriculum: importance and focus

This subsection describes the result on the answers developed to study the respondents’ opinion on the inclusion of heritage education in the school curriculum. The questions used for this subsection can be found in Category I and II in Appendix D. Firstly, the importance of including heritage education in the school curriculum is discussed. Secondly, the focus of heritage education is discussed. The schools have been questioned with more detail regarding their choice to include heritage education. Therefore, this subsection ends with an additional paragraph on factors of influence as seen by primary schools.

Importance of inclusion

All schools state that the inclusion of heritage education in the school curriculum is important, apart from one school which stated it was neither important nor unimportant. In addition, figure 19 below illustrates that the use of heritage education on schools can be called frequent, appearing at least once a year in each school.

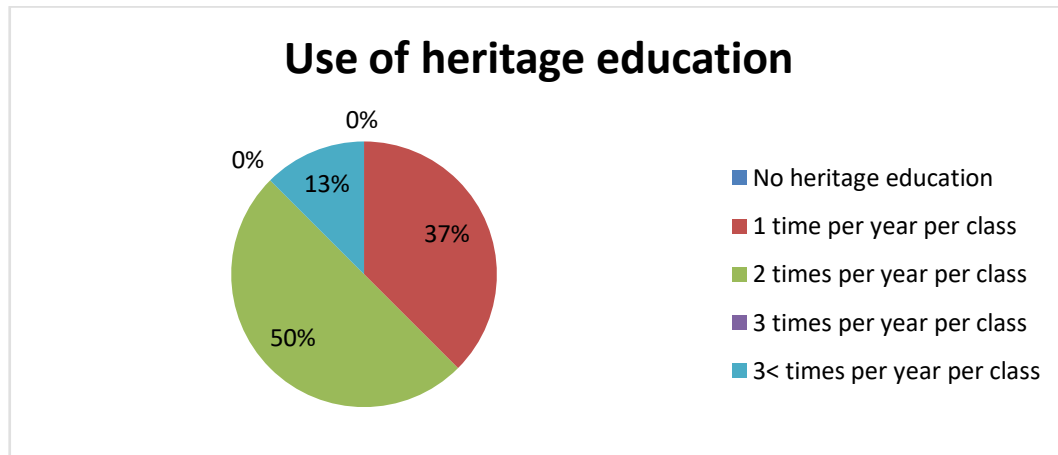


Figure 19 - The use of heritage education on Leiden primary schools

Most of the museums (71%) think including regional heritage in the school curriculum is very important, 28% think it is important. Hortus Botanicus Leiden states that it helps students to make a connection between a programme and their own environment. When asked about the importance of including national heritage in the school curriculum, 86% of the museums state this to be very important. For example, Hortus Botanicus Leiden explains that their museum has a national focus, because students might leave the city of Leiden when they grow up and they need to be equipped with broader knowledge. One museum thinks it is important.

The CEG thinks it is important to include both national and local heritage in the school curriculum.

Focus of the education programmes

It is interesting to see that 50% of the schools think a focus on regional heritage within a museum programme is unimportant, leaving 50% that thinks it is important. All the schools think it is important that the museum programme has a

focus on national heritage, including one school stating a national focus as being very important.

More than half of the museums (57%) states their educational offer includes more national history. For example, Hortus Botanicus Leiden often works with international history, whereas ELO often works with history of Leiden and its environment to illustrate a broader context. Only one museum states their educational offer includes more regional history, and 29% of the museums think their educational offer is in balance.

Although the CEG states that both national and local heritage should be included in the curriculum, it states that in Leiden there is more international heritage included in the education programmes than national and regional heritage.

The following research question can now be answered: *what is the focus of museum education programmes in Leiden?* As discussed in this subsection, half of the Leiden museums expected their educational offer to include more national history than regional history, leaving a small third that thinks it is in balance. It has been illustrated in the previous section that this is indeed true for most of the museums. When comparing the summarising overviews from the analysis and the questionnaires in figure 15 and 16, it can be seen that the focus of education programmes in regional museums in Leiden is more regional than the focus of education programmes in the national museums in Leiden. Both regional and national museum have a very general focus. Moreover, it can be said that regional museums have a greater national focus than was hypothesised in the introduction of this thesis. Finally, when looking at the complete museum overview as presented in figure 17, the Leiden museums education programmes are mostly generally focused. This is in accordance with the expectations of the CEG. In addition, the museum education programmes are more often nationally focused than regionally focused. The latter is in accordance with the expectations of the museums themselves. When looking at the preferences of primary schools between a regional and a national focus, the educational offer in Leiden is according to what they believe is more important: a national focus. This could suggest a successful supply-and-demand structure between the Leiden museums and the primary schools.

Additional schools results:

What internal factors influence the schools' choice to include heritage education in their curriculum? The results in the figure 20 below show that the yearly budget influences the inclusion the most. The available class time moderately to strongly influences the inclusion. The presence of an ICC'er seems to be considered of the least influence.

In addition, the schools were asked to scale six other external factors from unimportant to very important (unimportant – important – very important) when it comes to inclusion of museum education in their curriculum: price, location, theme, quality, regional focus, and (inter)national focus (see fig. 21). The quality of the museum programme seems to be of higher importance than the theme, location or the price of the programme. The price of the programme is never scaled as very important. Again, it becomes clear that primary schools think a national or international focus is more important than a regional focus.

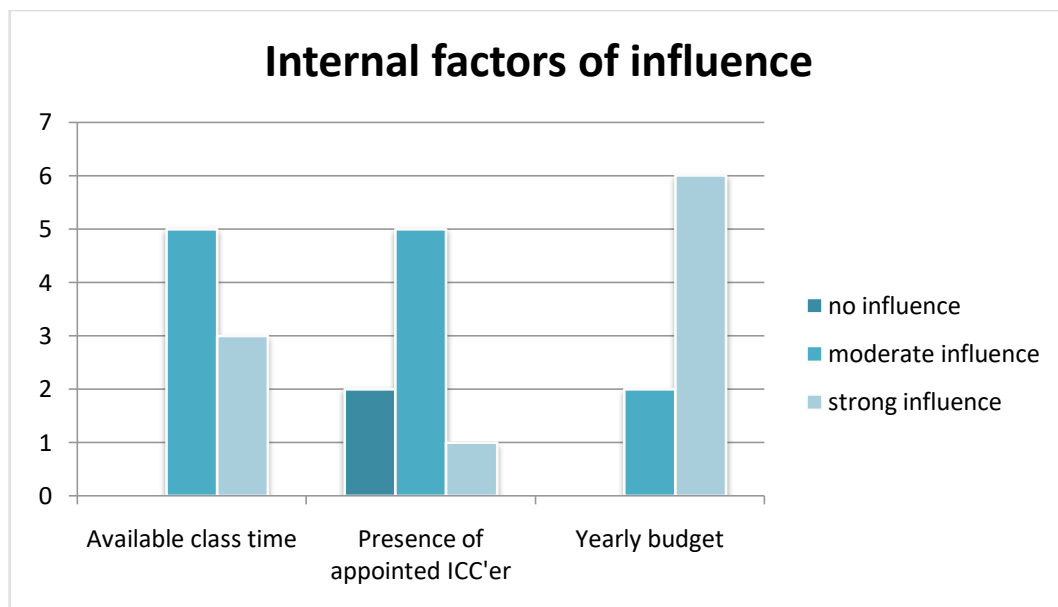


Figure 20 – Internal influence factors on the inclusion of heritage education in the school curriculum, as seen by the primary schools

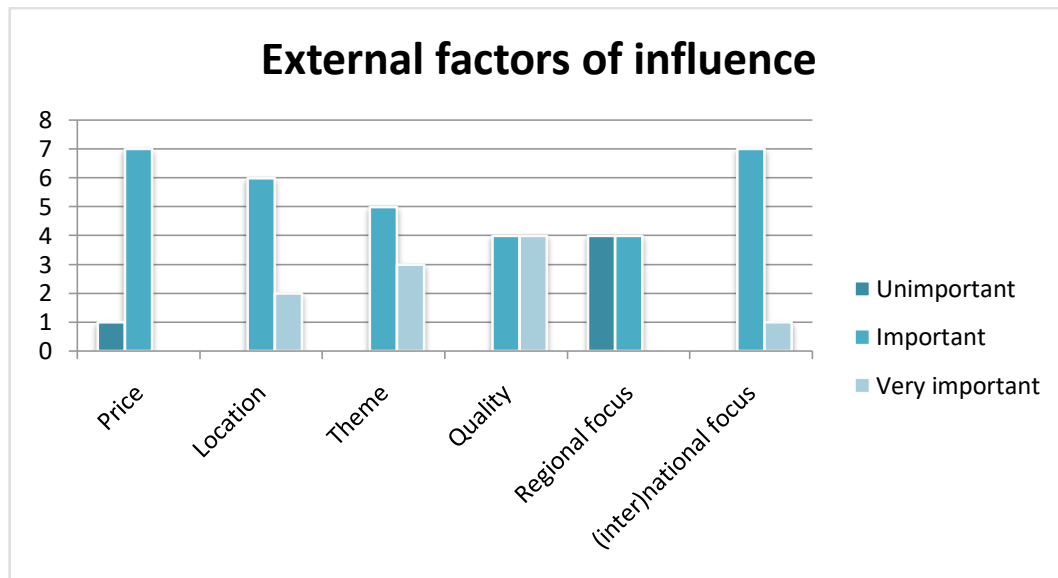


Figure 21 – External influence factors scaled according to importance, as seen by the primary schools

The following research question can now be answered: *which other factors are of influence to primary schools when deciding to include or exclude heritage education in/from their curriculum?* All factors presented in figure 20 and 21 have been categorised as important or of influence by at least one of the schools. There is however a difference in importance of each factor. This thesis aims to find the most important factors that can influence a school's choice. It can be concluded that available class time and the yearly budget are the *internal* factors that are of most influence to primary schools when deciding to include heritage education in their curriculum. Theme and quality of a programme are of most influence on an *external* level.

Heritage education in Leiden

This subsection describes the results of the questions from Category II, developed to gain insight in the Leiden heritage environment and how the primary schools think of it (see Appendix D). The museums were asked similar questions about their museum education programmes, because they control the offer within the Leiden heritage environment. The results from the museums have already been described in section 5.2.

The results show that almost all schools are satisfied to very satisfied on what Leiden as a city has to offer on heritage education. 50% is satisfied, 37,5% very satisfied. Only one school is neutral. When it comes to local heritage

education in Leiden, 38% of the schools thinks it is very important to include this in their curriculum, and 50% thinks it is important. One school is neutral. When it comes to national heritage, we can see that the opinions become more divided. A national focus is seen as less important than a regional focus: 50% thinks it to be neither important nor unimportant to include this in their curriculum, leaving 38% that thinks it is important. Only one school thinks it is very important to include national heritage in the curriculum. This is remarkable, because it has become clear that primary schools think a national focus within a museum education programme is more important when selecting programmes than a regional focus.

It is interesting to see that 75% of the schools states that there is more national history present in their own school curriculum, leaving 25% that states their offer on national and regional history is balanced evenly.

External influence on a school's choice: promotion and collaboration

This subsection describes the results of the questions developed in Category III of the questionnaire, to learn more about the external influence a primary school experiences when faced with the choice to include or exclude heritage education from their school curriculum (see Appendix D). Firstly, the promotion of the education programmes is discussed. Secondly, the collaboration between all respondent groups is discussed.

Promotion towards primary schools

All schools state that the overarching school boards of their organisations have no influence on their choice to include or exclude heritage education in their curriculum. Half of the schools has included heritage education that was based on their own initiative, without culture mediators or other institutions.

When it comes to external influence, 50% of the schools states that they experience such influence. This influence comes for example from local artists and entrepreneurs. Other influence comes from the culture mediators that are based in Leiden. All schools state that they work together with such culture mediators. They work together with BplusC, NDE (natuur- en duurzaamheidseducatie), Verwonderpaspoort, Technolab Leiden and the CEG.

Two third of the schools states that they have never been approached by museums themselves for the inclusion of education programmes in their curriculum. Schools tell us that museums that most often actively promote their programmes are Japanmuseum Sieboldhuis and the RMO. In addition, Hortus Botanicus Leiden, Rijksmuseum Boerhaave, Museum Volkenkunde and Naturalis Biodiversity Center approached more than one of the schools. CORPUS 'Reis door de Mens' and Museum de Lakenhal only approached one of the respondents. According to the schools, all other museums in Leiden do not actively promote their programmes to the respondents. With these results in mind, we can already see that the large museums of Leiden work with active promotion and are therefore more present in the education environment of Leiden.

When confirming these results with the museums themselves, Hortus Botanicus Leiden, ELO and Rijksmuseum Boerhaave state that they do not approach schools to promote their education programmes by themselves. Only the RMO and Museum Volkenkunde state that they do approach schools to promote its education programmes. However, Museum Volkenkunde stated that the communication mostly goes via the CEG.

The CEG actively promotes its education programmes towards the Leiden primary schools, and it actively approaches the Leiden museum to include museum education programmes in their *Cultuurlijnen*.

Collaboration between all parties

Only one school has bad experiences with the collaboration, whereas all other schools have good or very good experiences. The schools state that they like the professional approach and the good education offer of the mediators, and prefer to share knowledge with them about their wishes.

Only one of the museums experiences its collaboration with a culture mediator as very good and only one museum experiences its collaboration as good. All other museums (71%) experience their collaboration neither very good or very bad. Some of the reasons for a collaboration with a culture mediator are better acquisition possibilities, exchange of knowledge, quality and better time management. ELO explains that when the Penningenkabinet closed its door in Leiden in 2004, ELO took its place in the CEG education programme. Before this change, ELO did not have many education programmes. The RMO and Museum

Volkenkunde explain that their collaboration with the CEG still originates from the former Museumgroep Leiden (as explained in chapter 4), in which it collaborated with all Leiden museums. Rijksmuseum Boerhaave explains that they think the new initiative called *Verwonderpaspoort* is a very good initiative with much potential, and is positive about working together with the organisation. In addition, Japanmuseum Sieboldhuis explains a collaboration can help small organisations that do not have the resources for active acquisition of schools. They explain that a culture mediator can provide a big relief in organisation logistics. In a personal conversation with an employee of Erfgoedhuis Zuid-Holland, it became clear that many of the larger museums in Leiden think the CEG becomes too commercial. The employee explained that the CEG is the only large mediator in Leiden, thereby negatively dominating the education market in Leiden. If a museum wants to be part of the network, it *must* work together with the CEG. Therefore, some museums started to work on an alternative, such as the project *Verwonderpaspoort*. This could explain the lower satisfaction score of the Leiden museums about collaboration with a culture mediator.

The following research question can now be answered: *what is the opinion of each target group about the collaboration with culture mediators in Leiden?* It can be concluded that the Leiden primary schools have an overall positive experience with collaborating with culture mediators in Leiden. The Leiden museums also have no negative experience with the collaboration with culture mediators in Leiden, but neither were they very enthusiast about it. All parties see the advantages of collaborating with a Leiden culture mediator and continue to do so.

Heritage education on location and in the classroom

This subsection describes the results from the questions from Category IV in the questionnaire that were developed to give insight in the demand-supply structure of heritage education on location and in the classroom (see Appendix D). In Section 3.3 we have learnt that the State promoted developing programmes for in the classroom. Firstly, the preferences of the schools and museums concerning these two types of education programmes is discussed, as well as the importance of distance towards location.

The schools state that they find the location of the heritage education important (50%) to very important (50%) in their choice to include the programme in their curriculum. Two third of the schools prefers heritage education on location, leaving a third who prefer heritage education in the classroom. When asked which of the option the respondents use, all schools state that they use both education on location and in the classroom.

All of schools have used heritage education via a museum visit in the period 2013-2018. The three national museums – RMO, Museum Volkenkunde and Rijksmuseum Boerhaave – are visited by all schools. The most visited museums are Japanmuseum Sieboldhuis and the RMO. Museum de Lakenhal and CORPUS ‘Reis door de Mens’ received only one of the schools. Museums that the respondents did not visit are: Molenmuseum De Valk, Leiden American Pilgrim Museum, Het Leids Wevershuis and ELO. The museum visits were almost always part of an education programme or project by a culture mediator.

All museums prefer to educate participating students in their museum, instead of at school. However, 71% of the museums makes use of education both on location and at school, 29% only has museum programmes. Also, 71% of the museums does not experience more visits from schools located inside the city centre than schools located outside the city centre due to shorter distance of these schools to their museum.

The CEG does not experience a higher amount of bookings from schools within the Leiden city centre, compared to bookings from schools outside the city centre. The CEG argues that this is good for the educational offer in Leiden, because it broadens the offer.

The following research question can now be answered: *is there a decline in museum visits from Leiden primary schools when these schools are located outside the city centre?* As has been explained in the introduction of this thesis, the distribution of school respondents was not broad enough to use their data to answer this question. However, the information above does provide insight in this matter. Although the information discussed in chapter 3 suggest that the problem of distance towards location is indeed a reason to not visit a museum during school time, both museums and the CEG do not experience a lower rate in visits from schools located further away. Nevertheless, the Leiden primary school do

state that they find distance towards location very important factor when deciding to include a programme in their curriculum.

All research questions have now been answered, concluding the three research phases of this thesis. The next chapter discusses the results in relation to the main question of this thesis, which will then be answered in the conclusion.

Chapter 6: Discussion

6.1 Discussing the results

This thesis has now explored the influence of the presence of large national museums on the choice of primary schools to choose between national and regional heritage. In analysing the museum education programmes of seven Leiden museums and questioning all three parties, a summarising overview of the Leiden heritage environment could be presented. With the results at hand, we can now discuss their meaning and how this is related to the main thesis question.

It is important to understand the use of national history to promote social cohesion, citizenship and identity formation within Dutch society. It became clear that in times of uncertainty, a country wants to rely on a national past that helps a person to understand its own identity. Deciding what is part of this national story will always be difficult. The fear of telling the ‘big story’ could lead to fear of telling a story at all (Van Sas 2009, 427). However, we should not be afraid to provide a guideline through our national past. For example, the *Canon van Nederland* offers a route through Dutch history that covers the ‘national’ part in the Dutch story. We should not hold back on naming something a *national* story. A national story also brings out the potential of regional heritage. There can be projects that concern a larger historical topic, which is explained by connecting local history of that period to the ‘big story’ (Vroemen 2018, 79). This thesis is a study of choosing between regional and national heritage, but this should not mean that both cannot improve each other or go hand-in-hand.

The State needs tools to educate its inhabitants about the Dutch national past and found them in school education and museum education. It is important to study these two tools as used by the State. In order to control national history, the Dutch State thinks it must have influence over the subject History itself. Therefore, the State formulated obligatory educational tools and guidelines, that make sure that students are educated according to the same standards: core objectives, the Ten Eras, and the *Canon van Nederland*. This thesis has defined this type of State influence on education as *direct* influence.

Due to the growing relevance of and support for heritage education, museums have an increasing role in public education as well. This thesis included the museums of Leiden in a case study, in order to study their role in national history education. The background study of this thesis has shown that the relationship between the State and the museums is financial as well as political. Both factors suggest national museums might not be as independent as the 1993 independency law intended. The State maintains the visibility of national heritage, and museums now develop their education programmes according to the State's policy. Museums needed to develop education programmes that can fit in the school curriculum. Therefore, museums also use the educational tools that the State developed to improve national history education on primary schools. In return, the State promotes these education programmes towards primary schools. With its current coalition agreement, cabinet Rutte III paved the way for primary schools to include more national museum visits in their curriculum. This thesis has defined this second type of State influence on education as *indirect* influence. By promoting visits to national heritage, the State wants to improve national history education on primary schools. Both direct and indirect influence are of importance to be able to answer the main question of this thesis.

The position of the State and the museums in heritage education is now clear, making it interesting to discuss the schools' experiences with heritage education. First, it is important to state that primary schools in Leiden *want* to include museum visits to enrich their school curriculum, especially since the subsidy programme *Cultuureducatie met Kwaliteit* gives the opportunity to visit a museum for free. Although the highest internal factor of influence for primary schools on including a programme in the curriculum was the yearly budget, primary schools think the price of a programme is not important. The latter could be explained by the programme *Cultuureducatie met Kwaliteit*. Moreover, primary schools in Leiden think it is important to include heritage education in the curriculum. The fact that these primary schools choose according to the quality and theme of a programme, shows that they are open for different types of museums and their programmes. They do not prefer a specific national or regional focus within the programme itself, showing that they do not prefer national museums over regional museums. The programme must fit within the available class time and must fit within the yearly budget, a very practical point of view.

Almost all responding primary schools in Leiden never visit a museum outside Leiden itself in the past five years. Knowing that only half of the respondents stated that they agree with the obligatory visits to large national museums, it can be asked how successful the implementation of obligatory visits would be among the Leiden primary schools. Perhaps the abundant presence of diverse museums in Leiden makes a visit outside Leiden too much effort. The wish of cabinet Rutte III to let every student visit the Rijksmuseum means that the Leiden primary schools would have to be convinced of the advantage of visiting another ‘better’ and larger museum outside Leiden. That brings us back to the problem of defining and promoting the ‘best’ national heritage.

From the results it became clear that although the educational tools developed by the State are used by both Leiden museums and primary schools, the supply-and-demand structure between schools and museums can definitely be improved. It has been concluded that developing museum education programmes that include canon Windows is desirable, but not necessary for schools to notice them. Moreover, museums should better connect the Eras to their education programmes, because the ten Eras are much more in use than the canon Windows. Museums should continue to connect core objectives to their programmes as they currently do. However, there are Leiden museums who only mention the subcategory core objectives that are applicable to their programme, but fail to mention which goals specifically. As will be discussed below, it is very important to promote education programmes to their exact content, to prevent primary schools being misled.

Before the influence of the Leiden museums on the primary schools can be further discussed, the Leiden heritage environment should be described. In Leiden, primary schools can choose from a very large offer on heritage education programmes. This thesis has studied 42 museum education programmes, spread over all Leiden museums. Almost all Leiden museums are open to receive students, or are willing to provide guest lectures at schools. Although most of the museum education programmes are generally focused, there are enough programmes that specifically include national and regional history. However, the ratio between national and regional heritage in the museum education programmes is not balanced, because there are more nationally focussed programmes. Nevertheless, this does not have to be a bad trend. The results have

shown that primary schools are more interested in programmes that fit within their national history education, than programmes that include the history of Leiden. Moreover, nationally focussed programmes can attract student groups from outside the Leiden region as well. This is a logical development, because most of the Leiden museums do not specifically focus on Leiden inhabitants or Leiden heritage in their mission statement. They prefer to attract a much larger group of people, Dutch and international. It was expected that the regional museums in Leiden would focus less on national history than they currently do. This too, however, can be seen as an attempt of these museums to make themselves more relevant to a broader public, and to help schools include their museum education programmes in the school curriculum. Finally, the overall general focus of the museum education programmes proves that Leiden as a city is very good in promoting the development of basic knowledge skills among students. They can use their heritage to learn all skills that students must learn according to the core objectives, which is still a form of heritage education. Leiden museums are relevant for all primary schools that make use of heritage and culture education.

How do primary schools find their way through such a large educational offer? This is where the Cultuureducatiegroep (CEG) comes into play. Originating from the project *Museum en School*, the CEG further developed its network between the Leiden museums and the Leiden primary schools. Overall, the experience of the Leiden museums and the Leiden primary schools with the CEG is positive. All parties see the value in a collaboration that relieves them from additional work concerning public outreach and the school's difficulty to find what is best for them. What power does this collaboration give to the CEG? Is the CEG of influence when it comes to the choice of primary schools to include heritage education? It became clear that the CEG is not responsible for the content of the programmes, and only mediates the programmes in the form of trajectories. Moreover, the CEG represents all Leiden museums that have a clear education strategy, debunking the idea that the CEG has the power to manipulate the educational offer towards the Leiden primary schools. The all-inclusive nature of the CEG's trajectories, suggest that the CEG's role in the Leiden environment is not more than a mediator between the supply and demand in Leiden.

This brings us back to the influence of the Leiden museums on the schools' choices. Where before there was a balanced system of one museum

education programme per school group per museum, there is now an unbalanced system where large museums hold a much larger percentage of the museum education programmes in Leiden. Some museums simply have almost everything a school needs if it was only looking for a programme that is suitable for each of its school groups. It has become clear that smaller museums in Leiden do not have the resources to host more programmes, automatically decreasing their impact on the educational market of Leiden. Moreover, the larger museums offer not only more programmes, but often offer programmes for almost all school groups (group 1-8). In Leiden, the smaller museums are more focussed on certain age groups. For example, a primary school visits one museum per school group per year because this is free. In Leiden, they have a very large educational offer for students from group 5 and 6. If the school chooses to fill its curriculum with a programme for group 5 or 6 in a larger museum, this could completely exclude Museum de Lakenhal and Molenmuseum De Valk from their eight-year school curriculum. This shows that the national museums in Leiden have a great influence on the school's choice to include heritage programmes in their curriculum. Do these national museums then also influence the exclusion of local heritage in the school curriculum in particular? If the example from above would be applicable, then the national museum would indeed have prevented the exclusion of two regional education programmes. This type of influence cannot be called a deliberate intention of the national museums, but it shows that the presence of large national museums in the same city does play a role.

If national museums in Leiden have a great influence on the choices of primary schools, the museum's intention for the education programmes must be clear to the schools. It was concluded that all Leiden museum education programmes are developed according to their corresponding museum's mission statement, making it very clear as to what museums hope to achieve with their education programmes. However, it also became clear that not all museums promote their programmes online to their actual content. This can be very deceiving to primary schools that are searching for education programmes. This is where the CEG comes into the picture again. The CEG is co-responsible for the online presentation of the education programmes. Moreover, a primary school can book a CEG *trajectory* after searching for one on the website. Since more than half of the programmes proved to be unclear in their content description, a school

would book *several* education programmes at once that might be different from its expectations. I strongly advise that the online promotion of the museum education programmes as offered by the CEG is revised. The data in this thesis has located which programmes have been presented exactly according to the museums intention, and which programmes have not been presented according to the museums intention.

With the above example in mind, there is another factor that could influence the exclusion of the museum education programmes in Leiden: distance towards location. There are primary schools in Leiden that struggle with their location towards the city centre. As explained earlier, some schools only include heritage programmes in the senior years, because those children are able to visit the city centre by bike. If junior classes do not visit a Leiden museum and schools prefer to visit as many different Leiden museums as possible in eight years, this means that *all* Leiden museums are still an option to choose from for senior classes. Again, the chance for a primary school to choose a smaller museum becomes smaller. Although the Leiden museums state they do not experience this problem, distance towards location should not be underestimated as a factor of influence on the exclusion of local heritage programmes from the school curriculum. However, this factor is not influenced by the presence of national museums in Leiden in particular.

With the results discussed so far, what can be said of the influence of the national museums in Leiden on primary school education? Former State Secretary of the OCW Van der Laan states that a museum's own strength and possibilities form the foundation of their social role. This role is related to a museum's mission, its collection, but also its social environment and the target groups and activities that are the result. A museum can take on the role of educator, or be the centre for public debate and experiments. Based on their collection, a museum is expected to be able to share different points of view on culture, history and identity, to stimulate visitors to create their own point of view (Van der Laan 2005, 7). As discussed above, all Leiden museums that were studied have a very clear mission and strive to translate this into their education programmes. They all have a unique identity and act accordingly. Do the Leiden national museums then automatically *prevent* the primary schools from focussing on regional heritage?

I argue that the State has the final touch on the education and the school curriculum, regardless of the high independency of schools and museums. The State introduces many obligatory goals and guiding frameworks to work with, and the school *has* to oblige. Although the museums do *not* have to oblige, their education programmes will not fit in the school curriculum if they do not follow the same standards as set by the State. Both schools and museums are not free from State influence in developing good heritage education. It is a top down influence.

6.2 Limitations and future research

The method that is used for this thesis has several limitations that can obscure the results of this thesis. First, the analysis of museum education programmes is based only on information that was available via promotional texts on the website. As Vroemen correctly states in her study, it is difficult to determine a programme's exact content when looking only at its goals and activities as described on the website (Vroemen 2018, 77). A museum often offers extensive guidelines or brochures for their museum education programme on request or during so-called Teacher Days, possibly containing a better presentation of the actual content of their museum education programme. However, for this thesis it was decided to look at the minimum amount of effort that a primary school can put into its search to include heritage education in their curriculum, because of their high valued work time next to teaching.

Secondly, it must be noted that all school respondents thought that including heritage education in the school curriculum was important. Moreover, all school respondents made use of heritage education in their curriculum. Thus the questionnaires were only filled in by schools that were already interested in the subject, leaving out all schools that possibly shared a different point of view. Therefore, this thesis experiences a very one-sided target group. In addition, this study did not make use of a control group of schools located outside the Leiden case study. A control group could lead to interesting results on the possible difference between Leiden and other cities, or between Leiden and villages without any museums.

Finally, it is difficult to study local and national education programmes and their connection towards the school curriculum, when it is not exactly known what is on the school's programme (Vroemen 2018, 80). The questionnaire asks schools about their history manuals in order to make a first step in the right direction for future research. However, it was not possible within the given timeframe of this research to include a thorough study of each school's history manual and therefore their history curriculum.

Finally, this study did not include exact numbers on the booking frequencies of all museum education programmes. It is unknown if certain programmes in Leiden are more often booked than others. Therefore, definite conclusions about the use of national and regional heritage education programmes could not be made.

For future research I suggest to set up a method for a successive study, including the missing factors as mentioned above. All types of promotional documents for museum education programmes should be considered. In studying these documents, more decisive conclusions can be made according to the actual focus of each education programme. Moreover, this study should include a higher response percentage among primary schools, in order to call the respondent group representative. In addition, more hard data is needed on the actual use of each museum education programme, to be able to determine if local heritage education programmes are (more) neglected than national heritage education programmes. However, in order to set up such a research, complete cooperation and transparency of primary schools as well as museums is necessary. This will be a challenge of its own, as both parties are not able or willing to assist in such an extensive and time consuming research. Finally, it is very interesting to broaden this study by comparing different cities with the Leiden case study. Leiden was chosen for its representative character on all aspects of this study. Of course there are cities that include only regional museums, or cities that have more nationally focused museums. What happens to the point of view of our target groups when they have to work in such a different environment?

Chapter 7: Conclusion

This study has produced interesting results about the Leiden heritage education environment and the current State policy to use heritage education to improve citizenship. It helped to gain insight in the developments of education programmes by the Leiden museums, and the interests and demands of Leiden primary schools. Moreover, it made valuable suggestions to improve the Leiden heritage environment. In addition, it studied the influence of the State on both parties. It is therefore a valuable contribution to studies in the field of heritage education.

Analysing museum education programmes and sending out questionnaires was successful, although a higher response percentage of the Leiden primary schools would have been ideal. The results, however, were only the tip of the iceberg and future research must include a more extensive research after the content of each programme, the actual booking frequency of each programme and the differences in school curricula of the primary schools.

In the previous chapters, the research questions of this study have been answered. This conclusion now answers the main question of this thesis: *is the presence of large national museums in Leiden preventing the Leiden primary schools from focusing on local heritage education programmes*. Although the presence of large national museums in Leiden is definitely of influence on the choice of Leiden primary schools to include local heritage education programmes, it cannot be said that these museums are deliberately preventing the choice for local heritage education. First, the national museums in Leiden have a great influence on the educational market, because they hold the largest percentage of education programmes. Secondly, the national museums in Leiden started to develop programmes for each school group of primary education. Regional museums in Leiden cannot compete with this development, and still have more focused education programmes originating from the Leiden project *Museum en School*. Thirdly, the offer on regional heritage within the Leiden museum environment is smaller than expected, unbalancing the ratio between national and regional heritage of which the primary schools must choose. It became clear that although all parties value local heritage in the school curriculum, there is

generally less interest for the representation of local heritage over national heritage. It is therefore unlikely that the representation of local heritage in education will change in the nearby future. Finally, the State has the upper hand in deciding which programmes will be more likely used than others. The State obliges schools to use national history tools, which means a school selects its programmes according to their overlap with its curriculum. Therefore, museums have to develop programmes that fit within this national history structure, if the museums want to increase the chance of their programmes being chosen by primary schools. It is a top down influence on both schools and museums.

The answer for the main question is therefore negative: the presence of large national museums in Leiden does not prevent the Leiden primary schools from focusing on local heritage education programmes. On its own, the method for this research cannot provide a satisfying conclusion and therefore it must be handled with caution. I recommend extending on this research, in order to be able to fully study this phenomenon.

Abstract

This study will answer the question: Is the presence of large national museums in Leiden preventing the Leiden primary schools from focusing on local heritage education programmes? This question derives from the 2017 State policy to include more national museum visits into the school curriculum of primary schools, possibly preventing primary schools from focussing on local heritage. In order to successfully carry out this research, it was first needed to study the relation between Dutch nationalism and museums, and to define current national history education in the Netherlands. To achieve this, the rise of nationalism and the birth of museums were studied in relation to the developments in national history education.

The influence of national museums on primary school choices could now be tested on the Leiden heritage education environment. A small city which houses thirteen museums (four national and nine regional museums), 31 primary schools and several culture mediators. Two different methods are used to further study the research problem. First, an analysis of the Leiden museum education programmes was carried out. Secondly, questionnaires were sent out to three target groups: Leiden museums, Leiden primary schools, and culture mediator Cultuureducatiegroep Leiden. Both methods resulted in an overview of the Leiden heritage environment, as seen by the analysis as well as the three target groups themselves. Differences were discovered in the online promotion of the museum education programmes and how the corresponding museum defined their content. This lead to the suggestion that the Leiden heritage education environment should be improved in order to prevent misleading primary schools in the content and focus of a museum education programme. Moreover, it could be concluded that the State has the greatest influence on the choice of primary schools between regional and national heritage.

In using these methods, the main question of this thesis could be answered. The presence of large national museums in Leiden does not prevent the Leiden primary schools from focusing on local heritage education programmes. To strengthen the reliability of this research, the data that was used for this study should be approached more thoroughly.

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Appendix A - Selection museum education programmes per museum

Museum	Nr.	Museum education programme
ELO: Molenmuseum De Valk	1	Zo gaat de molen
Erfgoed Leiden en Omstreken	2	De kaart van Tom en Tom
Erfgoed Leiden en Omstreken	3	Leiden bezet
Erfgoed Leiden en Omstreken	4	Naar de stad?
Hortus Botanicus Leiden	5	Dappere ontdekkers en bijzondere planten
Hortus Botanicus Leiden	6	Nat en droog in de Hortus
Hortus Botanicus Leiden	7	Stoer en zacht in de Hortus
Hortus Botanicus Leiden	8	Warm en koud in de Hortus
Hortus Botanicus Leiden	9	Wereldreis naar Plantenland
Japenmuseum Sieboldhuis	10	Geisha en Samoerai
Japenmuseum Sieboldhuis	11	Japan, vroeger en nu
Japenmuseum Sieboldhuis	12	Siebolds schatten uit Japan
Japenmuseum Sieboldhuis	13	Stoere helden en schattige beesten
Japenmuseum Sieboldhuis	14	Van kimono tot kalligrafie
Japenmuseum Sieboldhuis	15	Hoe was het leven in Japan
Japenmuseum Sieboldhuis	16	Japan in beeld
Japenmuseum Sieboldhuis	17	Op ontdekkingsreis door Japan
Museum De Lakenhal	18	Lakenhal in de klas!
Museum Volkenkunde	19	De kracht van Afrika
Museum Volkenkunde	20	Eilandhoppen door Oceanië
Museum Volkenkunde	21	Feest bij de Indianen
Museum Volkenkunde	22	Handelaar bij de VOC
Museum Volkenkunde	23	Hoe bouw je een boot?
Museum Volkenkunde	24	Kantjil is jarig
Museum Volkenkunde	25	Op reis door Indonesië
Museum Volkenkunde	26	Roots, Rhythm & Rap
Museum Volkenkunde	27	Van Boeddha tot Samoerai
Museum Volkenkunde	28	Verhalenjacht
Museum Volkenkunde	29	Wat Columbus nog niet wist
Museum Volkenkunde	30	Van Brahman tot Ramadan
Rijksmuseum Boerhaave	31	Gezondheid en ziekte, vroeger en nu
Rijksmuseum Boerhaave	32	Peperduur
Rijksmuseum Boerhaave	33	Waterwolf in Waterland
Rijksmuseum van Oudheden	34	100% Romeins
Rijksmuseum van Oudheden	35	Archeoloog in één uur
Rijksmuseum van Oudheden	36	Egypte
Rijksmuseum van Oudheden	37	Egypte met Vos en Haas
Rijksmuseum van Oudheden	38	Filosofie
Rijksmuseum van Oudheden	39	Naar het museum met Vos en Haas
Rijksmuseum van Oudheden	40	Schervenworkshop
Rijksmuseum van Oudheden	41	Studio RMO
Rijksmuseum van Oudheden	42	Tureluurtje

Nr.	Education core goal	Focus
DUTCH LANGUAGE – Oral education		
1	The pupils learn to acquire information from spoken language. At the same time, they learn to reproduce this information – orally or in writing – in a structured way.	General
2	The pupils learn to express themselves in a meaningful and engaging manner when giving or requesting information, reporting, giving explanations, instructing, and participating in discussions.	General
3	The pupils learn to assess information in discussions and in conversations that are informative or opinion forming in nature and learn to respond with arguments.	General
DUTCH LANGUAGE – Written education		
4	The pupils learn to retrieve information from informative and instructive texts, including diagrams, tables and digital sources.	General
5	The pupils learn to write meaningful and attractive texts with different functions, including: informative, instructive, convincing, or enjoyable.	General
6	The pupils learn to structure information and opinions when reading educational, study-oriented, and other instructive texts, as well as systematically structured sources, including digital ones.	General
7	The pupils learn to compare and assess information and opinions in different textual forms.	General
8	The pupils learn to structure information and opinions when writing a letter, a report, a form, or a paper. While doing so, they pay attention to syntax, correct spelling, writing legibly, type page, as well as, in some cases, images and colour.	General
9	The pupils derive pleasure from reading and writing of stories, poems and informative texts intended for them.	General
DUTCH LANGUAGE – Linguistics, including strategies		
10	The pupils learn to recognise, express, use, and assess strategies in the objectives for ‘oral language education’ and ‘written language education’.	General
11	The pupils learn a number of linguistic principles and rules. Within a sentence, they are able to distinguish between subject, verbal predicate, and parts of a predicate. The pupils know the rules for spelling of verbs, the rules for spelling of other words besides verbs, and the rules for the use of punctuation marks.	General
12	The pupils acquire an adequate vocabulary and strategies for the understanding of words as yet unknown to them. ‘Vocabulary’ includes terms that allow pupils to think and talk about language.	General
ENGELS		
13	The pupils learn to acquire information from simple spoken and written English texts.	General
14	The pupils learn to ask and give information in English about simple subjects while developing a confident attitude in expressing themselves in that language.	General

15	The pupils learn the spelling of a number of simple words about everyday subjects.	General
16	The pupils learn to look up the meanings and spelling of English words using a dictionary.	General
MATHS/ARITHMETIC – Mathematical insight and operation		
23	The pupils learn to use mathematical language.	General
24	The pupils learn to solve practical and formal arithmetical and mathematical problems and clearly represent argumentation.	General
25	The pupils learn to motivate approaches for solving arithmetical/mathematical problems and learn to assess solutions.	General
MATHS/ARITHMETIC – Numbers and calculations		
26	The pupils learn to understand the general structure and interrelationship of quantities, whole numbers, decimal numbers, percentages, and proportions, and to use these to do arithmetic in practical situations.	General
27	The pupils learn to quickly carry out the basic calculations in their heads using whole numbers, at least to 100, whereby adding and subtracting up to 20 and the multiplication tables are known by heart.	General
28	The pupils learn to count and calculate by estimation.	General
29	The pupils learn clever ways to add, subtract, multiply and divide.	General
30	The pupils learn to add, subtract, multiply and divide on paper, according to more or less contracted standard procedures.	General
31	The pupils learn to use the calculator with insight.	General
MATHS/ARITHMETIC – Measuring and geometry		
32	The pupils learn to solve simple geometrical problems.	General
33	The pupils learn to measure and calculate using units and measurements, such as time, money, length, circumference, surface area, volume, weight, speed, and temperature.	General
PERSONAL AND WORLD ORIENTATION - Social Studies		
34	The pupils learn to care for their own physical and psychological health and that of others.	General
35	The pupils learn to behave in a self-sufficient manner – socially, in traffic situations, and as a consumer.	General
36	The pupils learn about the essentials of Dutch and European politics and citizen's duties.	National
37	The pupils learn to behave from a sense of respect for generally accepted standards and values.	General
38	The pupils learn essentials of religious movements that play an important part in the Dutch pluralistic society, and they learn to respect people's differences of opinion.	National
39	The pupils learn to handle the environment with care.	General
PERSONAL AND WORLD ORIENTATION - Nature and technology		
40	The pupils learn to distinguish and name many common plants and animals in their own environment and the way they function.	National
41	The pupils learn about the makeup of plants, animals and humans and about the form and function of their parts.	General
42	The pupils learn to research materials and physical phenomena, including light, sound, electricity, power, magnetism, and	General

	temperature.	
43	The pupils learn to describe the weather and climates in terms of temperature, precipitation, and wind.	General
44	Concerning products from their own environment, the pupils learn to find connections between form, material use, and the way things work.	General
45	The pupils learn to design, realise and evaluate solutions for technical problems.	General
46	The pupils learn that the position of the earth in relation to the sun causes the differences between seasons and night and day.	General
PERSONAL AND WORLD ORIENTATION - Space		
47	The pupils learn to compare the spatial organisation of their own environment with other environments in the Netherlands and abroad, from the perspectives of landscape, living, working, government, traffic, recreation, welfare, culture, and religion. Attention is at least given to two member states of the European Union and two countries that became a member in 2004, to the United States, and to a country in Asia, one in Africa, and one in South-America.	General
48	Children learn about the measures that are taken/ have been taken in the Netherlands in order to enable living in areas threatened by water.	National
49	The pupils learn about global spatial spread of population densities and religions, about climates, energy sources and natural landscapes such as volcanoes, deserts, tropical rainforests, high mountain ranges, and rivers.	General
50	The pupils learn to handle maps and atlas, command the basic topography of the Netherlands, Europe and the rest of the world, and develop an up-to-date geographic view of the world.	General
PERSONAL AND WORLD ORIENTATION - Time		
51	The pupils learn to use simple historic sources and learn to handle time indications and arrangements.	General
52	The pupils learn about the characteristic aspects of the following Eras: hunters and farmers; Greeks and Romans; monks and knights; cities and states; explorers and reformers; kings and regents; revolutions and periwigs; commoners and steam engines; the World Wars and the Holocaust; television and the computer.	National
53	The pupils learn about important historic persons and events from Dutch history and are able to connect these with examples from world history.	National
ART EDUCATION		
54	The pupils learn to use images, language, music, games and movement to express their feelings and experiences and to communicate with.	General
55	The pupils learn to reflect upon their own work and the work of others.	General
56	The pupils acquire knowledge about and learn to appreciate aspects of cultural heritage.	General

PHYSICAL EDUCATION		
57	The pupils learn to participate in a responsible way in the surrounding exercise culture and learn to experience and perform the main principles of the most important sports and exercise forms.	General
58	In collaboration with others, the pupils learn to participate in exercise activities in a respectful way, agree on regulations thereof, evaluate their own exercise possibilities and take these into account when participating in activities.	General

Appendix C - Selection museum education programmes including four criteria

Nr.	Museum education programme	Applicable core objectives	Applicable Eras	Applicable Canon Windows	Focus
1	Zo gaat de molen	-	-	-	general
2	De kaart van Tom en Tom	1, 2, 12, 33, 47, 50, 54, 55, 56	-	-	regional
3	Leiden bezet	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 37, 51, 52, 53, 55, 56	-	-	regional/national
4	Naar de stad?	1, 2, 3, 4, 6, 7, 9, 10, 12, 37, 51, 52, 54, 55, 56	Steden en Staten	Hebban olla vogala, Floris V, De Hanze	regional/national
5	Dappere ontdekkers en bijzondere planten	1, 2, 3, 4, 40, 41, 52, 53	Ontdekkers en Hervormers	de VOC	national
6	Nat en droog in de Hortus	-	-	-	general
7	Stoer en zacht in de Hortus	-	-	-	general
8	Warm en koud in de Hortus	-	-	-	general
9	Wereldreis naar Plantenland	1, 2, 12, 23, 28, 37, 39, 40, 41, 43, 56	Jagers en Boeren	Hunebedden	general
10	Geisha en Samoerai	1, 2, 3, 4, 12, 27, 33, 37, 38, 47, 51, 52, 53, 56	-	-	national
11	Japan, vroeger en nu	1, 2, 3, 4, 12, 23, 27, 33, 37, 38, 47, 50, 51, 52, 53, 54, 56	Ontdekkers en Hervormers, Regenten en Vorsten, Burgers en Stoommachines	-	national
12	Siebolds schatten uit Japan	1, 2, 3, 4, 12, 23, 27, 33, 37, 38, 47, 50, 51, 52, 53, 54, 56	-	-	national
13	Stoere helden en schattige beesten	1, 2, 3, 4, 12, 23, 27, 33, 37, 38, 47, 50, 51, 52, 53, 54, 56	-	-	general

Appendix C - Selection museum education programmes including four criteria

14	Van kimono tot kalligrafie	1, 2, 3, 4, 12, 23, 27, 33, 37, 47, 50, 51, 52, 53, 54, 56	-	-	general
15	Hoe was het leven in Japan	1, 2, 3, 4, 12, 27, 33, 37, 38, 47, 51, 52, 53, 56	-	-	national
16	Japan in beeld	1, 2, 3, 4, 12, 23, 33, 37, 38, 47, 50, 51, 52, 53, 54, 56	-	-	general
17	Op ontdekkingsreis door Japan	1, 2, 3, 4, 12, 23, 27, 33, 37, 38, 47, 50, 51, 52, 53, 54, 56	-	-	general
18	Lakenhal in de klas!				regional/national
19	De kracht van Afrika	1, 47, 54	-	-	general
20	Eilandhoppen door Oceanië	47, 54	-	-	general
21	Feest bij de Indianen	1, 2, 47, 49, 56	-	-	general
22	Handelaar bij de VOC	1, 2, 4, 12, 50, 51, 52, 53, 56	Ontdekkers en Hervormers, Regenten en Vorsten	-	national
23	Hoe bouw je een boot?	1, 44, 56	-	-	general
24	Kantjil is jarig	1, 47, 54, 56	-	-	general
25	Op reis door Indonesië	1, 47, 54, en 56	-	-	general
26	Roots, Rhythm& Rap	4, 47, 51, 52 en 54	-	-	general
27	Van Boeddha tot Samoerai	1, 38, 53, 56	-	-	national
28	Verhalenjacht	1, 4, 56	-	-	regional
29	Wat Columbus nog niet wist	1, 2, 50, 51, 52, 56	Ontdekkers en Hervormers	-	general
30	Van Brahman tot Ramadan	1, 2, 4, 12, 35, 37, 38, 47, 49, 56	-	-	general
31	Gezondheid en ziekte, vroeger en nu	1, 2, 3, 4, 6, 10, 12, 23, 33, 34, 37, 41, 53, 56	-	-	general

Appendix C - Selection museum education programmes including four criteria

32	Peperduur	4, 6, 10, 12, 23, 24, 26, 32, 33, 52, 53 en 56	-	-	national
33	Waterwolf in Waterland	32, 44, 45, 47, 48, 50, 51, 52, 53, 56	-	-	national
34	100% Romeins	1, 2, 3, 4, 6, 10, 12, 37, 51, 52, 53, 56	-	-	national
35	Archeoloog in één uur	1, 2, 3, 4, 6, 10, 12, 37, 51, 52, 53, 56	Jagers en Boeren, Grieken en Romeinen, Monniken en Ridders, Steden en Staten	-	national
36	Egypte	-	Jagers en Verzamelaars, Grieken en Romeinen	-	general
37	Egypte met Vos en Haas	-	-	-	general
38	Filosofie	-	-	-	general
39	Naar het museum met Vos en Haas	-	-	-	general
40	Schervenworkshop	-	-	-	general
41	Studio RMO	-	-	-	general
42	Tureluurtje	1, 2, 3, 32, 33, 37, 51, 52, 53	Jagers en Boeren, Grieken en Romeinen, Monniken en Ridders, Steden en Staten	Hunebedden, De Romeinse Limes, Willibrord, Karel de Grote, De Hanze, Erasmus	national

LEIDEN PRIMARY SCHOOLS		
Categories	Contextualisation	Questions
Category I Introduction and respondent's identity	The questionnaire starts with gathering basic information about the presence and importance of an internal culture coordinator (ICC'er) and culture policy plans. These questions illustrate how the school relates to the subject of heritage education.	<p><i>-Does your school make use of an internal culture coordinator (ICC'er)?</i></p> <p><i>-Why did your school (not) appoint an ICC'er?</i></p> <p><i>-Does your school work with a culture policy?</i></p> <p><i>-Does your school make use of museum education programmes in Leiden?</i></p>
	It is important to study the opinion of the primary school towards the <i>Regeerakkoord 2017-2020</i> , because this sheds light on some of the State's decisions to influence history education (further explained in chapter 3). Are schools very influenced by the State in their education strategy?	<p><i>-Are obligatory visits to large national museums a good idea?</i></p> <p><i>-Is a visit to the Rijksmuseum included in your school's curriculum?</i></p> <p><i>-Does your school make use of the Ten Time Slots during your History lessons?</i></p> <p><i>-Does your school make use of the Canon van Nederland during your History lessons?</i></p>
	History manuals are of importance when studying the education programmes offered by museums. A school can work with a chronological or concentric method. These methods can influence the request for certain history themes. When using a concentric method, all history themes are discussed in group 5 and 6,	<i>-Which History manual does your school use at this moment?</i>

	and revisited in group 7 and 8. This means certain themes can be requested as early as in the 5 th grade of primary school, which would not be the case when studying the themes chronologically over the course of four years (Corbishley 2011, 116).	
	It is important to study the school's opinion on including heritage education in the school curriculum, as this might influence its choice to include heritage education or not. If schools are generally not interested in the use of heritage education, it is difficult to study the influence of national museums on the school's choice to include heritage education in the curriculum.	<p><i>-Including heritage education in the school curriculum is important (scale from 1 to 5).</i></p> <p><i>-Does your school's policy plan include this vision on heritage education?</i></p> <p><i>-Scale the following factors according to their influence rate on the choice to include heritage education in the school curriculum: available time, appointed ICC'er, yearly budget (scale 1 to 3).</i></p>
<u>Category II</u> The Leiden heritage environment	It is important to study the school's opinion towards the Leiden environment, to be able to study their choices between regional and national heritage. Moreover, it is important to study if there is a difference in importance of regional heritage and national heritage, according to the schools. If schools prefer national heritage, this could affect the influence of national museums on the school's choices. It could also mean that national museums have influenced the schools choice to prefer national heritage.	<p><i>-How satisfied is your school with the Leiden heritage offer? (Scale 1 to 5)</i></p> <p><i>-How important is the representation of local (Leiden) heritage in the school curriculum? (Scale 1 to 5)</i></p> <p><i>- How important is the representation of national heritage in the school</i></p>

		<i>curriculum? (Scale 1 to 5)</i>
	It is important to study the current ratio between regional and national heritage in the school's curriculum. This can shed light on the influence of the State to include certain national history themes in the curriculum, and how schools react to this. Or can the reason for their ratio be their independent choices?	<i>-What is the ratio between Leiden heritage and national heritage in your curriculum? (more Leiden heritage; more national heritage; or in balance)</i> <i>-Do the Leiden museums offer programmes for both regional as national heritage?</i>
	The quantity of heritage lessons for a school group per year can shed light on how important the school thinks it is to include these lessons in the curriculum. It can also shed light on how accessible these programmes are to schools.	<i>-How often does your school make use of a heritage lesson per year? (no use; once per year; twice per year; thrice per year; more than thrice a year)</i>
<u>Category III</u> External and internal influence	When studying the influence of national museums on the school's choices, it is important to gain insight in how the schools are externally influenced. Moreover, it gathers information about the known culture mediators in Leiden who help the schools to translate the educational offer to the school curriculum, as well as the proactive attitude of museums that promote their education programmes towards schools. The answers to these questions can also shed light on how familiar the primary schools are with the possibilities within Leiden.	<i>-Does the umbrella school board have any influence on including heritage education in the school curriculum?</i> <i>-Does your school make use of heritage education that is developed according to your own initiative?</i> <i>-Is your school stimulated externally to include heritage education in your curriculum? (If yes, which parties?)</i>

	It is important to study if schools appreciate the work of a culture mediator, because it helps to understand why they choose for a collaboration and how much influence the mediator has on the schools.	<p><i>-Does your school work together with a Leiden culture mediator to translate the heritage education offer to your curriculum?</i></p> <p><i>-If yes, which one(s)? And how does your school perceive the collaboration between your school and these parties? (Scale 1 to 5). Explain your answer.</i></p>
	This question can study the influence of larger museum on the school's choices, if only larger museums actively approach schools.	<i>-Has your school ever been approached by Leiden museums to include museum education in your curriculum? (If yes, which one?)</i>
	This is a scaling question on different factors that the school thinks important or unimportant when visiting museums for education programmes. It combines the sections above and can shed light on what is important for primary schools when making a choice to include or exclude a certain museum education programme.	<i>Scale the following factors of a programme according to their importance in the choice to include museum education in your curriculum: price; location; theme; quality; focus on Leiden (regional heritage); focus on the Netherlands/the world (national/international heritage) (Scale 1 to 4)</i>
<u>Category IV</u> Heritage education at	The fourth category is about heritage education on location – in museums, monuments etc. – and heritage education in the classroom – for	<i>-How important is the distance between your school and the location</i>

location and in the classroom	instance guest lectures and special programmes in the classroom. This section specifically studies the school's opinion on going outside the classroom for heritage and gathers information on how many Leiden primary schools actually visit the museums in Leiden for educational purposes. In addition, it shows which museums the schools prefer to visit.	<p><i>where heritage education is offered? (Scale 1 to 5)</i></p> <p><i>-Does your school prefer heritage education in the classroom or at location?</i></p> <p><i>-Does your school make use of heritage education in the classroom, at location, or both?</i></p> <p><i>-Did your school make use of a Leiden museum visit at location in the period 2013-2018.</i></p> <p><i>-If yes, which one(s)? And was this visit by your own initiative, or as part of a trajectory of a culture mediator?</i></p> <p><i>-Does your school visit museum outside Leiden? (If yes, which one(s)?)</i></p>
<u>Category V</u> The end	After this final section, the questionnaire ends with optional comments by the schools and an option to be notified of this study's results.	

MUSEUM EDUCATORS		
Categories	Contextualisation	Questions
Category I Introduction and respondent's identity	It is important to study the opinion of the museums towards the <i>Regeerakkoord 2017-2020</i> , because this sheds light on some of the State's decisions to use national history and museums as a tool to promote citizenship (further explained in chapter 3). Are museums influenced by the State in their education strategy?	<i>-Are obligatory visits to large national museums a good idea?</i> <i>-Does your museum actively make use of the Ten Time Slots when developing education programmes?</i> <i>-Does your museum actively make use of the Canon van Nederland when developing education programmes?</i>
	<p>It is important to study the museums's opinion towards the Leiden environment, to be able to study their choices to include certain heritage in their education programmes. Moreover, it is important to study if – according to the museums – there is a difference in importance of regional heritage and national heritage. If national museums prefer national heritage over regional and/or general themes, this could affect the Leiden heritage environment in which a primary school must make its choices.</p> <p>It is important to study the current ratio between regional and national heritage in the education programmes. This can shed light on the influence of the State to include certain national history themes in programmes. Moreover the can be connected to the museums mission. Are museums acting on their own</p>	<i>-How important is the representation of Leiden (local) heritage in the school curriculum? (Scale 1 to 5)</i> <i>-How important is the representation of national heritage in the school curriculum? (Scale 1 to 5)</i> <i>-What is the ratio between Leiden heritage and national heritage in your educational offer? (more Leiden heritage; more national heritage; or in balance)</i>

	mission statement, or is there another factor at play?	
<u>Category III</u> External and internal influence	This section can help to gain insight in the school's answer on museums that actively promote their programmes to schools. Are larger museums more inclined to actively promote their programmes than smaller museums?	<i>-Does your museum contact Leiden primary schools to include museum education programmes to their curriculum?</i>
	It is important to study if museums appreciate the work of a culture mediator, because it helps to understand why they choose for a collaboration and how much influence the mediator has on the content of their programmes.	<i>-Name the Leiden culture mediator with whom your museum has collaborated/is collaborating. -How does your museum experience the collaboration with other parties concerning heritage education? (Scale 1 to 5 and explain)</i>
<u>Category IV</u> Heritage education at location and in the classroom	The fourth category is about heritage education on location – in museums, monuments etc. – and heritage education in the classroom – for instance guest lectures and special programmes in the classroom. This section specifically studies the museum's opinion on developing programmes for in their museum and for in a classroom.	<i>-Does your museum prefer heritage education in your museum or in a classroom? -Does your museum make use of heritage education in your museum or in the classroom, or both?</i>
	If museums experience that schools located further from the city centre do not visit their museums, it might influence their choice to	<i>-Schools experience problems with the distance of their school</i>

	include education programmes for in the classroom.	<i>towards a museum. Does your museum see this problem in the number of visits from schools located in the city centre, compared to the number of visits from schools located outside the city centre?</i>
<u>Category V</u> The end	After this final section, the questionnaire ends with optional comments by the museums and an option to be notified of this study's results.	

CULTUUREDUCATIEGROEP (CEG)		
Categories	Contextualisation	Questions
<u>Category I</u> Introduction and respondent's identity	It is important to study the opinion of the CEG towards the <i>Regeerakkoord 2017-2020</i> , because the State might influence the educational offer that they have to mediate towards schools.	<i>-Are obligatory visits to large national museums a good idea?</i> <i>-Does the CEG prefer programmes that make use of the Ten Time Slots?</i> <i>-Does the CEG prefer programmes that make use of the Canon van Nederland?</i>
	It is important to understand how the CEG positions itself in the Leiden environment, when studying the influence of national museums within that environment.	<i>-What is the role of the CEG towards the heritage environment of Leiden?</i> <i>-What would the CEG like to change or improve about this role?</i>
	As discussed in chapter 3, each museum offered <i>one</i> education programme for schools within the project <i>Museum en School</i> , to allow each school to visit all eight museums within their eight year trajectory. Nowadays, the Leiden museums offer more than one programme and receive more than one age group.	<i>-Is this development positive towards the educational offer in Leiden? Explain your answer.</i> <i>-How high is the influence of the CEG on the content of museum education programmes that are included in a Cultuurlijn?</i>

Category II The Leiden heritage environment	<p>It is important to study the CEG's opinion towards the Leiden environment, to be able to study how they mediate the regional heritage towards schools. Moreover, it is important to study if – according to the CEG – there is a difference in importance of regional heritage and national heritage. This might be of influence on the choices to include certain programmes in their trajectories.</p>	<p><i>-How important is the representation of Leiden (local) heritage in the school curriculum?</i> <i>(Scale 1 to 5)</i></p> <p><i>-How important is the representation of national heritage in the school curriculum?</i> <i>(Scale 1 to 5)</i></p>
	<p>It is important to study the current ratio between regional and national heritage in the education programmes. This can shed light on the influence of the State to include certain national history themes in programmes. Moreover the can be connected to the role that the CEG has given itself. Are their trajectories according to their own point of view, or not? Can this say anything about their influence on education programmes?</p>	<p><i>-What is the ratio between Leiden heritage and national heritage in your educational offer?</i> <i>(more Leiden heritage; more national heritage; or in balance)</i></p>
Category III External and internal influence	<p>Is it the role of the CEG to promote education programmes? This can shed light on the influence of the CEG on the school's choices, compared to the influence of national museums.</p>	<p><i>-Does the CEG approach Leiden primary school to promote the inclusion of its trajectories in their curriculum?</i></p> <p><i>-Does the CEG approach Leiden museum to promote the inclusion of their education programmes in its trajectories?</i></p>

<p><u>Category IV</u> Heritage education at location and in the classroom</p>	<p>If the CEG experiences that schools located further from the city centre do not visit Leiden museums, it might influence their choice to promote developing classroom programmes among the museums. A culture mediator should help schools in using heritage education.</p>	<p><i>-Schools experience problems with the distance of their school towards a museum.</i></p> <p><i>Does the CEG see this problem in the number of visits from schools located in the city centre, compared to the number of visits from schools located outside the city centre?</i></p>
<p><u>Category V</u> Collaboration within Leiden</p>	<p>The CEG does not work with the Leids Wevershuis and the Leiden American Pilgrim museum. This thesis used the CEG questionnaire to gain insight in this matter. Both museums are small and regional, making it interesting within this study why the CEG does not work together with them. Does the CEG prefer larger museums?</p>	<p><i>-Can you explain why there is no collaboration between the CEG and the Leids Wevershuis?</i></p> <p><i>-Can you explain why there is no collaboration between the CEG and the Leiden American Pilgrim Museum</i></p> <p><i>-Is there ambition to work together with the Leids Wevershuis and the Leiden American Pilgrim Museum in the future?</i></p> <p><i>-How does the CEG experience its collaboration with the Leiden museums? (Scale 1 to 5)</i></p>

	During the time span of this research, the education programme <i>Lakenhal in de klas!</i> has been removed from the website of the CEG, but was still available on the website of Museum De Lakenhal. It is the only programme that was offered by Museum De Lakenhal, resulting in a decrease in visibility of the museum after removal. This thesis used the CEG questionnaire to gain insight in this matter.	<p><i>-Can primary schools still book the programme 'Lakenhal in de Klas!' via the CEG?</i></p> <p><i>-Can you explain why the programme 'Lakenhal in de klas!' has recently been removed from the trajectories of the CEG?</i></p>
<u>Category VI</u> The end	After this final section, the questionnaire ends with optional comments by the CEG and an option to be notified of this study's results.	