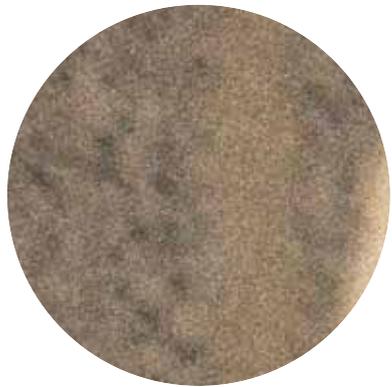


Netwerken en verbindingen: arts
and cultural education in
The Netherlands



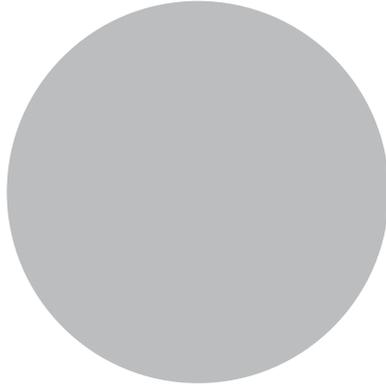




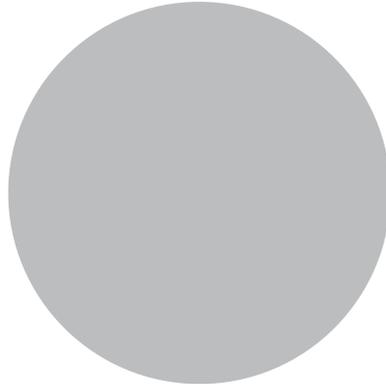
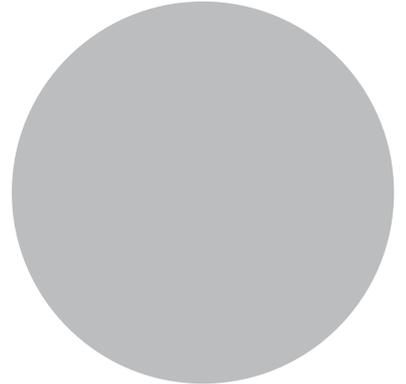
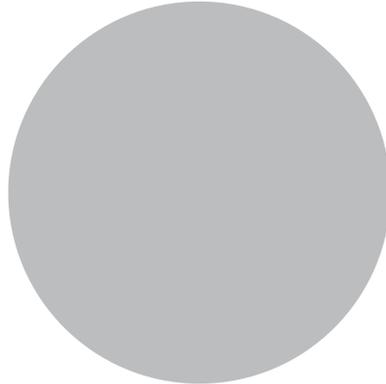
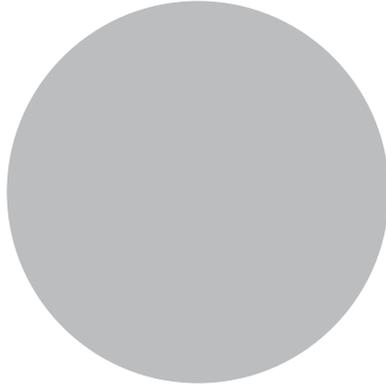
By Anne Bamford

May 2007





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Contents

Samenvatting [Dutch]

Op basis van een onderzoek van zes maanden naar kunst- en cultuureducatie in Nederland evalueert dit rapport de huidige stand van zaken met betrekking tot deze twee onderwerpen in dit land. Het signaleert de tekortkomingen en de sterke punten van het huidige systeem alsmede de wijze waarop dit in de praktijk werkt; daarnaast bevat het rapport voorstellen voor het overdragen van *best-practices*.

Het Nederlands onderwijsstelsel kent een aanzienlijke mate van keuzevrijheid, die ten dele het resultaat is van de politieke geschiedenis. Dit is zowel een voordeel, daar het mogelijkheden biedt om te experimenteren, als een nadeel, omdat een school niet zo makkelijk een *best practice* overneemt van een andere school.

Het opleidingsniveau in Nederland is hoog. Ook de culturele vorming staat internationaal gezien op een verhoudingsgewijs hoog peil, net als de kunsteducatie. In lijn met de internationale ervaringen en adviezen worden kunstuitingen gebruikt als katalysator voor het verbeteren van het onderwijs in andere vakken. Bovendien is er een aanzienlijke betrokkenheid onder de ouders.

Over het algemeen zijn de docenten van mening dat de middelen adequaat zijn. Wel is er vraag naar betere scholing, met name voor leerkrachten in het basisonderwijs.

Kunstzinnige vorming in het voortgezet onderwijs dient onder de loep te worden genomen. Kunst- en cultuureducatie wordt voornamelijk aangeboden in het eerste (en soms in het tweede) jaar van het voortgezet onderwijs en in de laatste twee jaar van het verplichte onderwijs. In het tweede, derde en vierde jaar van de middelbare school is vaak een lacune te constateren in het aanbod dat specifiek gericht is op kunst- en cultuureducatie.

Voor de kunstzinnige vorming in het Nederlandse voortgezet onderwijs wordt op grote schaal gebruik gemaakt van vouchers. Met deze vouchers kunnen leerlingen gesubsidieerd naar kunst- en cultuuruitvoeringen, tentoonstellingen, workshops en andere evenementen. Naast het geormerkte budget voor culturele vorming in het primair onderwijs en de vouchers in het voortgezet onderwijs zijn er diverse financieringsregelingen voor kunst- en cultuureducatie. Deze regelingen hebben vele goede kanten, maar krijgen ook kritiek van eindgebruikers. Veel respondenten spreken over een gebrek aan controle op de besteding van deze gelden en tevens over onvoldoende kwaliteit in de selectie. De relatie tussen scholen en culturele instellingen, cultuurcoördinatoren en cultuurmenu's heeft een invloed op de ervaringen.

Er zijn verschillende uitgangspunten voor het aanbieden van kunstzinnige vorming, variërend van *l'art pour l'art* tot het benadrukken van het effect dat kunst heeft op de sociale cohesie. Bij kunst gaat het echter niet alleen om consumeren. Veel respondenten zijn van mening dat kinderen meer mogelijkheden moeten krijgen voor vrije expressie en deelname aan actieve kunstbeoefening.

Toegankelijkheid werd genoemd als probleem. Individuele kunsteducatie komt hoofdzakelijk ten goede aan kinderen uit meer bevoorrechte kringen. Er zijn *best practices*, maar grootschalige structurele acties



voor kansarme groepen, zowel in schoolverband als in hun vrije tijd, hebben over het algemeen weinig opgeleverd. De toegenomen culturele diversiteit – met name door het ontstaan van een multiculturele samenleving – komt niet voldoende tot uiting in de kunst- en cultuureducatie op de scholen. Het aanbod voor leerlingen met lichamelijke en/ of geestelijke beperkingen is redelijk goed, maar er moeten meer maatregelen komen om dit gelijk te trekken met het algemene aanbod, vooral voor wat betreft de naschoolse voorzieningen.

De marktgestuurde opzet van de kunst- en cultuursector maakt dat kunstenaars en cultuurcentra een overvloed aan hoogwaardige mogelijkheden voor scholen aanbieden. Het bijwonen van uitvoeringen en het bezoeken van tentoonstellingen is weliswaar een waardevolle ervaring voor kinderen, maar actieve kunstbeoefening is voor hen van cruciaal belang. Het beleven van kunst dient voor alle kinderen een regelmatig en elementair onderdeel te vormen van hun opvoeding. De neiging om alleen receptieve activiteiten en kunstbelevingen te bieden moet in evenwicht zijn met de mogelijkheden voor duurzame, leerlinggestuurde leerervaringen en actieve kunstcreatie.

Bij de meeste culturele instellingen vindt er een vorm van evaluatie plaats met de docenten en de jongeren, maar een systematisch proces voor het vaststellen van de kwaliteit lijkt er niet te zijn. Veel scholen in het primair en voortgezet onderwijs, maar ook veel van de ondervraagde kunstorganisaties betreuren het ontbreken van objectieve onderzoeks- en evaluatiegegevens met betrekking tot effectief kunst- en cultuureducatie. Bovendien is er over de gehele linie een gebrek aan duidelijke doorlopende leerlijnen voor kunsteducatie of methoden voor het beoordelen van leerlingen teneinde vast te stellen of er iets geleerd is.

Bij het waarborgen van de kwaliteit van de kunsteducatie speelt de lokale intermediaire structuur een centrale rol. Veel provincies hebben tegenwoordig een kunst- en cultuurinstantie die de scholen terzijde staat bij het geven van kunst- en cultuureducatie. Dit systeem heeft de scholen echter niet aangezet tot een proactieve opstelling. Integendeel: de cultuurinstanties melden unaniem dat zij zelf op de scholen af moeten stappen om de docenten geïnteresseerd te krijgen in het kunst- en cultuur-aanbod.

Ook de gemeenten spelen een belangrijke rol in de uitvoering en verwezenlijking van kunsteducatie in Nederland. De gemeenten leveren waardevolle financiële en praktische steun. De diensten die worden verleend door plaatselijke instanties lijken zeer gewaardeerd te worden door degenen die er gebruik van maken.

Veel Nederlandse scholen maken met succes gebruik van kunst om zich te profileren. Ouders melden dat cultuurprofiel scholen “goed onderwijs” geven. Ze worden gestimuleerd om actief deel te nemen aan schoolactiviteiten en bij te dragen aan voorstellingen en onderwijsactiviteiten.

Het beleid in Nederland is dat kunst en cultuur niet alleen gevolgd moeten worden als traditionele schoolvakken, maar ook als “innovatieve vormen” en “zelfstandig leren”. In het beleid wordt gesproken over de intrinsieke waarde van leren over kunst en de extrinsieke waarde die een kunstzinnig en cultureel besef kan hebben voor allerlei doeleinden, waaronder het oplossen van problemen en het verrijken van de schoolomgeving.

Steeds meer mensen zien in dat kunst bijdraagt aan participatie. Binnen Nederland is uitvoeriger onderzoek nodig om te kunnen bepalen aan wat voor programma's er behoefte is en wat de impact van hoogwaardige programma's kan zijn. De Brede school speelt een belangrijke rol in het Nederlands onderwijs. Veel van de Brede school-programma's omvatten kunst- en cultuur, maar ook taal en sport worden op grote schaal aangeboden.

De bijdrage die de creatieve industrie zou kunnen leveren aan kunst- en cultuureducatie wordt in Nederland niet volledig verwezenlijkt. In algemene zin is de particuliere sector de grootste financier van de creatieve en culturele industrie: de overheid neemt 20 procent van de uitgaven aan kunst en cultuur voor haar rekening, terwijl 80 procent uit de particuliere portemonnee komt. Dit komt echter niet tot uiting in het onderwijs.

Er bestaan *best-practice* voorbeelden van samenwerkingsverbanden tussen scholen en de cultuursector. In de dagelijkse praktijk missen veel docenten echter het zelfvertrouwen en de noodzakelijke kwalificaties om zinvolle culturele activiteiten tot stand te brengen. Hoewel er in alle delen van het land uitstekende modellen beschikbaar zijn, schieten de aspiraties over het algemeen tekort voor een uitgebreidere invulling van kunst- en cultuureducatie, met name op de basisscholen.

Ondanks diverse positieve initiatieven in de afgelopen paar jaar, waaronder de ontwikkeling van een masteropleiding cultuureducatie in het hoger onderwijs, lijken kwaliteit en omvang van de kunst- en cultuureducatie op de lerarenopleidingen de laatste tijd af te nemen. Tegelijkertijd stijgt de vraag naar creatieve, cultureel georiënteerde leerkrachten. Dit heeft geleid tot een vaardighedentekort op dit gebied. Dit tekort is vooral merkbaar in muziekonderwijs in het VMBO.

Enige zorg baren de postinitiële opleidingen voor leraren, want er is een beperkt aantal parttime plaatsen voor leerkrachten en het animo tot het volgen van dergelijke opleidingen is niet groot. De mogelijkheden voor professionalisering zijn kostbaar en van korte duur; over het algemeen sluiten ze niet aan op de leerlijn voor leerkrachten.

Uit empirisch onderzoek komt naar voren dat het nog een paar jaar zal duren voor kunst- en cultuureducatie structureel verankerd zullen in alle schoolprogramma's met een vaste basis in het beleid en in de praktijk. Derhalve is het belangrijk dat de geormerkte budgetten voor cultuur minstens nog een paar jaar blijven bestaan.

De echte succesverhalen in de Nederlandse kunsteducatie zijn die van de culturele netwerken. Een sterke band tussen onderwijs en cultuur leidt tot een vloeiende overgang tussen het binnenschoolse en het buitenschoolse aanbod. Plaatselijke steuncentra verlenen op gemeentelijk niveau hun medewerking aan de scholen en zorgen voor een goed geografisch bereik van diensten door het gehele land.

Kwaliteitscontrole dient meer structurele aandacht te krijgen van zowel de schoolbesturen als de Onderwijsinspectie. Bij de schoolbesturen is sprake van een opvallend gebrek aan belangstelling voor kunst- en cultuureducatie. Scholen die veel tijd en aandacht hadden besteed aan het verrijken en profileren van de school binnen kunst- en cultuureducatie voelden zich bij inspectie ondergewaardeerd.

Empirisch onderzoek toont aan dat de Onderwijsinspectie momenteel weinig of geen aandacht besteedt aan kunst- en cultuureducatie. Binnen de Inspectie is er een gebrek aan deskundigheid op dit gebied. Dit houdt in dat het slechts beperkt mogelijk is om een ter zake kundig oordeel te vellen over de kwaliteit van kunst- en cultuureducatie. Door scholen wordt dit beschouwd als een sterk demotiverende factor voor het inzetten van financiële middelen, tijd en personeel ten behoeve van de kunstzinnige vorming.

Samenvatting

Executive Summary

Based on a six month study of arts and cultural education in The Netherlands, this report assesses the current state of these two subjects in the country. It identifies the shortcomings and the strengths of the current provisions and their implementation and proposes how best-practice models can be transferred from the pre-eminent performers and educators to those at the other end of the performance scale.

There is a considerable degree of freedom of choice in the Dutch educational system, which in part is a result of political traditions. This is both a strength, as it allows experimentation, and a weakness as best-practice is not easily transferred between schools.

The Netherlands has a high level of education. The level of cultural education is also of a comparatively high international standard as is arts education. Consistent with international experiences and recommendations, the arts are being used as catalysts for improving education in other subjects. Moreover parental involvement is considerable.

The teachers generally felt that resources were adequate though there was a demand for better training, especially for primary school teachers.

Arts education in secondary schools needs to be examined. Arts and cultural education is mainly offered in the 1st (and occasionally 2nd) year of secondary school and in the final two years of compulsory schooling. In the 2nd, 3rd and 4th year of school there is often a gap in provisions that specifically address arts and cultural education.

There is an extensive use of vouchers in Dutch secondary school arts education. These vouchers allow schoolchildren to have subsidised access to arts and cultural performances, exhibitions, workshops and other opportunities. In addition to the primary school allocation of tied funds for cultural education and secondary school vouchers, a number of schemes operate to provide project funding for arts and cultural education. The schemes have many strengths but were also criticised by end users. A lack of auditing of this money and also a lack of quality for selection were widely reported. The connection between schools and cultural agencies, cultural coordinators and cultural menus has had an impact on selection of experiences.

There are several justifications for the arts ranging from *l'art pour l'art* to emphasis on the effect of the arts on social cohesion. But the arts are not just about consumption. Many respondents felt that children should be enabled to be more expressive and included in more participatory programmes.

Accessibility was identified as a problem. Arts education at the individual level is primarily benefiting children from more privileged backgrounds. While best practice examples do exist, broad scale structural interactions for underprivileged groups both within school and in their leisure time have generally not been successful. Further cultural diversity – especially the emergence of a multicultural society – is not adequately reflected in arts and cultural education in schools. There are, however, reasonably good

provisions for disabled students, but more needs to be done to ensure these are equitable to general provisions, especially in terms of after school provisions.

The market-driven nature of the arts and cultural industries mean that artists and cultural centres provide an abundance of high quality opportunities for schools. While attending performances and exhibitions is a valuable experience for children, active, participatory programmes are vital for children. Arts experiences need to be a regular and core part of all children's education and the tendency towards only receptive activities and arts experiences should be balanced by more opportunities for sustained, pupil-directed learning experiences and active arts creation.

Most cultural institutions conduct some form of evaluation with the teachers and young people, but there is little evidence to suggest that a systematic process is in place for determining quality. Many primary and secondary schools and arts organisations interviewed bemoaned the lack of objective research and evaluation data on effective arts and cultural education. In addition, there is a general lack of clear learning lines in arts education or methods of pupil assessment to determine if learning has occurred.

Agencies have a very strong role as intermediaries in ensuring the quality of arts education. Many provinces now have an art and cultural agency charged with assisting schools to deliver arts and cultural education. But this system has not encouraged the schools to be proactive. Rather cultural agencies unanimously reported that they have to go to schools to get the teachers interested in the arts and cultural provisions they offer.

Local government plays an important role in the implementation and delivery of arts education in The Netherlands. Local government provides valuable financial and in-kind support and these services delivered by local agencies seem to be held in high regard by the users of these services.

Many schools in The Netherlands have successfully used the arts to create a public profile and parents reported that arts profile schools provided "good education". They were encouraged to be active participants in the school and collaborated in performances and learning opportunities.

Policy in The Netherlands states that arts and culture should not only be studied as a traditional schools subject, but also as "innovative forms" and "independent learning".

Policy refers to the intrinsic value of learning about the arts **and** the extrinsic value that artistic and cultural awareness may have to a range of outcomes including problem solving and enhancing the school environment.

There is a growing recognition that the arts have an integrative function. More detailed research is needed within The Netherlands to be able to distil the nature of the programmes required and the likely impact of quality programmes. The Broad school plays an important role in Dutch education. Many of the Broad school programmes are related to arts and cultural education but language and sport are also common.

The potential contribution of the creative industries to arts and cultural education is not fully realised in The Netherlands. In a general sense, the private sector plays a major role in the financing of the creative and cultural industries: 20 percent of expenditure on arts and culture comes from the government, while 80 percent comes out of the private purse, but this is not reflected in education.

There are best practice examples of schools and cultural partnerships in The Netherlands. But in the day-to-day experiences in school, many teachers lack the confidence and necessary qualifications to mediate meaningful cultural activity. While excellent models are prevalent in all parts of The Netherlands, in general aspiration falls short of more comprehensive implementation of arts and cultural education, especially in the primary sector.

Despite several positive initiatives in the last few years, including the development of a Master programme in cultural education being offered at several universities, the quality and extent of arts and cultural education within teacher training appears to have diminished in recent years. At the same time, the demand for more creative and culturally-orientated teachers within education has increased. This has resulted in a skills-shortage in this area. This is particularly evident in secondary music education within the pre-vocational secondary schools.

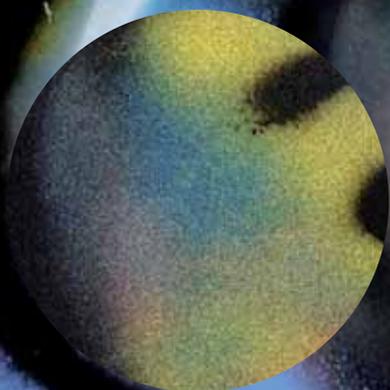
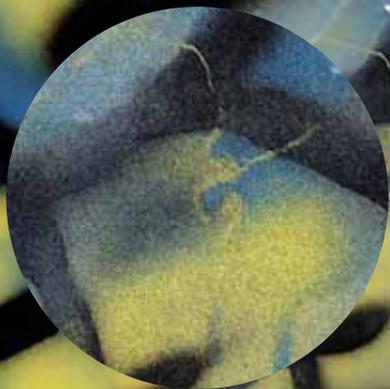
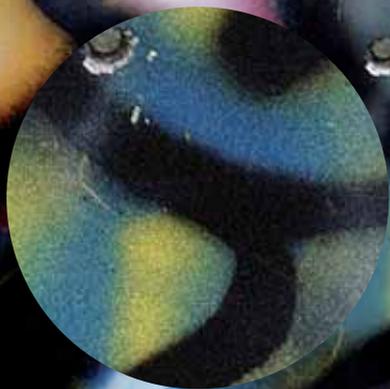
Post-graduate training is a concern as there are limited part-time spaces for teachers and a lack of incentive to complete such courses. Professional development opportunities are expensive and short-term and do not generally develop pathways of learning for teachers.

Empirical research suggests that it will still be some years before arts and cultural education is structurally embedded in all schools and rooted in policy and practice. For this reason, it is important that labelled money for the arts continue for several more years at least.

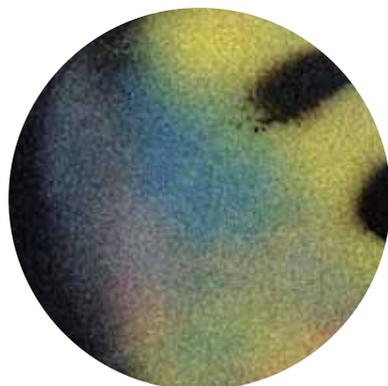
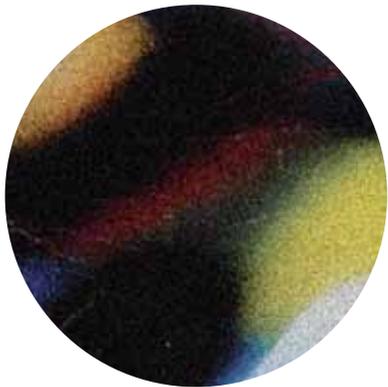
Cultural and arts networks are the real success stories in Dutch arts education. A strong connection between education and culture ensures a smooth transition between in-school and out of school provisions. Local support centres provide assistance to schools at the municipal level and make sure there is a good geographical reach of services across the country.

Quality monitoring has to be more fully embedded within both the School Boards and the Inspection Service. There was a marked lack of interest in arts and cultural education by School Boards and schools that had spent considerable time and effort on enhancing and profiling the schools within the arts and cultural education felt undervalued when inspected.

The empirical research indicates that currently the Inspection Services give little or no attention to arts and cultural education. There is a lack of expertise in this field within the Inspection Service. This means that the capacity to make informed judgements about the quality of arts and cultural education is limited. This is perceived to be a powerful de-motivating factor in schools giving financial, time and human resources to the arts.



Chapter 1: Introduction and Overview



1.1 INTRODUCTION

In 2006-07 evaluative research was undertaken in The Netherlands to determine the nature, scope and impact of arts and cultural education for pupils in Dutch schools. The study aimed to gather comprehensive data about the extent and quality of arts and cultural education in The Netherlands. It addressed the following questions;

1. WHAT IS BEING DONE IN ARTS AND CULTURAL EDUCATION AND HOW IS IT BEING DONE?
2. WHAT IS THE QUALITY OF ARTS AND CULTURAL EDUCATION IN THE NETHERLANDS? THIS INCLUDES BOTH THE QUALITY OF THE TEACHING AND THE QUALITY OF THE LEARNING.
3. WHAT ARE THE CURRENT AND FUTURE POSSIBILITIES AND CHALLENGES? WHAT EXPERTISE EXISTS WITHIN EDUCATION AND MORE BROADLY IN THE ARTS AND CULTURAL SECTOR?

These questions were addressed through an intensive six month study using a combination of qualitative and quantitative research methods. The report starts with definitions of terms and follows with the nature of practices. Within this context, the report examines the impact on children and the manifestation of arts and cultural education in the classroom. The research analyses the implementation framework of arts and cultural education and identifies factors that influence the adoption of best practice in arts and cultural education.

The focus of the research is on both formal and non-formal provisions of arts and cultural education for children under the age of 18 years. In the context of The Netherlands, this includes examination of arts and cultural education within schools and also the activities completed by children in after school possibilities. The research also investigated provisions in nursery years and for children with special learning needs. To supplement this, policy and implementation issues were explored, and a focus was given to teacher training and the professional development of both teachers and artists.

This research is linked to the international evaluation of arts education conducted in 2005-06 for UNESCO (Bamford, 2006) and the subsequent in-depth country studies in Denmark and Belgium. To build a benchmarked set of knowledge, complementary methods have been used for these studies and the same framework has been applied to data gathering and analysis of themes to enable international comparisons to be made.

1.2 SCOPE

The research was led by Professor Anne Bamford, Director of the Engine Room at University of the Arts, London. During the in-country study the Directie Kunsten van het Ministerie van Onderwijs, Cultuur en Wetenschap and a number of municipal arts and cultural agencies provided invaluable logistical support.

The research began in October 2006 and the data gathering was completed in May 2007. In total, 142 people (n= 142) were interviewed, surveyed or participated in focus groups and 23 schools and organisations were consulted.

The participants came from all stakeholder sectors and included civil servants, politicians, school inspectors, school directors, teachers, cultural coordinators, industry representatives, members of School Boards, arts and cultural researchers, cultural institutions, students, artists, teacher educators, professors, performers, members of the media, parents and the museum and gallery sector.

The field research was conducted in a representative sample covering the diversity of municipalities in The Netherlands and – through a matrix – all types of schools and institutions were covered as part of the data collection.

The research used a range of methodologies including:

- > DOCUMENT AND MEDIA ANALYSIS
- > SURVEY AND DATA TRACKING OF BASELINE DATA
- > INTERVIEWS
- > FOCUS GROUPS
- > OBSERVATIONS
- > PROVISIONS FOR EMAILED SUBMISSIONS

The scope of the study included a comprehensive sample of formal school provisions for young people between the ages of three to 18 and also incorporated non-formal cultural offerings that directly intersected with the specified target group.

A detailed evidence-based analysis of arts and cultural education resulted in the production of this published report, an executive summary, and initiated public and media discussions.

The appointment of an in-country researcher to work as a collaborative member of the research team for the duration of the project ensured that while the study could be conducted in an independent and unbiased manner, the methodology and analysis could still benefit from the value of contextual knowledge. This position was responsible for translations into and from Dutch and ensured that contextual knowledges and interpretations were embedded in the project. This person also sought relevant “on the ground” permissions and planned, convened and booked in-country meetings, agendas, itineraries, accommodation and visits, in-line with the research plan and in collaboration with local cultural agencies.

All participants were given full and open access to the information gained and invited to comment and respond to the report in its draft state. All data remain protected as per international data protection protocols. The contributors were acknowledged and referenced in the work where this does not contravene privacy.

The aim was to highlight salient, transferable and overarching themes, not to comment on the success or otherwise of particular cases. Concurrently, while certain reports and research were consulted to frame the ideas within the research, this research does not claim to present a detailed overview of research conducted in The Netherlands. As far as possible actual quotations from



research participants have been used to provide evidence for the analysis, as these extended narratives allow for an authentic insight into all levels of the implementation and delivery cycle and present a cross-section of the views of stakeholders.

Each section begins with a summary of the key findings of that particular topic, theme or issue.

The following section overviews the political and policy context of arts and cultural education in The Netherlands. The purpose of this is to highlight the salient factors that have formed and continue to shape practices in The Netherlands.

1.3 CONTEXT

- > THE EDUCATIONAL SYSTEM MUST BE UNDERSTOOD IN THE CONTEXT OF HISTORICAL, CULTURAL AND POLITICAL TRADITIONS IN THE NETHERLANDS
- > THERE IS A CONSIDERABLE DEGREE OF FREEDOM OF CHOICE IN THE DUTCH EDUCATIONAL SYSTEM, WHICH IN PART IS A RESULT OF THE POLITICAL TRADITIONS

The Dutch Republic was established 400 years ago. One of the most important articles of the current Dutch Constitution is the liberty to organise education in an open and inclusive way. In response to this article, Dutch society can systematise unique structures of education, broadcasting, and print media and so on.

The central government has a largely “arms length” approach and in terms of influencing arts and cultural educational policy relies on leveraging indirect persuasion through a range of agencies, in cooperation with provincial and local government. Given this, centralised direct influences on arts and cultural education are quite weak – though the perception of degree of influence differs from those in the government to the people on the ground.

From the site visits and interviews, it was found that the field workers felt that the government has quite a heavy hand in both finance and policy, whereas at ministerial level, the feeling is that they can only persuade using “polite” influence. This dichotomy would suggest that there is a perception on the ground that centralised government speaks with a strong voice and this perception can be exploited to encourage the central government to be more direct in its recommendations, actions and pronouncements. Conversely, it was commented that government policy gives room for a degree of freedom but the other aspect of this freedom is that the structure is too generalised and leaves those working in the field delivering arts and cultural education to do so without sufficient direction from above.

Within central government, there is considerable – justified – pride in the open system of cultural policy. There is a feeling within government that a happy balance has now been reached following the overloaded and too heavily funded arts sector during the 1970s, so that there is a more realistic and workable balance between public and private funding.



Now that a workable balance has been achieved, the aim is to keep this balance in place, but at the same time to consolidate this into more serious and sustainable systems, including cooperation across government and at all levels of government. As a culture policy advisor stated: "I think we were at a point where we need to grow up. Free creativity is over and now there is the feeling we have a job to do. We need a strong coalition between schools and cultural agencies. It is getting there."

In terms of "getting there" some of the steps made of the past 10 years include:

- > STARTING *CULTURE AND SCHOOL* PROGRAMME
- > AIMING TOWARDS EVERY SCHOOL HAVING A TRAINED CULTURAL COORDINATOR
- > MAKING AGREEMENTS ABOUT CENTRAL, MUNICIPAL AND LOCAL FUNDING
- > ESTABLISHING A PROGRAMME TO FUND COMMUNITY SCHOOLS AND *BROAD SCHOOLS*

The comment was made on reflection that while "the system" may be influencing the schools, there is little indication that practices in the school are influencing the system.

The Netherlands is famed for its diversity – and some would argue polarisation. Policy experts and political scientists often talk about Dutch consociationalism or *Verzuiling* to describe how the country's different confessional and cultural groups have a governmental system in which each of the major groups (Protestants, Catholics, Liberals and Socialists) created different institutions to cater for the needs of their members. While this system started to break down in the 1970s, elements of it can still be discerned. It is beyond the scope of this report to look closely into this, though it is useful to acknowledge this cultural background when studying arts and cultural education in The Netherlands, not least because these subjects reflect deeper traits in a society. In recent years, the emergence of Islamic schools has added to this diversity.

Thus, parents and pupils have the freedom of choice to select the school which matches their demands and interests. In a single geographic area there is likely to be the choice of many different types of primary school education. At secondary level there is less choice, but in larger town and cities there is usually a number of different systems and types of schooling to choose from.

Some schools also offer a variety of "school types" within the one school. For example, parents and pupils might be able to choose between Montessori philosophy school, traditional school or vocational school on different campuses of the same school.

1.4 COUNTRY/POLICY

- > THE NETHERLANDS HAS A HIGHER LEVEL OF EDUCATION SUCCESS THAN COMPARABLE OECD COUNTRIES
- > SPENDING PER PUPIL IS LOWER THAN IN COMPARABLE COUNTRIES
- > CULTURAL EDUCATION IS OF A COMPARATIVELY HIGH STANDARD THOUGH THERE IS CONCERN ABOUT SPENDING AND ALLOCATION OF RESOURCES

By world standards the quality of education outcomes in The Netherlands is relatively high. Yet recent social changes are putting added pressure on education. Particular issues of concern

include school safety and harmony; position of teachers; increased market orientation; deregulation and increased multiculturalism.

Significantly, The Netherlands has **one** ministry¹ covering both education and culture. This is a distinct advantage as in most other countries there can be a lack of connection between these ministries. As a child's induction into arts and culture occurs in a holistic way and extends well beyond the boundaries of school, a strong connection between education and culture should ensure a smooth transition between in-school and out-of-school provisions.

Policy in The Netherlands promotes the intrinsic and extrinsic value of arts and cultural education and is recognised as being a "fixed part of education". Teachers are encouraged to adopt open-ended and problem-solving approaches to learning in the arts and to make full use of partnerships with cultural agencies and artists. The former Minister for Education, Culture and Science considers that, "culture is an inseparable part of education" (van der Hoeven, 2004). Saliently, it is also noted that: "To an equal degree, the education of both young people and adults is the business of the cultural institutions: not something extra but as part of their core task" (van der Hoeven, 2004). In relation to this latter point, the data would suggest that most cultural institutions (such as theatre groups, museums, festivals and many others) acknowledge the importance of education in their charter. For larger institutions there is a dedicated education and planning staff. There is also a good geographical spread of cultural institutions – with even small villages having a community arts centre, local museum and gallery.

As with school education, the ideals of cultural institutions are not equally met in practice. While there are some outstanding examples of arts and cultural institutions working with education, for many, education is either viewed as a "sideline" or at worst as a commodity to earn money for "more important aspects". Even in high performing examples, the amount of money allocated to education is considerably lower than either the money generated by education or the percentage of the institution's audience that is under 18 years of age.

For example, in a large regional art gallery excellent programmes exist for children and people under the age of 18 years account for over 70 percent of the audience and generate considerable external funds for the organisation. Yet the education team and the associated educational programmes receive less than five percent of the budget and so the heavy demands of delivery fall to volunteers, student interns and casual staff. In many examples the appreciation of education was present in the rhetoric, but less apparent in the data and annual statements.

The exception to this picture was cultural institutions whose **main business** was working with young people. There are some wonderful examples spread across the country of cultural provisions specifically targeting young people.

In terms of the cultural institutions' obligation to provide education as part of its core task, this appears to be the case in terms of intent and action, but less the case in terms of managerial valuing and financial and staffing support. Moreover, it was widely reported during the empirical

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1 THIS MINISTRY IS KNOWN AS THE MINISTRY OF EDUCATION, CULTURE AND SCIENCE AND WILL BE REFERRED TO THROUGHOUT THE REPORT AS SIMPLY THE *MINISTRY*.

research that the price of cultural services had sharply increased in line with increases in funding to culture and schools. While this point is canvassed in details in later sections, the heart of the argument seems to be that as demand has increased through the additional money made available through the vouchers for secondary education and the €10.90 for primary education, the price of cultural “products” has risen markedly.

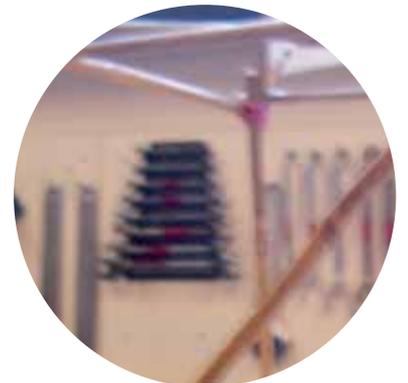
This means that the school’s cultural euro can only buy the same (or even fewer) services than it could buy before the vouchers in secondary school and additional funding in primary schools were introduced. From the supply side, the cultural providers argue that public funding on the production side of culture has been transferred to education and so they are now forced to charge the real cost of services at the consumer side. This has caused the price increase. Further research needs to be conducted into the overall effect of more global funding for arts and cultural education versus more targeted funding such as the funding in the form of vouchers or other direct amounts to schools. Issues of funding are more specifically discussed in later sections of this report.

As a result of cultural and historical factors (see section 1.3), schools in The Netherlands have almost full autonomy for both curriculum and for the allocation of funding. This does not, however, mean that the funding for education is especially high. In fact, the overall budget for education in the order of €7,000 per pupil per year is lower than most comparable European countries. For example, Denmark, France and Austria spend between €1,000–2,000 more per pupil per year. Conversely, teachers’ workloads are relatively high compared to their European counterparts.

1.5 SCHOOL CHOICE

- > THE ARTS ARE USED AS CATALYSTS FOR IMPROVING EDUCATION IN OTHER SUBJECTS
- > PARENTAL INVOLVEMENT IS CONSIDERABLE
- > THE PHYSICAL RESOURCES IN THE SCHOOLS APPEAR TO BE OF AN ADEQUATE STANDARD TO ENABLE QUALITY ARTS EDUCATION TO OCCUR

Given the relatively high level of arts education, it is perhaps not surprising that several of the schools visited had used the arts as a catalyst – or at least a major impetus – for whole school reform. Schools that wanted to revise the curriculum to make it more relevant for the future, viewed the arts as being pivotal for enhancing pedagogy. The following vignette demonstrates the way the arts led reform within a basisschool.





1.5.1 VIGNETTE: *WE TRY TO DEVELOP THE TALENT OF ALL*

We try to develop the talent of all. We had the advantage that this was a brand new school, so we could establish a philosophy and then select the teachers to work here. The new school has a vision. The team has this vision. This vision is centred on speaking with children and agreeing learning targets. We have structured activities that contribute to the pupils' portfolio and additionally we complete a range of unstructured arts tasks throughout the day. We draw everything. Pupils and teachers negotiate what they want to keep and place in their portfolio. We listen to the vision of the pupils. Every child has his or her own talent. We follow the children's vision and listen to it.

Parents are extremely happy with the education the children receive. Many ask about how we can extend this into secondary school. We have had some enthusiastic discussions with the secondary school, but they will be slow to change their system. Our children don't sit the CITO < This is an assessment exam at the end of primary schools >. We don't need it. We document all their learning on a scale between nine to 24. The inspector was very satisfied and gave us a beautiful report. Our pupils score very well when they get to high school. Interestingly, we have consistently found that our own evaluation actually does not place the children as highly as they achieve when they get to secondary school.

Where schools have adopted arts-based reforms, there is evidence of strong support from the parents as this comment suggests: *"A new world needs a new way of thinking. The parents have grown up in the old way, but know that the traditional school is not the way for the future."*

Some schools have adopted an interesting approach where they give the parents the possibility of choosing different school types, and may have within a school two or three different types of school, ranging across philosophy-based options and more traditional arrangements. Schools that offer these choices note that amongst more "educated parents" arts-rich choices are consistently the most favoured choices.

1.6 FINANCING PATTERNS

- > FUNDING FOR ARTS AND CULTURAL EDUCATION IS LABELLED
- > BY INTERNATIONAL STANDARDS THE LEVEL OF FUNDING FOR ARTS AND CULTURAL IS HIGH
- > FUNDING COMES FROM A NUMBER OF SOURCES
- > THERE IS AN EXTENSIVE USE OF VOUCHERS IN DUTCH ARTS EDUCATION

In addition to secondary school vouchers (detailed fully in a subsequent section) a number of schemes (including €10.90 per pupil in primary schools) operate to provide project funding for arts and cultural education. The upper years of secondary school are mandated to participate in the programme known as *Culturele en Kunstzinnige Vorming*² (Culture and the Arts) (CKV). Pupils in

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² TO BE REFERRED TO HENCEFORTH AS CKV

basic secondary school (usually the first two years) receive vouchers worth €5.70 per child, and in the later years of high school the value for the vouchers rises to €22.50 per child per year. They also receive a CKV pupil discount card that entitles them to reduced cost entry to a number of cultural institutions and providers.

In addition to the primary school money for culture education and secondary school vouchers, various schemes operate to provide project funding for arts and cultural education. These include amongst others:

- CULTURAL PROFILE SCHOOLS: A SCHEME TO ENCOURAGE CERTAIN SCHOOLS TO PROFILE THEMSELVES AS SPECIALIST CULTURAL AND ARTS-RICH SCHOOLS
- CULTURAL TRACKS: A SET OF FIVE REGIONALLY BASED "TRACKS" CONNECTING VMBO (VOCATIONAL EDUCATION) WITH CULTURAL ORGANISATIONS TO DEVELOP ARTS AND CULTURAL PROJECTS

In more affluent areas, parents may also supplement funding to arts and cultural education. In these areas, parents were contributing between six and ten euro per trip (considerably more for international trips) and this enabled these schools to undertake on average five cultural events per year. In poorer schools, the average number of events was 1.5 trips per year and supplements paid by parents did not occur.

1.7 PRIMARY EDUCATION

- > ALL PUPILS IN PRIMARY SCHOOL RECEIVE ARTS EDUCATION
- > THE TEACHERS GENERALLY FELT THAT RESOURCES WERE ADEQUATE THOUGH THERE WAS A DEMAND FOR BETTER TRAINING
- > IN ONLY 5.5 PERCENT OF CASES WAS A PROFESSIONAL SPECIALIST TEACHER EMPLOYED FOR 12 MONTHS OR LONGER TO DEVELOP ARTS EDUCATION IN THE SCHOOL

As in almost all countries in the world, Dutch education is divided into primary, secondary and tertiary education. To understand the situation a few contextual facts are necessary.

There are 1.6 million children currently enrolled in over 7000 primary schools. All the pupils should receive arts education. This covers a variety of subjects such as music (singing, pitch, rhythm, musical score reading e.g. clapping a notated rhythm, writing simple rhythms, simple percussion, listening to music, playing music), visual arts, drawing, and to a lesser extent drama and dance.

Since August 1993, a set of objectives has determined the core content of primary education. While the intention is that primary schools adopt an integrative approach to learning, the arts generally fall under the core area of *expressive activities*. This core objective includes the use of language, music, drawing, handicrafts, and play and movement to develop expressive competencies in children. In addition to the specified core expressive activities, the arts may also be incorporated into the achievement of the more general *cross-curricular objectives* which aim to develop children's general capacities. These include:

- > ATTITUDE TO WORK
- > WORKING ACCORDING TO A PLAN
- > USE OF A DIVERSITY OF LEARNING STRATEGIES
- > SELF-IMAGE
- > SOCIAL BEHAVIOUR
- > NEW MEDIA

The variation in the enactment of these core objectives in practice varies considerably from school to school. In general, teachers in the primary school felt that there were enough resources for teaching in the primary school in terms of materials, books and other support.

1.8 SECONDARY EDUCATION

- > ARTS AND CULTURAL EDUCATION IS MAINLY OFFERED IN THE 1ST (AND OCCASIONALLY 2ND YEAR) OF SECONDARY SCHOOL AND IN THE FINAL TWO YEARS OF SCHOOL
- > IN THE 2ND, 3RD AND 4TH YEAR OF SCHOOL THERE IS OFTEN A GAP IN ARTS AND CULTURAL EDUCATION
- > THERE IS A SHORTAGE OF QUALIFIED MUSIC TEACHERS IN THE VMBOs
- > CKV1 EXPERIENCES TEND TO BE ABOUT CONSUMING ARTS AND CULTURE RATHER THAN CREATING IT

WE NOTICE A VERY BIG DIFFERENCE IN THE CHILDREN COMING INTO OUR SECONDARY SCHOOL FROM DIFFERENT PRIMARY SCHOOLS.

This is perhaps a telling comment. But it is one that must be seen in context. In excess of 900,000 pupils attend secondary school in The Netherlands. Arts and cultural education is mainly offered in the 1st (and occasionally 2nd year) of secondary school and in the final two years. Unfortunately, in the 2nd, 3rd and 4th year of secondary school there is often a gap in arts and cultural education.

One of the most widely discussed programmes is CKV1. In the final years of secondary education – while discipline connected arts education has gone from most schools – children receive cultural provisions through a voucher system. This is described more fully in subsequent sections. In summary it can be said that the quality and scope of provisions is largely tied to the academic and socio-economic status of the school, with the most thorough and high quality provisions being received by the more academic schools with educated parents. The lower quality provisions are generally being experienced by children in VMBO level secondary schools, in poorer socio-geographic areas. This differentiation of service quality is exacerbated by the academic-orientated schools also offering examinable arts electives. It is common for upper level students to be able to choose to focus their studies in the humanities with specialist study available in visual arts, music and drama. In VMBO schools final examinations in the arts are possible, but relatively uncommon in practice.³

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³ A REFLECTIVE COMMENT NOTED THAT “IN THE GYMNASIUM <HIGHER ACADEMIC LEVEL> THERE IS GENERALLY LITTLE POSSIBILITIES FOR ART EDUCATION BECAUSE A LOT OF TIME IS SPENT ON LATIN AND GREEK. IN HAVO AND VWO THERE ARE MORE POSSIBILITIES <TO DO ARTS EDUCATION>. IN THESE SCHOOL TYPES MORE STUDENTS CHOOSE TO DO SOME EXAM IN AN ART SUBJECT.”

So, in summary, it could be said that The Netherlands has the policies, structures and intentions that should ensure high quality arts and cultural education for all children. In reality, however, children receive a more disjointed pattern of arts and cultural experiences of varying quality.

The actual content of the CKV1 subject is difficult to define. While it is suggested that this subject should allow young people to experience art and cultural activities, the depth and rigour of this subject varies considerably from school to school. At a basic level, children – through a voucher system – can attend a variety of cultural experiences ranging from films to theatre performances.

In some schools, this occurs in an unstructured way, with limited input from teachers. There are no specifically trained CKV1 teachers (though several training initiatives are underway to prepare specialist teachers for this role). The organisation of CKV1 varied considerably in the schools visited. Frequently the Dutch language, religion or history teachers taught the subject⁴. In some instances a cross-disciplinary team taught CKV1. In other schools there is control of the voucher system by teachers and the engagement in cultural experiences occurs in a thoroughly prepared fashion and includes an interesting variety of experiences supported by a range of in-school learning. CKV2 and 3 teachers are generally trained arts teachers.

In addition, in some secondary schools visited, CKV1 also included thematic study, overseas trips and excursions, training in arts appreciation, reporting and reflecting on experiences, preparation of portfolio and in fewer cases, active involvement in the arts. In relation to the latter activity, it was more common in lower academic level settings that CKV1 was taught in a practical way (i.e. involving “hands on” engagement with the arts). The higher academic level schools visited tended to focus on receptive appreciation of the arts (i.e. watching a performance rather than participating).

Similarly, those secondary schools within lower socioeconomic areas, rural areas or with high number of ethnic children, tended to focus on urban and ethnic arts including *djembe* drumming, street dance and graffiti. Conversely, schools visited in more affluent areas tended to include more traditional art forms such as theatre or ballet and a larger number of cultural trips.

Generally schools adopt a series of themes around which CKV1 is organised. These can be based around the different art forms or can be centred on social or personal themes, such as “identity” or “love”. In some schools CKV1 is regularly taught as a series of weekly one hour lessons. In other instances it is more an independent study. Some schools give the pupils considerable choice, whereas in other examples the content is identical for all pupils.

Interestingly, in practice in the secondary schools visited it was less common for an arts teacher to teach CKV1 though there were instances where a music or fine arts teacher taught this subject. In general, the choice of the teacher was based on the teacher’s personal interest in the arts, experience as a cultural coordinator or by nomination of the Director. In the latter instance, it was often

⁴ LANGUAGE TEACHERS (DUTCH, ENGLISH, FRENCH AND GERMAN) ARE OFFICIALLY APPROVED TO TEACH CKV1. VISUAL ARTS, DRAMA AND MUSIC TEACHERS CAN ALSO OFFICIALLY TEACH CKV1. IN PRACTICE RELIGION AND HISTORY TEACHERS WERE ALSO COMMONLY TEACHING THE SUBJECT.



due to timetable demands and not necessarily related to the teacher's expertise or lack of expertise in arts and cultural domains.

It was also common – especially in schools in areas of social deprivation – that there was a shortage of teachers and no one specifically allocated to teach CKV1. In the more extreme of these instances, unqualified or semi-qualified arts practitioners may be co-opted into the school to teach CKV1 or partnerships with local arts providers supplemented the lack of expertise within the school, as is outlined in this comment from a secondary school director:

THE PRESENCE OF EFFECTIVE ARTS AND CULTURAL PROGRAMMES IN THE SCHOOL IS TO SOME EXTENT DEPENDENT UPON THE INTERESTS AND ENTHUSIASM FROM A MEMBER OF STAFF.

In several instances, the vouchers were given to the children for their own use, without any accompanying school-based content. In these cases, the schools reported that very few of the children actually attended any cultural venue, other than the cinema and a large percentage of the vouchers remained unused at the end of the year.

Secondary schools in Dutch education are arranged in a number of levels with the main differences being the academic, vocational or technical nature of the curriculum. The common types are:

1.8.1 TABLE: *SECONDARY SCHOOL TYPES*

VWO:	Pre-university education (also referred to as Gymnasium or Atheneum)
HAVO:	General secondary education
VMBO:	Pre-vocational secondary education
MBO:	Upper secondary vocational education
PRO:	Practical training education
VSO:	Special secondary education

In the highest level of secondary school (the *Gymnasium*) it is most common to have the highest quality arts and cultural education and more options for undertaking examinable arts education. Despite this, few of the students graduating from the gymnasium will undertake tertiary education in the arts. Even in one very arts-rich school, only a small percentage of the students were intending to do any further study in the arts:

ONLY AROUND FIVE PERCENT OF PUPILS WILL DO ANY SORT OF STUDY IN THE ARTS AFTER THEY LEAVE THE GYMNASIUM. BUT THAT IS NOT THE POINT. PARENTS VALUE THE EXCELLENCE WE OFFER IN THE SCHOOL AND THE ARTS FORM A VITAL PART OF THIS TOTAL EDUCATION. THAT IS WHY WE ARE VERY COMMITTED TO THE ARTS.



Within the Netherlands, 60 percent of all students attend VMBO schools. These schools receive the least arts and cultural input⁵ within the secondary school sector. This is lamentable, as many VMBOs specialise in areas of employment that would benefit from a greater input by creative learning. For example, VMBOs can focus on metal work, wood work, fashion design, hospitality and tourism. These all fall under the banner of “Creative Industries” and could be given added value by a greater focus on art and design studies. This sector of the economy is predicted to be the fastest growing and yet in the VMBOs visited these courses were not being offered in a way that showed a clear understanding of the economic value of the arts within future economies. The focus on process, patterns and techniques is more closely aligned to previous industrial economies.

Efforts should be made to ensure students within VMBO level secondary schools receive at least equitable arts education in terms of both time and rigour as the students in higher level secondary education. This is a particular issue, given that these children are also not likely to come to education with extensive cultural experiences and do not attend after school and other part-time options at the same frequency as higher level students. All children are entitled to high quality arts and cultural education and the possibility to develop their arts education after leaving school. Higher arts education is generally only available to pupils coming from HAVO and VWO.

A further problem for VMBO schools is in finding suitably qualified teacher to work in arts education. The difference of salaries means that teachers with specialist arts qualifications are more likely to teach in the higher levels. Also the low number of hours given to arts and cultural education in VMBOs mean that arts teachers have to often work across two or three schools. Teachers in this position reported feeling undervalued and commented on generally low appreciation for the arts and a lack of resources for teaching.

The shortage of teachers was particularly problematic in music education, where a number for VMBO schools visited were forced to not offer any music at all, or have an unqualified person take the class.

There were also major concerns expressed by VMBO teachers that if the vouchers became more ‘owned’ by the individual child, this would result in an even worse position for the arts within the VMBO, as this comment from a teacher suggests:

IT IS NOT GOOD FOR THIS EDUCATION. AS THE SITUATION STANDS NOW WE CAN MANAGE THE VOUCHERS FOR EVERYONE. IF YOU GIVE THE VOUCHERS TO THE CHILD, THEY WILL NOT BE MOTIVATED TO GO. WE KNOW THAT WHEN WE FIRST GOT THE VOUCHERS WE WORKED LIKE THAT AND 75 PERCENT OF THE VOUCHERS WERE NOT USED. YOU REALLY NEED TO MEDIATE THE EXPERIENCE FOR THE CHILD AND BRING TO A LEVEL THAT THEY CAN UNDERSTAND.

This view is also echoed in this first-hand account from a VMBO teacher:

.....

5 NOT THE CASE IF THE SCHOOLS OFFER ARTS ELECTIVES.

1.8.1 VIGNETTE: *IF I SAY ART THEY THINK IT IS NOT FOR THEM*

Working as an art teacher in a VMBO is very hard work but you get something back. You have to be very open and not judge the children. The classes are too big. Sometimes I feel more like a policeman than a teacher. I am there in a class of 24 pupils and maybe seven or eight of those pupils are really just there to disrupt things. They are not motivated at all. The first reaction when the children come down to art is "I don't need this because I want to be a cook". They don't realise to be a chef requires so much art.

I try to show them, so I did a whole lot of activities related to the "Day of Bread" in October. I try to fit in around what they are doing and avoid the big 'A' word. If I say ART they think it is not for them. My experience as a mother is all I have. I was in the fashion industry, so there was not training, but they <the school> were so desperate for someone to do it I got the job. With these children you have to help them and think at their level. I gently take them from one step to the next and at every step I want them to go further. I want them to be better and better.

And if I had a wish I would ask for smaller class size, and more time. One hour is not enough. It is no good though having two hours straight. The children can't concentrate for that long, but two lots of one hour lessons would be perfect. Also why can't we be paid a normal salary? Teachers in the academic education earn so much more and I ask you, which is the hardest job, an art teacher in a well-to- do academic secondary school or an art teacher in a VMBO?

1.9 ARTS EDUCATION

- > DEFINITIONS OF ARTS EDUCATION ARE BROAD WITHIN DUTCH SCHOOLS
- > MUSIC AND VISUAL ARTS ARE THE MOST COMMON INCLUSIONS IN THE ARTS
- > CONTEMPORARY, ETHNIC AND URBAN ARTS ARE COMMON INCLUSIONS

Arts education within Dutch schools⁶ generally includes music and visual arts. Drama may be included as a methodology to teach other subjects and as a subject in its own right in some secondary schools. Dance is far less common as a part of the arts curriculum. Literature is included within the arts. New media, film and a range of creative practices can also be seen as existing within the arts though the presence of these within the curriculum is likely to be more based on an individual teacher's interests than on any systemic inclusion. Also it is increasingly common for schools to include a range of community and cultural arts within the curriculum, including youth arts. In this way, it can be said that the definition of arts within schools by and large mirrors the practices outside the school.

The exception to this (described more fully in later sections) is the arts "methods" used within some primary schools. The methods are books and other resources for teaching the arts. They come in

.....
⁶ WHERE THE GENERAL TERM 'SCHOOLS' IS USED, THIS INCLUDES A FEATURE OR ASPECT COMMON TO BOTH PRIMARY AND SECONDARY SCHOOLS. WHERE ISSUES ARE TIED TO A PARTICULAR SCHOOL SECTOR, THIS HAS BEEN SPECIFIED IN THE TEXT.

sets according to arts disciplines, so for example there is a music set, visual arts set and so on. It would be reasonable to say that these sets are largely based around formalist principles and skills of the arts discipline and are more centred around what could be described as “school art” or art for children, than broader artistic practice within The Netherlands.

In a general sense, the arts in Dutch education are inclusive by definition and open to contemporary practice. They were often referred to as “arts” with a small “A” as this quote suggests:

WE SHOULD NOT EMPHASISE THE EFFECTIVENESS OF THE ARTS. WE DON'T DO THE ARTS BECAUSE THEY ARE EFFECTIVE AT DOING SOMETHING ELSE. WE DO THE ARTS BECAUSE WE ARE HUMAN. WE JUST DO IT AND THAT IS IT. WE ARE NOT ALL TRYING TO BE OLYMPIC SPORTSPEOPLE BUT WE STILL ALL PLAY SPORT AND MOVE. NO ONE ASKS WHY WE MOVE. WHY DO WE LEARN MATHS? WHY DO WE LEARN ANCIENT GREEK? ALL THESE ENDEAVOURS ARE WAYS TO UNDERSTAND YOURSELF AND THE WORLD AROUND YOU. IF THEY ARE TAUGHT WELL THE ARTS CAN OPEN THE WORLD, BUT TAUGHT BADLY IT CAN KILL YOUR IDEAS. WE WANT ART, NOT ART WITH A BIG A.

Similarly, the aims for arts education are viewed in a very broad way. It was common for the arts to be considered as being cognitive, value-orientated, socially embedded, skills-based and knowledge-rich, as is explained in the following comment:

WHAT ARE THE INGREDIENTS OF ART AND CAN WE SELL THAT TO POLITICIANS? WHAT ARE THE VALUES, SKILLS AND CRAFTS? THERE IS SOMETHING WE ARE MISSING. WE NEED TO DISTIL THE QUALITIES FROM THE ARTS. I THINK IT IS REALLY HARD TO STIMULATE CREATIVITY, BUT YOU CAN RECOGNISE IT WHEN YOU SEE IT – AN EXCEPTIONAL TALENT.

Despite this seemingly broad and inclusive definition of arts education, the presence of other art forms such as those related to the creative, aesthetic or cultural industries (such as fashion, film making, advertising and animation) and those described internationally as urban arts (such as rap, beat box, hip-hop) is not common in Dutch schools (though increasingly common outside of school). Interestingly, a number of vocational courses offer “fashion” “wood craft” and so on, but rarely connect these to design and the arts. Overwhelmingly in vocational education the emphasis is on skill not on creativity.

Within this broader sphere of “arts and cultural education” specific emphasis is also given to visual art education and music education. At the heart of visual education is the idea that children need to become “image wise” and so through a process of learning about images and reflecting upon this learning, students develop their own expressive capabilities. They should also learn about materials and techniques in a personal way. This is described as consisting of production, reception and reflection. In practice, visual education in primary school appears to include activities based on structured visual learning or prescribed art “activities”, with less common inclusion of arts appreciation or referencing of artists. In secondary school there was a great variation in quality from school to school and a similar range of approaches.



Similarly, the content of music education seemed to vary considerably from location to location, but was generally based around popular music with some world music also appearing. The emphasis is on practical experiences of music with children playing and singing in groups. Listening to music and the development of a musical “ear” were also described. Less emphasis appeared to be given to the learning of musical theory or notation, though in more academic schools these aspects were more likely to be covered. Reflecting on the children’s musical experiences was also common.

In general in The Netherlands statements of educational intent and aims in the arts are kept quite brief and the decision making power in terms of the content and processes of arts education have been devolved to the individual schools. Thus there is a wide diversity of enacted practices that can be observed and differences from one school to the next are more marked than similarities.

Given the high level of parental choice, there are also schools in particular areas that favour certain arts forms, or indeed restrict access to other art forms, as this minority quote suggests:

DANCE IS SEEN AS BEING “THE DEVIL’S WORK” IN SOME AREAS IN THE NETHERLANDS (AREAS DOMINATED BY ORTHODOX CALVINISM). IT IS CONSIDERED UNACCEPTABLE IN THE CLASSROOM. IN SOME OF THE SCHOOLS WE (CULTURAL AGENCY) WORK IN, IT IS VERY DIFFICULT TO BUILD TRUST. THEY SEE THE ARTS AS BEING DANGEROUS AND DISRUPTIVE.

In addition to the provisions in school, community activities outside school offer a wealth of experimental and non-traditional options within the arts. For example, a street dancing class visited on a Monday evening was packed with teenagers of all social and ethnic identities creating and experimenting with dance movements. The room was so full that dancers had to take turns to be able to move in the available space. The atmosphere was energetic and creative.

To this extent it would appear that the formal curriculum – and frankly the skills of the teachers – was being overruled by young people who showed more risky and adventurous arts practice in their own time than the rather bland offerings they were receiving in some schools.

Related to the debate of definition of terminology, there was a frequently expressed sentiment that the more widespread use of the terms “culture education” or “arts and cultural education” had diluted the value of each of the arts forms. There is an international argument (Bamford, 2006) that suggests that effective systems of arts and cultural education have both education *in* the specific arts forms, so – in other words – education in music, dance, drama, visual arts and so forth. At the same time, these effective education systems are able to use artistic and creative pedagogies to achieve a range of other social and educational outcomes. In relation this last point, Dutch education seems to be generally effective at seeing the potential of the arts to assist in school transformation, but this – many respondents argued – has been at the cost of more substantial development in education *in* the arts, with students now receiving very little specific and active arts education development. In particular, the lack of skill and knowledge development was highlighted – especially in relation to the need for talent development within the overall, broader development of all children in the arts.



The issue was also raised that the concept of cultural education as a platform for education **through** the arts had also removed a considerable amount of the actual active making, physicality and participation, in favour of models that encouraged the pupil to be more passive and to be spectators rather than creators.

The following section explores cultural education in more detail.

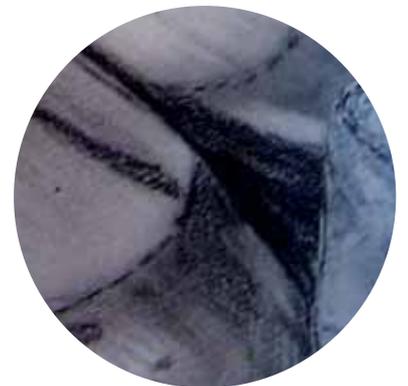
1.10 CULTURE

- > IN MOST OF THE POLICY DOCUMENTS REFERRING TO ARTS AND CULTURAL EDUCATION, THE TERM “CULTURAL EDUCATION” HAS BEEN APPLIED GENERICALLY TO THIS FIELD
- > THERE IS A DIFFERENCE BETWEEN ARTS EDUCATION AND CULTURAL EDUCATION AND THESE ARE SEPARATE, ALTHOUGH RELATED
- > THERE IS A TENDENCY TO TREAT CULTURE AS “HIGH CULTURE”, WITH AN EMPHASIS ON MORE TRADITIONAL SUBJECTS (AND TO THE EXCLUSION OF MODERN ARTS, E.G. MEDIA)
- > THERE IS DISAGREEMENT AS TO WHAT THE TERM CULTURE SIGNIFIES; THIS IMPEDES THE DISCUSSION AND IMPROVEMENT OF ARTS EDUCATION
- > A PRAGMATIC (WORKING) DEFINITION OF THE ARTS IS ESSENTIAL FOR AN IMPROVEMENT OF ARTS AND CULTURAL EDUCATION

“Culture” is an example of what is sometimes known as an “essentially contested concept”. While it might be philosophically interesting to discuss the true meaning of the term, it is necessary that we adopt a pragmatic definition in the context of an empirical assessment.

In this study, the term cultural education is used broadly to include both an educational focus on cultural issues across various disciplines in the curriculum and the field of art defined by subjects such as fine arts, dance, drama, music and a range of other creative and cultural areas. This is consistent with the general usage in The Netherlands. Arts and cultural education in the Dutch system falls under the curriculum area described as “expressive activities”. This definition is also congruent with the summarisation provided by Mr. Piet Hagenaaars, the Managing Director of *Cultuurnetwerk Nederland*, who defined cultural education as “the different educational fields involving arts and culture either as an end or as a means”. In Dutch, *cultuur* (culture) is the broad description for all things created by people, while *kunst* (arts) is the creative culture. Despite this seemingly simple separation, the terms *cultuureducatie* and *kunsteducatie* are confused in practice and the distinction is not clear.

Cultural education can also be seen as a subject and as a cross curricula goal. What does this mean in practice? Overall, schools are required under the legislation to show they are making an effort but they are not required to attain specific goals. The social goals (that are inspected) are related to the working of the whole school and may not in any way be related to the arts.





It is supposed to be the role of the whole staff to ensure that the cross-curricula cultural goals are met, but in practice, in all the schools visited, it seemed to come down to one or two teachers to take responsibility. Again a quote sums up a widespread perception. A respondent noted:

I THINK ARTS AND CULTURAL EDUCATION HAS A DIFFERENT PURPOSE. ARTS EDUCATION SHOULD NOT BE SEEN AS A GOAL IN ITSELF. HERITAGE IS PART OF HISTORY LESSONS. IT IS ALSO ABOUT THE NEIGHBOURHOOD. MEDIA... <LONG PAUSE> WE DON'T GIVE MUCH ATTENTION TO MEDIA <ANOTHER LONG PAUSE> NO SPECIFIC ATTENTION.

What is telling here is not merely the difference between the subjects, but the fact that media are not included in the definition of the subjects. It is as if arts and culture are defined purely as fine arts and high culture. While interesting, this is also surprising given the official policy statements defining the subject of culture, which gives a broad definition.

In most of the policy document referring to arts and cultural education, the term “cultural education” has been applied generically to this entire field. For example, in previous times, curriculum support agencies would have people specifically charged with supporting music, drama, visual arts and so on. These roles have largely disappeared, either not to be replaced, or to be replaced with general “cultural” coordinators. At this stage it is unclear whether this move to the use of cultural education in place of more discipline specific arts terms has been good for the expansion of the field or not. This overall change in direction has been quite encompassing as this excerpt of a conversation with local cultural coordinators suggests.

1.10.1 VIGNETTE: *IT IS NO LONGER ABOUT ART ITSELF*

It is not common for the education advisory service to have three people specialising in the arts. We make up 10 percent of the total staff. We collaborate with other educational advisors and it is so valuable for us to be able to work across disciplines and see the whole picture. We are lucky because we have the support of the city council.

Hardly any advisory service centres in The Netherlands still have arts advisors. The notion of arts education has changed. It is no longer about art itself, but rather it is about the role of arts in dealing with social problems and working with disadvantaged schools. We are now part of total education, trying to change the vision of education. We have worked with schools over the past three years trying to create a profile for the school. We do not call it "arts" anymore. We call it "cultural education".

Every school is entitled to a total of 142 hours of our time over three years to help them develop a cultural plan. The demand for this service is high. We expect the schools to want a new vision and to be able to put in the effort. We don't want the "she" who is the cultural coordinator to do all the work. We establish a working group of teachers and insist that there are at least three teachers on the committee from each level of the school. As cultural coordinators we try to be a reflective mirror for these discussions. The Director (usually a "he") has to be actively supportive. This group works to form the plan and we work to assist them in all aspects.

Every year we have evaluations and we reflect on these and – where needed – change our processes. Before we start, we undertake a baseline cultural scan of what is happening in the school. The university research team helped us to develop this measurement tool. We look at activity happening in six art disciplines; drama, dance, music, media, heritage, poetry/literature and visual arts. Every school has a different profile, so we work with them to develop three scenarios of how they want to develop in the future. We coach the cultural coordinator and support the school team. We also work with the Centre for the Arts. We start small and try to ensure the school experiences success. We really try to make that success visible and involve the whole team. We want to get everyone enthusiastic. We do not push one approach onto a school but give them choices and work with them at whatever point they are at. So for example, if the methods books are the only thing they feel comfortable with then we will start with that and think about ways they can enrich the experiences in the book and connect them to the context of the children.

1.11 AIMS

- > THERE ARE SEVERAL JUSTIFICATIONS FOR THE ARTS RANGING FROM L'ART POUR L'ART TO EMPHASIS ON THE EFFECT OF THE ARTS ON SOCIAL COHESION
- > RESPONDENTS FELT THAT CHILDREN SHOULD BE ENABLED TO BE MORE EXPRESSIVE

If I had three wishes, I would want every teacher and child to have cultural wisdom. They would be active and passive consumers of arts and culture and would feel a sense for cultural connectivity.



During the research we encountered several justifications for teaching arts⁷. These included:

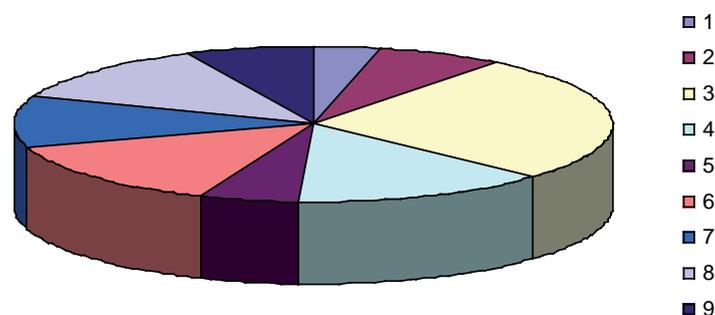
1. DIFFERENT TYPE OF LEARNING
2. DEVELOPMENT OF TALENT
3. EXPERIENCE
4. EMOTIONAL DEVELOPMENT
5. TACTILE DEVELOPMENT
6. ALL CHILDREN SHOULD BE ABLE TO SEE THEIR PERSONAL CONNECTION WITH THE ARTS.
7. THE ARTS ARE PART OF LIFE.
8. THE ARTS ARE PLAYING A BIGGER ROLE THAN WE ACTUALLY REALISE.
9. EXPRESSION
10. LEARN ABOUT THEMSELVES
11. UNDERSTAND OTHERS
12. TO BE ACTIVE
13. ARTS ARE A LANGUAGE.
14. WE TRY TO STIMULATE ACTIVE AND RECEPTIVE CULTURAL PARTICIPATION OF CHILDREN.

If these are grouped according to theme to reflect the totality of responses received, these aims can be presented diagrammatically as follows:

1.11.1 FIGURE: OVERALL AIMS OF ARTS EDUCATION

Aims of arts education

1. Different type for learning	2
2. Development of talent	4
3. Experience	15
4. Emotional development	8
5. Tactile development (active)	3
6. The arts are part of life.	8
7. Expression/language	6
8. Identity	7
9. Cultural understanding	4
n= 57	



⁷ THE AIMS IN THIS SECTION ARE THOSE ELICITED FROM RESPONDENTS FROM BOTH PRIMARY AND SECONDARY SCHOOLS AND THUS REFLECT THE *ESPOUSED* AIMS AS OPPOSED TO THE *OFFICIAL* ATTAINMENT GOALS. THIS DISTINCTION IS IMPORTANT, AS IT SHOWS THE AIMS THAT ARE FOREMOST IN THE MINDS OF THE EDUCATORS DIRECTLY CHARGED WITH TEACHING THE CHILDREN IN THESE AREAS.

These figures can be complemented – and emphasised – by pertinent quotes from respondents. One noted:

THERE HAS BEEN A CHANGE. BEFORE, THE ARTS WERE FOR WHAT THEY GAVE IN TERMS OF PLEASURE. NOW IT IS ABOUT EDUCATIONAL OUTCOMES AND SOCIAL INTEGRATION. THERE IS A FEELING THAT THE ARTS ARE BEING ASKED TO CURE MORE AND MORE OF THE WORLD ILLNESSES.

Another respondent noted that the aim of the arts had changed in response to commercial pressures. This had particularly impacted upon the willingness of the arts and cultural sector to take risks and push boundaries:

THE ARTS USED TO BE A PLACE WHERE YOU COULD EXPERIMENT AND TRY THINGS OUT. BUT THAT HAS ALL CHANGED. WE ARE CLIENT DRIVEN AND SO NOW WE DO SAFE PRODUCTIONS WHERE WE KNOW WE WILL FILL THE SEATS AND MAKE MONEY. IT IS ALL QUICK AND DIRTY. THERE IS NO STUDENT INVOLVEMENT AND NO FOLLOW-UP. WE TRY TO CHALLENGE AND TO INTRODUCE NEW THINGS BUT BASICALLY THERE IS A CLASH OF CULTURES BETWEEN THE ARTS AND EDUCATION.

A leading violinist said: *“Children need to learn to release their creativity. It is more important to build on what they have inside than subject them to an hour of a boring concert”.*

This view of the need for **active creation** was a recurrent theme in the interviews. The following quotes provide a representative insight into the views of the different respondents both within the schools and outside:

OUR PERFORMANCES ARE NOT MADE FOR AN EDUCATIONAL PURPOSE. THEY ARE FIRST AND FOREMOST ART, BUT THEY DO FUNCTION AT MANY LEVELS.

IT IS NICE WHEN YOU SEE YOU HAVE OPENED A NEW WORLD FOR THE TEACHERS AND THE CHILDREN. YOU HAVE GIVEN THEIR SENSES SOMETHING AND THEY HAVE A NEW DIRECTION AND A NEW WAY OF LIFE.

“We are convinced that the arts are valuable”, said a respondent. But the arts can be different – yet complementary ways. On the one hand they have an intrinsic value. On the other hand the arts can have a number of social and educational benefits, as well as – with the growth of the creative industries – they can have a direct positive impact on the economy of a country.

THERE ARE NO INSTRUCTIONS, STRUCTURE OR GOALS FOR TEACHING ARTS AND CULTURAL EDUCATION. THERE ARE FINAL OBJECTIVES FOR ARTS EDUCATION IN THE ADVANCED SECONDARY SCHOOL, BUT FOR EVERYTHING ELSE IT IS VERY VAGUE.

Others argued that the value of the arts might lie in the manner in which they elicited other forms of intelligence and gave children a rounded and complete education. Under this conception, a consistent and thorough programme of arts was particularly vital, as is suggested by this quote:



WE NEED TO HAVE THE ARTS. IF YOU FOLLOW THE THINKING OF "MULTIPLE INTELLIGENCES" THEN EVERY CHILD IS TALENTED AT SOMETHING. RICH LEARNING ENVIRONMENTS ALLOW A CHILD TO EXPERIENCE EVERYTHING AND LEARN WHERE THEIR TALENT LIES. THE SCHOOL SHOULD PROVIDE AN ARTISTIC ORIENTATION. BUT THEN YOU RUN INTO THE PROBLEM THAT NOW CHILDREN ARE LEARNING LESS ABOUT MANY SUBJECTS. THEY ARE ALL LEARNING LITTLE BITS. THEY GET A TASTE AND A SMELL BUT NOT A GOOD MEAL. THEY NEED A MORE BALANCED DIET. THEY NEED OPPORTUNITIES TO DEVELOP AND DISCOVER SPECIAL TALENTS. THE KEY GOAL IS ONLY AN ORIENTATION TO THE ARTS. THIS WORD IS WRONG. IT SHOULD BE ABOUT KNOWLEDGE, UNDERSTANDINGS, APPRECIATION AND SKILLS. "ORIENTATION" IS NOT ENOUGH. CHILDREN JUST TASTE SOMETHING ONCE OR TWICE.

The following section examines in more depth the notion of impact and the perceptions of impact within the research cohort.

1.12 IMPACT

- > SOCIAL AND PERSONAL IMPACTS OF THE ARTS WERE WIDELY REPORTED
- > EDUCATIONAL IMPACTS WERE ALSO REPORTED, BUT NOT AT THE SAME FREQUENCY AS OTHER FACTORS
- > THERE IS CONSIDERABLE CONSISTENCY IN REPORTED IMPACTS

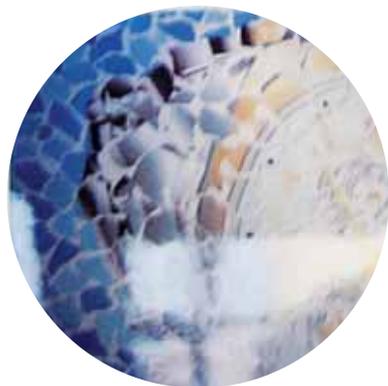


While not wanting to lessen the value of the arts for their own sake – and particularly to emphasise that this must be the foremost reason to have the arts – they have a number of other impacts that appear in both policy and were claimed by research respondents. It is these impacts that underline the importance of providing high quality arts and cultural education for all children. As this quote suggests, the arts can contribute to a child's identity and growth on a number of levels:

ARTS AND CULTURE IS NICE, BUT IT IS MUCH, MUCH MORE THAN THAT. SCHOOLS MUST BE OBLIGED TO DO IT. IT IS HOW WE LEARN TO UNDERSTAND EACH OTHER. IT IS ABOUT CULTURAL WISDOM, CULTURAL CAREERS AND CULTURAL CONNECTIVITY. WE REALLY NEED A NEW CULTURAL POLICY FOR A NEW CENTURY. WILL YOU MAKE SURE YOUR REPORT CARRIES THAT MESSAGE WITH POWER AND STRENGTH?

The following impacts were claimed at a high level of frequency from the respondents interviewed:

*EMOTIONAL GROWTH
CHILDREN FELT MORE SECURE
THE CHILDREN LEARNT ABOUT THE ART FORMS
THE CHILDREN WERE MORE CURIOUS
THE CHILDREN BECAME MORE AWARE OF CULTURE IN THE WORLD
IN OUR SPECIAL EDUCATION CONTEXT, AGGRESSIVE CHILDREN BECAME MORE ABLE TO REASON*



THE PARENTS WERE VERY ENTHUSIASTIC AND EMOTIONAL (WHEN THEY SAW THE PERFORMANCE)

BEFORE THE ARTS WERE INTRODUCED, THE CHILDREN WERE LIKE THEY WERE ON DIFFERENT ISLANDS. NOW THEY ALL MIX.

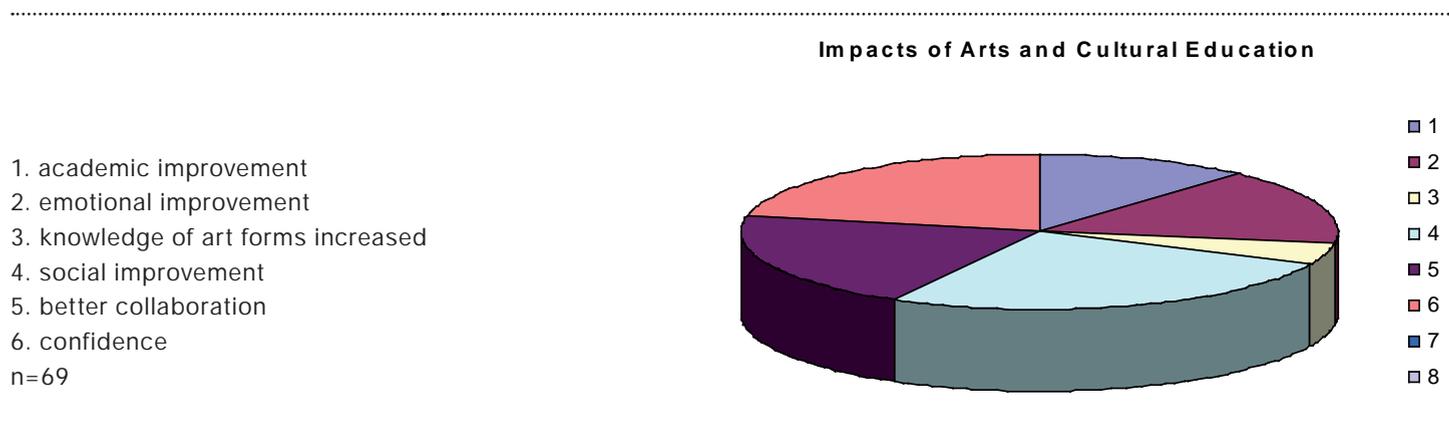
CHILDREN LEARN HOW TO PRESENT THEMSELVES

THE LEVEL OF SELF-CONFIDENCE GROWS

DRAMA IMPROVES LEARNING OF DUTCH

If the overall results of impact are presented visually, the social goals of arts education are highlighted as being particular areas of impact.

1.12.1 FIGURE: PROPOSED IMPACTS OF ARTS AND CULTURAL EDUCATION



It was interesting that in these nominated impacts, enhanced creativity was not mentioned. However, at other times though throughout the research creative expressions were nominated as a key outcome of artistic learning. The general feeling was that while the arts might develop creative behaviours, other areas of the curriculum **might** also achieve these goals:

CREATIVITY IS NOT ONLY LINKED TO THE ARTS...CREATIVITY IS MORE AN ATTITUDE OF MIND. IT IS A WAY OF LOOKING AT THE WORLD, EXPRESSING YOURSELF AND LOOKING AT OTHER PEOPLE'S EXPRESSIONS. CREATIVITY IS ABOUT FINDING NEW SOLUTIONS. CREATIVITY IS IMPORTANT FOR EVERYONE, NOT JUST FOR ARTISTS.

This is not to suggest that creativity is **not** important to Dutch education, in fact the research suggests the opposite. A number of respondents commented upon the need for children to be creative to cope with the social and economic conditions of the contemporary and future world. It was felt that creativity equip young people to make informed choices and responsive actions within the challenges of the future:

CREATIVITY IS ABOUT HELPING YOUNG PEOPLE MAKE CHOICES ABOUT THEIR LIVES. A TYPICAL NINE TO FOUR SCHOOL IS NOT GOING TO HELP A CHILD IN THE FUTURE. I THINK TEACHERS HAVE TO CHANGE THE WAY THEY TEACH. STANDING OUT

THE FRONT OF THE CLASS OR SITTING AT YOUR DESK IS NOT GOING TO DEVELOP CREATIVITY. TEACHERS NEED TO BECOME MORE LIKE A PERSONAL COACH. TEACHERS SHOULD HELP YOUNG PEOPLE TO FIND OUT WHO THEY ARE AND WHAT THEY WANT FROM THEIR LIVES. SCHOOL SHOULD BE ABOUT MENTORING THE PERSON, NOT JUST ABOUT LEARNING FACTS. TO MAKE THESE CHOICES, TEACHING NEEDS TO BE MORE INDIVIDUALISED. IT IS ABOUT COACHING, NOT ABOUT THE MASTER.

Conversely, it was indicated that in some instances the classroom environment had a negative effect on the development of a child's creativity.

THE CLIMATE OF SCHOOLS CAN REALLY NEGATIVELY AFFECT A CHILD'S CREATIVITY. CREATIVITY FLOURISHES IN A RICH AND AUTHENTIC ENVIRONMENT.

CREATIVITY IS NOT ONLY CREATIVE THINKING AND PROBLEM SOLVING. AT THE HEART OF CREATIVITY IS CONFIDENCE – CONFIDENCE TO TAKE RISKS AND TO WORK TOGETHER. AND THIS IS WHERE THE ARTS CAN REALLY HELP. WE SHOULD BE ENCOURAGING ENTREPRENEURSHIP AND RISK TAKING IN SCHOOLS. OUR GOVERNMENT HAS THIS ON THEIR AGENDA, BUT SCHOOLS ARE NOT REALLY RESPONDING TO THIS. WE WANT TO MAKE ENTREPRENEURS, BUT OUR YOUNG PEOPLE LACK CONFIDENCE. THEY ARE SHY AND WON'T TAKE RISKS. THE ARTS TEACH CHILDREN TO BE SELF-CONFIDENT, AND TO DEVELOP PRESENTATIONAL AND COMMUNICATIONAL SKILLS. THESE ARE VITAL INGREDIENTS OF CREATIVITY. WE SAY SCHOOLS TRY TO DEVELOP CREATIVE PEOPLE, BUT THEY USUALLY PRODUCE THE OPPOSITE. SKILLS AND KNOWLEDGE ARE VALUED, BUT HOW IS CREATIVITY TESTED OR VALUED?

There was also a view that the creative potential of the broader Dutch community may not be being developed and the connection between the creative industries and schools not fully exploited:

THE PROBLEM IS NOT JUST IN OUR SCHOOL. HOW DO THE ACADEMIES ENCOURAGE CREATIVE PEOPLE?

WE HAVE A GREAT CREATIVE INDUSTRY AND MANY ARTISTIC PERFORMANCES. THE CHOICE IS ENORMOUS.

1.13 CKV1

> WHILE CKV1, INCLUDING THE VOUCHERS, HAS INCREASED CULTURAL CONSUMPTION, THE QUALITY OF LEARNING IN CKV1 IS LARGELY DEPENDENT ON THE INDIVIDUAL INTEREST AND SKILLS OF THE TEACHER AND THE FOCUS OF THE SCHOOL

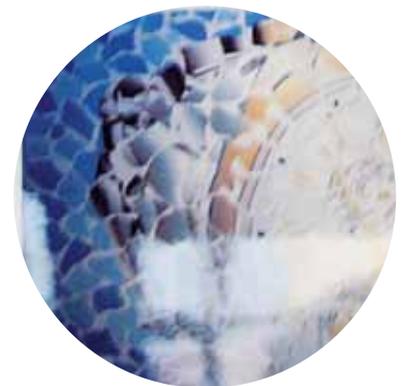
One of the desired outcomes of the arts and cultural education was to increase cultural consumption by young people. In an empirical study (Haanstra, 2004) conducted after the vouchers were introduced, it was found that all levels of cultural consumption had increased but that this change in

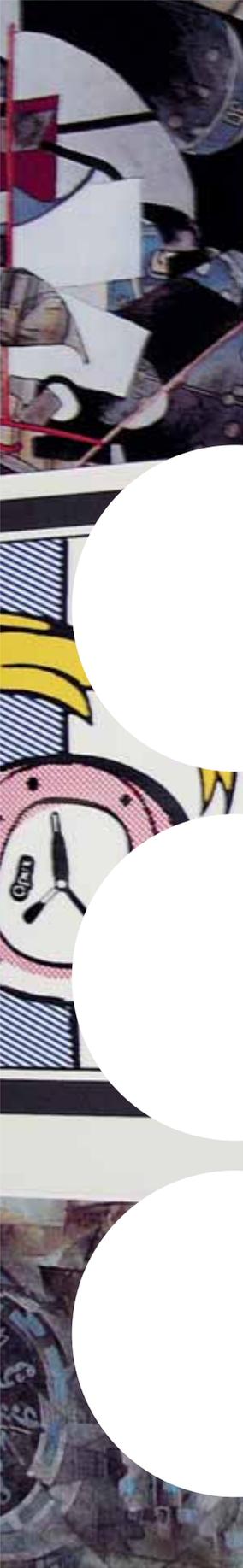
behaviour was not long-term, with most participants returning to the same level as the average after three years. The greatest gains in consumption were in theatre. Recently there are indications that tend to suggest that more long term impacts may be plausible.

Underpinning these findings is the assumption that the value of cultural participation for young people may be in terms of building their future potential as cultural consumers. This view is somewhat at odds with general opinion that suggests that the arts and cultural education are valuable for the young person **NOW**, not for some perceived future. The results do however importantly point to the fact that it is not possible to “dose” a young person up with the arts and assume that this inoculation will last for their lifetime. Like physical fitness, unless active participation in the arts and a “healthy cultural diet” is maintained, the artistic and cultural health of the child will suffer.

This finding needs to be considered in the Dutch system where the “stop and start” effect of a largely project-based way of delivering arts education may prevent sustained learning and appreciation to occur. Great emphasis needs to be placed on sequential, cumulative and sustained experiences across the arts forms. Given the results of the cultural consumption research, there is also the need to highlight dance more directly in cultural programmes.

This case study of voucher usage in a high school in a regional centre – containing three levels of secondary education – demonstrates the generally reported manner in which the vouchers were used and changes being made.





1.13.1 VIGNETTE: *THEY ALL WENT TO THE CINEMA AND TO POP MUSIC*

When the vouchers were first introduced we gave them to the pupils and they all went to the cinema and to pop music. Now we hold all the vouchers and organise things through the school. We give them free choice but within a range. We go on one foreign trip each year (e.g. Paris, Barcelona, Berlin). Parents have to pay €300 extra. In the free choice activity, there is a range of things they can go to. They have to write an evaluation report. A teacher goes with the children. We try to teach the children how to form a critique. But we want the children to have the experience and to be able to talk about it to each other and with an adult. Through talking they learn new things and this is more important than writing too much. As you know, we have different levels in this school, so with the brighter pupils I can go deeper with their cultural awareness. Take them to more challenging films and concerts.

I am not trained as a cultural coordinator. I just do it because I think it is important. I think there should be a national training programme for cultural coordinators in the secondary school. I know there is a course for primary school coordinators, but I would like to learn more too.

Perhaps it is not surprising that CKV1 has increased consumption, as basically the vouchers are now being used to enable schools to purchase cultural products from a pre-selected menu. Some local cultural agencies provide a website with details for all the cultural providers in an area. Similarly, the aims of CKV1 are often stated in terms of “get some understanding of” and “be in contact with...” These terms imply exposure rather than rigor and consistency.

Most professional artists working with schools have participated in special training, often conducted by the regional cultural convenors. Yet these artists interviewed questioned the value of the experiences a child receives:

THERE IS A LOT OF DISCUSSION ABOUT THE VOUCHERS IN THE ADULT THEATRE WORLD. MANY CHILDREN GO TO THINGS THEY REALLY DON'T ENJOY AND YOU WONDER IF IT IS ACTUALLY MAKING THEM LOVE OR HATE THE ARTS. I REMEMBER ONE PLAY WAS TWO AND A HALF HOURS LONG AND THE CHILDREN WERE BORED STIFF AFTER ONE HOUR. YOU GIVE CHILDREN THE CHOICE AND THINK THAT WILL BE BETTER, BUT THEY DON'T KNOW ANYTHING ABOUT THE ARTS SO THEY HAVE NO IDEA WHAT TO CHOOSE.

There were also major concerns – particularly expressed by VMBO teachers – that if the vouchers became more “owned” by the individual child, this would result in an even worse position for the arts within the VMBO, as this comment from a teacher suggest:

IT IS NOT GOOD FOR THIS EDUCATION. AS THE SITUATION STANDS NOW WE CAN MANAGE THE VOUCHERS FOR EVERYONE. IF YOU GIVE THE VOUCHERS TO THE CHILD, THEY WILL NOT BE MOTIVATED TO GO. WE KNOW THAT WHEN WE FIRST GOT THE VOUCHERS WE WORKED LIKE THAT AND 75 PERCENT OF THE VOUCHERS WERE NOT USED. YOU REALLY NEED TO MEDIATE THE EXPERIENCE FOR THE CHILD AND BRING IT TO A LEVEL THAT THEY CAN UNDERSTAND.

A criticism made was , that while CKV1 had increased exposure to the arts, its disconnectedness from general school learning meant that it had effectively trivialised the value of the arts and did not allow for active art production:

THE PROBLEM IS THAT THE ARTS ARE SEEN AS BEING ONLY FOR FUN. IT NEEDS TO BE SEEN AS A CORE PART OF THE EDUCATION OF EVERY CHILD. CKV IS KILLING THE ART FIELD. IT IS TOO PASSIVE – TOO “ONE OFF”. IT IS NOT ENOUGH TO DO WITH ART. THERE IS NO PRODUCTIVE ELEMENT AND IT IS NOT ACTIVE.

1.14 HERITAGE

- > HERITAGE EDUCATION IS BASED ON LOCAL CONTEXTS
- > HERITAGE EDUCATION RECEIVES RELATIVELY LITTLE ATTENTION AND IS MARGINALISED IN THE CURRICULUM
- > THERE IS A CONSENSUS THAT MORE HERITAGE EDUCATION IS NEEDED
- > HERITAGE EDUCATION IS NOT SPECIFICALLY LINKED TO ARTS EDUCATION

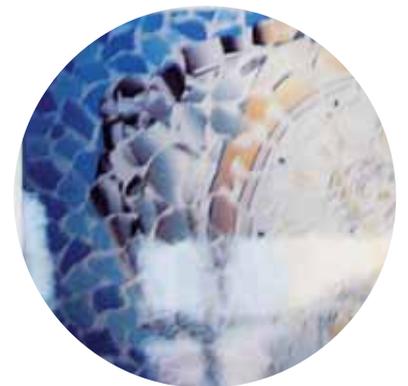
In 1997, the Ministry identified the need for more heritage education at all levels of schooling. Heritage is defined as being both the “physical remnants of history” (*Erfgoed Nederland*: Dutch Heritage agency) and the diverse and dynamic intangible records of life. Heritage education, while interested in world and national histories, is primarily focused on connecting children to the heritage within “every village and every city” (*Erfgoed Nederland*).

The aim of heritage education in The Netherlands is to arrive at a local conception of heritage and history. This aim is clearly related to recognition of the emergence of a multicultural society with a high-level of ethnic and cultural diversity and this combines with a growing desire to reinforce local identity and to encourage children to understand the development of their geographical and cultural area. Several examples referred to children understanding the manufacturing and industrial heritage of their local area and there were excellent examples of local museums dealing with the heritage of the municipality.

Heritage is defined in two main ways within The Netherlands. The first is *material heritage* which covers the moveable and immovable features of the landscape and places. The second is *immaterial heritage* which encompasses intangible heritage such as songs, stories, traditions, actors, agencies and other non-object based heritage. While both notions of heritage were apparent in school and museum programmes, there was greater attention given to material heritage and less on aspects such as learning local songs, poems or stories. These two different definitions are apparent in these quotes:

HERITAGE IS PART OF HISTORY LESSONS. IT IS ALSO ABOUT THE NEIGHBOURHOOD.

HERITAGE IS ALL AROUND US. IT INCLUDES BOTH THE PHYSICAL HISTORY AROUND US BUT ALSO THE CULTURAL HERITAGE THAT IS NOT FIXED. HERITAGE IS SOME-



THING DYNAMIC AND DIVERSE. HERITAGE EDUCATION IS SOMETIMES REFERRED TO AS "CULTURAL INHERITANCE".

There is a tendency to make heritage and cultural education into singular "events" rather than systematic instruction. For example, heritage and cultural education may be seen to be "covered" in a single visit or series of visits to local museums. The museums commented that these visits were often "tokenistic" with low level of preparation or pupil engagement.

WE DON'T REALLY DO ANYTHING IN CULTURAL HERITAGE. I SUPPOSE IT MEANS THINGS AROUND THE LOCAL AREA? THERE IS NOT ANY CONNECTION MADE. THIS AREA IS VERY UNDER DEVELOPED. THERE IS ACTUALLY A LOT TO DO HERE IN GRONINGEN, BUT IT IS HARD TO CHOOSE. I SUPPOSE IT IS SORT OF THERE IN GEOGRAPHY. THEY VISIT THE FACTORIES. IT IS NOT IN ART... MAYBE THERE IS MORE IN HISTORY?

It was also commented that secondary schools in particular were likely to visit the museums in larger centres, or even in other countries, while not taking advantage of the high frequency of heritage resources available in the local area. For example, an excellent local museum reported having more visits from students from other countries than those from the local school. The role of museums is discussed more fully in later sections of the report.

Conversely, excellent models of partnerships with museums existed where the pupils would meet with members of the local community, become actively involved in detailed investigations and publish their findings in interesting ways such as websites, films and performances.

In one innovative example within a primary school in a low socio-economic and multicultural area, the teachers and the cultural coordinator had made contact with a range of small businesses in the area including local factories, and the children from the school were learning about local heritage through visits to these nearby sites. One of the site visits had been to the local newspaper where the children had learnt journalistic techniques. This was followed by visits to a printing factory and paper factory so the entire process could be viewed. Throughout this unit, there was considerable active involvement of children. They made their own paper from recycled paper, conducted interviews, developed budgets and produced their own newspaper complete with advertising! One highlight of the project was the profile it gave to parents working in these factories, and the increased level of community involvement led to further ideas for future projects including one in textiles and another in construction. This excellent case study is explained:



1.14.1 VIGNETTE: *WE START WITH THE CHILDREN THEMSELVES*

We started small. We start with the children themselves. We collected rubbish in the playground and then this was made into collages. We don't really have a budget, so the parents helped us. We looked at the children, then the school and then the parents drove the children to the mill in our neighbourhood.

The mill had never taken children before so they were worried about safety but it was very good and the children learnt a lot from the real experience. We also visited the shipyards. A lot of parents work in the shipyards and for the children from ethnic and poor backgrounds they were very proud to go where their parents worked. Now we try every year to do these real experiences.

This year we will go to the cardboard company. They make paper and books and also do binding, so we are going to link this with our literacy learning and then children will take all their writing and work and the company will bind these for the children while we are there so they can turn their work into a real book.

This is part of a cultural heritage and our media. I am going to get the cartoon artist from the local newspaper to work with teachers and children too. It is funny, you think you have nothing and when we actually started to look we have unearthed a whole lot of resources. The parents are coming forward too and saying, "I work in the textile factory. I will ask the boss if the children can come there."

We have a cultural coordinator in our school and she meets about three times a year with the other cultural coordinators.

In another example, collaboration between a photographer and a group of challenging secondary students had led to the development of one project combining visual literacy with local heritage. In this project, the students documented their own local "monuments" and special places through images and developed poetry to accompany the images. The inclusion of their families and themselves in the images gave a strong link between heritage and identity. Also as part of the project, the photographer went into the homes of the pupils and created photographic scenes exploring heritage and identity. These images had an almost surreal appearance and gave a poetic insight into the lives of the pupils. But above the strong aesthetic appeal, the processes of the project opened doors to community engagement and empowered the pupils to feel proud of their local area. Unfortunately, a restricted budget and the permissions required have prevented these images from being more widely displayed and the pupils would have benefited from more opportunity to reflect on their learning.

Interestingly, both these examples described had negligible budgets, involved communication within the local area and were highly successful with ethnically diverse and lower ability level pupils. Other schools combine the cultural menus with heritage education:

WE ARE USING THE MENU SYSTEM FOR HERITAGE EDUCATION NOW. WE HAVE 10 MUSEUMS AND 10 SCHOOLS WORKING TOGETHER ON LOCAL HERITAGE. THE MOST IMPORTANT THING IS THAT WE ARE NOW TALKING TOGETHER.

Local archives were also taking an increasing role in heritage education in schools. Several of these archives had interesting arts-related heritage items, such as music files, film footage and clothes and costumes. Other museums had niche collections that could be directly connected to arts and cultural education. These resources were presented in an interesting way and readily available (including online) and offered enormous educational potential, but the comment was frequently made that these resources were under utilised by schools.

1.15 MEDIA EDUCATION

- > THERE ARE EXCELLENT EXAMPLES OF MEDIA EDUCATION IN FILM
- > MEDIA EDUCATION MAY BE COVERED WITHIN GRAPHICS COURSES IN VOCATIONAL EDUCATION
- > OVERALL KNOWLEDGE OF MEDIA EDUCATION IS MINIMAL
- > USE OF NEW MEDIA IN THE ARTS IN PRIMARY SCHOOL IS VERY LIMITED

Media education is a high priority for the government and it is rightly perceived that understanding the media will become increasingly vital in years to come. There is however a discrepancy between the espoused policy and the knowledge and understanding of media education within the schools. From the research there is insufficient “on the ground” knowledge and practice to even make general statements in relation to this area. When pushed in interview, some schools were able to nominate aspects that could be considered to fall under media education. These areas included:

- PHOTOGRAPHY
- JOURNALISM
- ICT
- EMAIL
- COMMUNICATION
- RADIO
- TV

There was a lack of clarity about whether media education is a part of arts education, an overall cross-curricula objective, or a subject in its own right. Combined with this, there were questions about whether it was a receptive activity (i.e. gaining knowledge about the media) or an active (i.e. creation of media based communication).

Apart from suggesting what might be included in the area, the teachers were unclear about the scope of curriculum in this area, including aims, pedagogy and outcomes.

Attempts to have media education adopted within schools have largely been unsuccessful. Concepts of the role of media in education, especially in the areas of the so-called “new literacies”, “multi-modal literacies” and the ethics of communication technology have had little empirical impact



in the schools and levels of knowledge and practices in these areas are very low. Most schools interviewed were not familiar with the term “media education” and not able to define its aims or identify practice related to media education.

In several examples observed, media education was being taught within more vocational orientated secondary schools and particularly those schools focusing on the printing trade, graphics or visual design.

As stated, the general lack of understanding of media education was low and consequently it did not receive a high priority. Similarly, there was only limited understanding of its aims and what might be included in curricula. The following were the most common ‘types’ of media education that teachers nominated in interview:

- DIGITAL PHOTOS
- WEBSITES
- NEWSPAPERS
- DISCUSSIONS
- FILM

In another example though, the educator spoke passionately about the impact of film:

PEOPLE SAY, “WHAT DOES FILM GIVE US?” IT DOES NOT BRING US ANYTHING! IT IS WHAT YOU BRING TO THE EXPERIENCE THAT COUNTS. IT IS WHAT FILM EXPRESSES. YOU NEED TO EXPERIENCE IT. THROUGH THE ARTS YOU LEARN TO DEAL WITH EMOTION AND TO DEVELOP SOMETHING OUT OF NOTHING. IF YOU ARE TAKEN TO A CONCERT AND IT IS GREAT, SOMETHING CHANGES IN YOU. IT IS NOT SOMETHING WITH AN ABSOLUTE VALUE, BUT IS SOMETHING THAT HAS CHANGED WITHIN YOU.

Media education was largely viewed as a passive activity. By this, what is meant is that pupils were largely taken to **view** films but rarely given the chance to express their ideas **through** film. While this was a generally noted deficiency, there were isolated examples of excellent projects in media education. The Ministry itself initiates projects in film making. A number of municipalities hosted film festivals and screened high quality films from a range of genres.

Interestingly, when the cultural vouchers were more widely given directly to the pupils, their choices often focused on the arts more closely aligned with media (in particular, films were popular). There was a perception though, that the children’s choice did not stretch their experiences enough with frequent criticism that the children “just went off to see James Bond”. Films chosen by the schools tended to be more “art” based films and not the box office successes.

While there is a general lack of development in media education, the organisation behind the *International Documentary Film Festival Amsterdam (IDFA)* has made considerable inroads into working with teachers and children to develop media literacy, as this case study indicates:

1.15.1 VIGNETTE: *THEY NEED TO LEARN ABOUT IMAGE*

We run master classes and workshops for film students and teachers. There are also special VIP evenings throughout the year for teachers to learn more about film. We encourage personal involvement from teachers. They learn by experiencing things. We are redoing our website and have included a lot of material for teachers and students. There is a section for tips and links where teachers can share good practice in media literacy.

Media literacy is so vital now. Look at the explosion of You-Tube. Children are making films in their own time and sharing these on You-Tube. They need to learn about image manipulation, interactive thinking, and media literacy. Our website will allow children to experiment with these ideas.

Media education could be really something in education, but to do this there is a lot of work that needs to be done with teachers. We are working collaboratively to this end. In theory, the questions should come from the schools but they don't. Teachers don't even know enough about media literacy to ask the right questions. There is in practice no subject called media education. When we hold screenings for schools they are very popular but the teachers need coaching to understand the connections to the rest of the learning. For the arts to take off in schools you need supportive leadership. The school leaders need to promote flexibility in the timetable especially to promote cross-curricula links. It is a worry but we held a meeting with teachers and we discovered 60 percent of teachers did not even know we were here. Part of the problem is that Amsterdam has many offers. I think one of the problems in arts a cultural education is that now all the institutions are competing for children. This is happening at a national level. We should be working together a lot more instead of competing.



1.16 PART-TIME ARTS EDUCATION

- > WELL-FUNDED AND DIVERSE OFFERINGS ARE AVAILABLE THROUGH A RANGE OF INEXPENSIVE AND LOCALLY-BASED ARTS PROVIDERS
- > CHILDREN WITH SPECIAL NEEDS HAVE LESS ACCESS TO PART-TIME ARTS EDUCATION
- > PART-TIME ARTS EDUCATION TENDS TO FAVOUR THE MORE EDUCATIONAL ELITE BUT EXCELLENT EXAMPLES ALSO EXIST OF MORE CONNECTED PROGRAMMES
- > THERE ARE EXCELLENT EXAMPLES OF PROGRAMMES DEVELOPED BY YOUNG PEOPLE AND COLLABORATIVELY RUN

Part-time arts education caters for a large sector of activities that operate after school hours and sit outside "formal" school education programmes. There is an enormous range of offerings, from classical music lessons to break dancing. After school arts and cultural centres are in a large part funded through considerable subsidies from the city, municipality or local community. They may also receive central government funding and project-based funding. There is also a number of private providers. In general the cost of these services is low, for example around €360 per year for the first child, €280 for the second child, €240 for the third child. While operating autonomously, most after school offerings for children try to connect closely with schools:

WE HAVE DEVELOPED LINKS WITH LOCAL SCHOOLS. THEY WANTED US TO COME INTO THE SCHOOL AND WE AGREED BUT ONLY ON THE CONDITION THAT I SAID WE WOULD NOT COME IN FRIDAY AFTERNOONS. I DID NOT WANT US TO BE JUST A TOKEN. I SAID WE WANTED TO COME IN MONDAY MORNING AND THEY AGREED SO NOW WE DO MUSIC EDUCATION IN THE SCHOOL EVERY WEEK. EVERY CHILD HAD TO PAY ONLY €2.50 PER YEAR FOR A WHOLE YEAR OF MUSIC EDUCATION. THE PARENTS HAVE SEEN THE GOOD RESULTS AND NOW THEY WANT IT.

In the most effective examples, young people themselves are active in organising the programmes, and have a large voice in planning, management and aims:

WE CONCENTRATE ON ARTS EDUCATION BY WORKING IN PARTNERSHIP WITH TEACHERS AND YOUTH WORKERS. WE HAVE A STRONG FOCUS ON YOUTH WELFARE AND PROBLEMS IN THE CITY. WE DON'T START WITH A PREPARED MODEL, BUT RATHER WE DEVELOP PROJECTS IN RESPONSE TO WHAT IS NEEDED. OUR ARTISTS IN RESIDENCE WORK WITH THE SCHOOLS TO CREATE THEIR PROJECTS. WE DO IN-SCHOOL PROJECTS IN COOPERATION WITH TEACHERS AND OUR 'FREE TIME' PROJECTS WE DO IN COOPERATION WITH YOUTH WORKERS. WE ALSO DO CULTURAL PROGRAMMES THAT MAY BE LEAD BY THE YOUNGSTERS. IN OUR OFFERINGS WE ALSO HAVE ARTS CLASSES BOTH IN SCHOOLS AND OUT OF SCHOOLS. THESE CAN RUN FROM ONE DAY TO ONE WEEK. MOST OF THE ARTS CLASSES ARE ALSO BESPOKE TO THE NEEDS OF THE CONTEXT, BUT WE DO HAVE OUR OWN CORE PROJECTS BUT EVEN WITH THESE WE CAN DESIGN THEM INDIVIDUALLY TO THE SCHOOL OR PURPOSE. IT IS DEFINITELY A SHARED PLANNING MODEL THAT WE USE. IT IS IMPORTANT THAT THE VOICE OF CHILDREN AND YOUNGSTERS IS INCORPORATED TOO AND WE TRY TO DO THAT, BUT IT DEPENDS ON THE PROGRAMME.

1.17 THE BROAD SCHOOL

- > THE *BROAD SCHOOL* PLAYS AN IMPORTANT ROLE IN DUTCH EDUCATION
- > MANY OF THE *BROAD SCHOOL* PROGRAMMES ARE RELATED TO ARTS AND CULTURAL EDUCATION BUT LANGUAGE AND SPORT ARE ALSO COMMON

There are trends and fashions in every field. Arts and cultural education is no exception. The current buzz-word in Dutch education is the *Brede school* (The *Broad school*). Broad schools are connected to youth services. Many of the Broad school programmes are related to arts and cultural education but language and sport are also common. For example, in one school visited, the school had connections with the football club *Ajax* to run football development.

Some Broad schools open the programmes for all children while others try to develop particular talents. While the aim is to build the options for children in less privileged areas and to make social mobility possible for more deprived groups, even within these schools and groups, the teachers

report that it is still the more affluent and educated parents who ensure their children participate in the Broad school programmes.

But enthusiasm for the Broad schools is not universally shared: *'The Broad school project has not inspired either teachers or children. The reality is that it has not worked. That is the reality'*, as one interviewee noted. Or, as another respondent said:

WE HAVE PROBLEMS WITH THE BOARD SCHOOL. WE LIKE TO SPECIALISE IN EVERYTHING TO DO WITH LEARNING AND THAT IS BECOMING MORE DIFFICULT. THE GOVERNMENT IS TRYING TO PUT TOO MUCH ON THE SHOULDERS OF SCHOOLS. SCHOOLS SHOULD BE ABOUT EDUCATION. IF WE NOW HAVE TO TAKE ON ALL THE ROLES PARENTS SHOULD BE DOING, THEN PARENTS SHOULD HAVE TO TEACH THEIR CHILDREN READING, WRITING AND MATHS.

There is a number of incentives for schools to become Broad schools. But this does not imply that all schools are opting for this status, or that those who do are evenly distributed across the socio-educational spectrum. As an interviewee noted:

THERE IS AN INTERESTING DICHOTOMY DEVELOPING. THE RICH AREAS ARE GETTING AFTER SCHOOL ARTS EDUCATION THROUGH MUSIC, DRAMA, DANCE AND ART SCHOOLS AND THE UNDERPRIVILEGED AREAS ARE GETTING BROAD SCHOOLS.

In the following two vignettes, the Broad school concept is explained through examples. The first example is from a secondary school, while the second is a collaboration of local primary schools, explained by the school Director and cultural coordinator:

1.17.1 VIGNETTE: *PING PONG TO FOOTBALL, STREET DANCE TO GUITAR*

The average secondary school does about 4.25 hours per day of education. We do at least eight hours. We run two hour blocks after regular school and depending on the course it might run from one to six weeks in duration.

There are a lot of sport and arts choices, everything from ping pong to football, street dance to guitar. Sport is certainly the most popular. Street soccer is popular. We have an arrangement with Ajax (football club). Around 30-50 children turn up to a sports activity. The numbers are less for the arts, but dance is popular.

It is still mainly the upper class kids that come to the community school. Some parents really are not interested in what their children are doing. Attendance is increasing. I worry that there are very few offerings for special education children. I am trying to organise something for them.

1.17.2 VIGNETTE: *IT IS ALL FREE*

Four primary schools are all working together. We have been trialling this for 12 months. We stop formal school at 2:15pm each day and then a range of guest teachers start after school programmes.

The activities include face painting, drawing, street dancing, computer, woodcraft, drama. The teachers are very good, because we pay them to run a course and because the children only come if they want to, if the quality is not good, then we get a new teacher and run a different course next time. It is all free. Classes run for about one hour.

We also run weekend schools. This is linked to the university and its aim is talent development, allowing extra extension for gifted children in underprivileged areas.

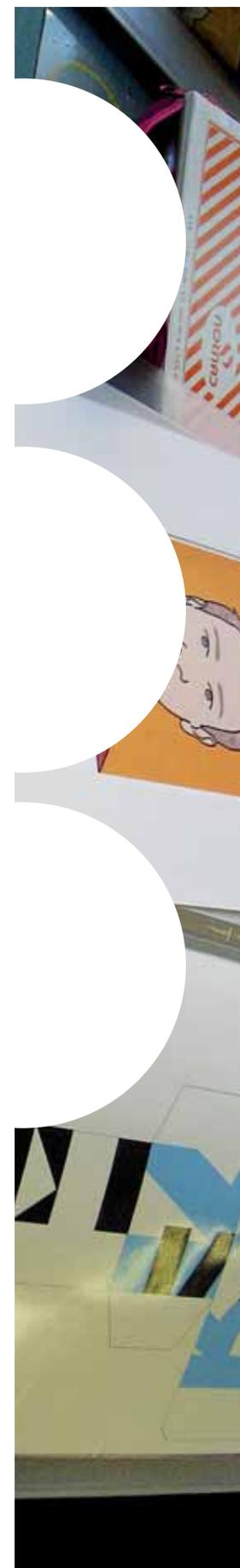
Currently around 40 percent of the children in the school do something in the Broad school. I have to say though, we had to introduce a sort of waiting list system, because the children of the parents that were keener wanted to do everything, and some children were doing nothing, so if you have got into one activity you want, then you have to be on a waiting list for the other and we try to encourage non-participating children to join in.

The Muslim parents were reluctant for their children to be home as it was getting dark, especially in the winter, but we are slowly winning the mothers over. We found it worked well to speak directly to the fathers if we could catch them. The most popular activities are those to do with computers, courses on PowerPoint and video are always full. The disappointment is that good things are happening after school but this is not filtering into the rest of the school. I have started to follow-up with some extra drawing and painting.

The teachers in the Broad school have not been through the training and child protection as the other teachers. Most teachers work for about 80 hours a year in the Board School. The best quality assurance is that if it is not popular it will not run.

We have started a system of homework coaches and there is a theatre group coming in doing a special project about bullying and identity. The Broad school experiment will continue for five years and we are looking at links with the high school.

We have planned a three hour music programme on street life and that will be primary schools and high school working together. It is hard though, as the children from our school go to many, many different high schools so it makes knowing who to collaborate with very difficult.



1.18 MUSEUMS AND THEATRES

- > THERE ARE MANY WELL-DESIGNED AND RESOURCED LOCAL MUSEUMS, THEATRES, LIBRARIES AND ARCHIVES THAT PROVIDE EXCELLENT SUPPORT AND RESOURCES FOR ARTS EDUCATION
- > THE EDUCATIONAL POTENTIAL OF THESE FACILITIES TENDS TO BE UNDER UTILISED BY SCHOOLS AND UNDER RECOGNISED WITHIN THE INSTITUTION

In addition to both the various part-time arts options and the Broad schools, in The Netherlands there is a large number of local and specialist museums. This means that children have ready access to real artefacts that engender authentic learning experiences.

These museums cover everything from clocks to textiles, paper to tractors. All provide services for education and are relatively low cost. All acknowledge that children make a vital part of their audience and encourage contacts with local schools.

Despite this, the active connection between these museums and the local skills is less than would be expected. For example, a very well-presented village museum with excellent interactive learning displays reported that despite hosting teacher information days, talking with schools and sending to all schools in the local area brochures and packs that most of their school visitors come from outside the local area and overseas.

Similarly, a wonderful text museum with enthusiastic education staff and imaginative and engaging education support was not known by an Islamic school only a few kilometres away that had an entire curriculum focus on text. The excellent resources (in terms of knowledge, skills and artefacts) within the museum sector need to be fully utilised by education and imaginative ways should be developed to ensure that schools are more directly connected with local museums.

This connection should not just be in the form of formal visits. Young people should be encouraged to see cultural resources such as museums, theatres, archives and libraries as ways to enrich ongoing learning. All cultural centres reported very low levels of independent visits⁸ by young people, although there was on average a six percent revisit rate for primary school children, bringing their family as part of the return visit. To encourage more independent visits to cultural learning facilities, open-ended research projects could be given to secondary children where they are required to build long-term relationships with institution staff.

From the perspective of the cultural institution, pricing policy should be reviewed to encourage students to feel they can “come and go” for the various facilities, such as a low cost annual pass or frequent visitor reward scheme. Museums could also think of the way temporary programmes could be enticing to independent young visitors and how the innovative use of online technology might open the doors of these facilities. It is important that children do not feel that museums are something only visited with the school and not a resource for their use at any time.

.....
8 VISITS BY PUPILS TO A MUSEUM WITHOUT A TEACHER OR NOT WITH A SCHOOL GROUP.

Furthermore, there was a strong sense from speaking with a number of focus groups of museum educators, that education is not perceived as being a core part of museum business, despite it counting for a large percentage of the overall activity of the organisation. This is clearly explained in this comment from a committed and experienced museum education specialist:

1.18.1 VIGNETTE: *REALLY COLLABORATING*

The whole organisation is not focused on the visitor and they are even less focused on young people and education. They just don't get it! They spend a quarter of the budget on PR (public relations), but education is actually 57 percent of their visitors. This is just the way it is. I do what I can do.

Education is absolutely core business to this museum, but apart from me, it is not enacted at all. The management will say education is important. They say it but they don't enact it. It is what the management says. But I don't lose sleep over their attitudes. It doesn't feel like education is unimportant when I work with young people.

It is meaningful. I think education is really the new vision for museums. And slowly the management is going to have to change.

We should be collaborating much more with education. And here I am not talking about more visits. I am talking about teachers, children and the museum staff sitting down together to plan. Really collaborating. I think cultural education in schools is too scattered around. It needs to be ordered and concentrated. At the moment it is too dispersed.

Other museums and theatres were more successful in being able to structure their contact with young people in a more connected way to arts education:

WE ARE A SPECIALIST THEATRE COMPANY FOR YOUNG PEOPLE. WE LIKE TO SEE OUR EXPERIENCES AS BEING LIKE AN ARC. IT STARTS WITH THE PREPARATION AT THE SCHOOL, PEAKS WITH THE PERFORMANCE BUT THEN CONTINUES WITH FOLLOW-UP ACTIVITIES AFTER THE PERFORMANCE.

ARTS EXPERIENCES NEED TO BE A COMPLETE DIET. NOT JUST A TASTE, WHICH FITS ALL IN THE CHILD'S MOUTH IN ONE GO.

There was also the view that children's understandings of museums and theatres was getting better for primary school children but getting worse for secondary students.

WE HAVE OVER 30,000 YOUNG VISITORS PER YEAR. SO THERE ARE MANY SCHOOLS THAT COME, BUT I WOULD SAY ONLY 50 PERCENT OF THE SCHOOLS ARE PREPARED FOR THE VISIT. IN MY VIEW, PRIMARY SCHOOLS ARE GETTING BETTER AND SECONDARY SCHOOLS ARE GETTING WORSE, IN TERMS OF ARTS AND CULTURAL EDUCATION.



THE CHILDREN KNOW NOTHING ABOUT MUSEUMS. THEIR BEHAVIOUR IS VERY BAD. THE CHILDREN HAVE A BAD REPUTATION AND THE TEACHER'S DO NOT TRY TO EXPLAIN THINGS TO THEM OR HELP THEM TO KNOW HOW TO BEHAVE IN A MUSEUM. OUR MUSEUM ATTRACTS A NUMBER OF INTERNATIONAL SCHOOL GROUPS AND DUTCH CHILDREN ARE THE RUDEST WHEN VISITING THE MUSEUM. WE GIVE THE TEACHERS A LOT OF MATERIAL TO WORK WITH THE CHILDREN BEFORE THEY COME TO THE MUSEUM BUT THIS IS NOT FOLLOWED THROUGH.

These findings are interesting as it could be argued that while participation levels may have increased due to initiatives such as CKV1, children's enjoyment and engagement with the experience may not have increased. In this regard, many of the museum educators pointed to problems with policy and implementation:

THE POLICY IS ALWAYS VERY SHORT TIME. WE REALLY NEED CONSISTENCY OF POLICY OVER A LONGER PERIOD. TO ESTABLISH THE PLACE OF EDUCATION WITHIN THE THEATRE TAKES TIME AND WE NEED TO KNOW THERE IS COMMITMENT FROM THE GOVERNMENT SO WE CAN DO LONG-TERM PLANNING.

THE MUSEUM BOARD WILL TELL US THAT EDUCATION IS VERY IMPORTANT BUT WE – THE PEOPLE WHO ACTUALLY DO IT – ARE ALWAYS LAST IN LINE WHEN IT COMES TO RESOURCES OR SUPPORT.

1.19 METHODS

- > 'METHODS' BOOKS AND KITS ARE WIDELY USED IN PRIMARY SCHOOL
- > THESE METHODS ARE COSTLY AND TEND TO FAVOUR FORMALIST AND 'SCHOOL ARTS' EXAMPLES, RATHER THAN DIRECTLY CONNECTING WITH CHILDREN'S DEVELOPMENT AND EXPERIENCES
- > THE METHODS ARE FILLING A GAP IN THE LEVEL OF TEACHER EXPERTISE IN ARTS EDUCATION IN THE PRIMARY SCHOOL

According to policy, arts and cultural education is compulsory through all school years from four years to 18 years, though in practice the picture is somewhat different. The school visits, interviews and focus groups indicate that the provisions that children in the early years of school receive regular arts education, often on a daily basis are of variable quality depending on the skills and interest of the class teacher.

In primary school, children receive on average less than two hours per week arts and cultural education. In general this is in music and visual arts and is taught by the class teacher. There is limited tracking of the frequency, scope or quality of this input, so in practice, some children receive no arts education while others may get up to the equivalent of one day per week – or more – of arts education.

Once again it is the skills and interest of the teacher that appears to be the determining factor in allocation received. The “philosophy” of the school seems to be a factor also, with some primary schools adopting a more arts-focussed approach.

Many primary schools visited made use of “methods” which are sets of directed books based on disciplines (e.g. a music book, drawing book and so on). These methods are expensive to buy, as a class set is required, but provide a directed approach to teaching arts for those primary school teachers with limited skill or knowledge in the arts.

In both music and visual arts, the sample of methods books reviewed suggests that these books use a very ‘modernist’ approach to teaching arts, with little consideration of creative **process**. The aim of the books is on structured skill development and effective “end product”. The activities in the books are generally not connected to the child’s context or experiences and focus on “school arts” exemplars with only marginal connection to real arts practice.

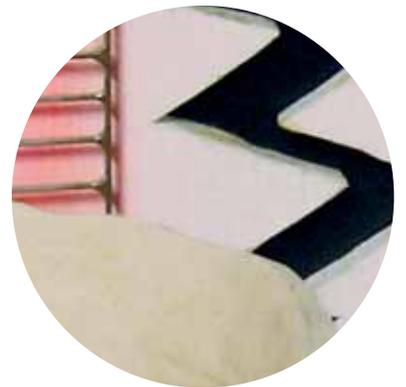
Primary teachers tend to use these books in two ways. Less confident primary teachers start on page one and systemically work through the books. During schools visits it was possible to see, for example, a number of schools all doing the same activity in the same week. More experienced teachers will “dip in and dip out of the book” selecting lessons that connect more effectively to their learning themes, but at the loss of the continuous line of skills development underpinning the arrangement of activities in the methods.

Interestingly, policy makers and researchers were reluctant to acknowledge (or unaware of) the widespread use of the methods in primary education, but teacher educators and artists visiting the schools seemed to have a good understanding of these programmes and their limitations, as this comment from an artist suggests:

CHILDREN NEVER DRAW. WHEN WE ARRIVE IN A SCHOOL IT IS LIKE WE ARE COMING TO AN ISLAND REMOVED FROM LIFE. THE STANDARD IS VERY DIFFERENT FROM SCHOOL TO SCHOOL, BUT IN ALL CASES THERE IS NEVER ENOUGH. THE PRIMARY SCHOOLS ALL DO THE METHODS AND YOU SEE THE SAME DRAWINGS AND ASSIGNMENTS IN EVERY SCHOOL. OH, IT MUST BE WEEK NINE THERE IS THE DRAWING OF THIS OR THAT! THE PRODUCTS ARE ALL THE SAME AND NEVER FROM THE CHILD. TEACHERS WANT EVERYTHING TO BE IN THE BOUNDARIES... THEY WANT THE CHILDREN TO COLOUR INSIDE THE LINES, IT IS DANGEROUS IF YOU COLOUR OUTSIDE THE LINES!

Similarly, this teacher educator in music education was so concerned by the widespread use of methods, that she set it as an assignment for the teacher trainees to investigate the quality of the methods:

IT WAS INTERESTING. ALL THE SCHOOLS USE THE MUSICAL METHODS. WE SET THE MUSIC EDUCATION STUDENTS AN ASSIGNMENT TO REVIEW THESE METHODS. THE STUDENTS CONDUCTED AN ANALYSIS AND DID NOT LIKE THEM. IT IS TOO MUCH “SCHOOL MUSIC” AND[HAS] NO CONNECTION WITH REAL MUSIC. SOME OF THE



STUDENTS DEVELOPED AN IMPROVED VERSION OF THE METHODS. THE FOCUS IN SCHOOLS SHOULD BE ON COMPOSITION, SINGING, PARTICIPATION AND EXPERIMENTATION. IN THE PRIMARY SCHOOL CHILDREN NEED TO SING A LOT. THEY SHOULD SING TOGETHER EVERY DAY. THEY NEED A TEACHER WHO IS A ROLE MODEL AND SINGS. WE HAVE DEVELOPED A CD AND BOOK THAT TEACHERS CAN GET FOR FREE, BUT THEY WOULD RATHER BUY THE METHODS THAT ARE VERY EXPENSIVE.

The cost of the methods is an important factor. Many primary schools visited were spending their arts budget on methods (including money from the cultural subsidy). Other schools were not “starting to teach” an arts subject as they were saving – often for several years – to buy the methods before starting.

THE ARTS METHODS ARE NOT TOO EXPENSIVE. WE ARE SAVING SOME MONEY. WE BOUGHT 50 PERCENT OF THEM AND WILL BUY THE NEXT LOT NEXT YEAR. EVERY CLASS HAS THE METHODS, “BEELDENDE VORMING”. MOST TEACHERS JUST DIP IN AND OUT OF THEM.

There was widespread criticism of the methods from teacher educators and artists, for instance:

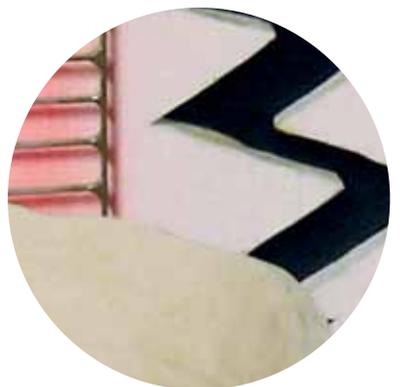
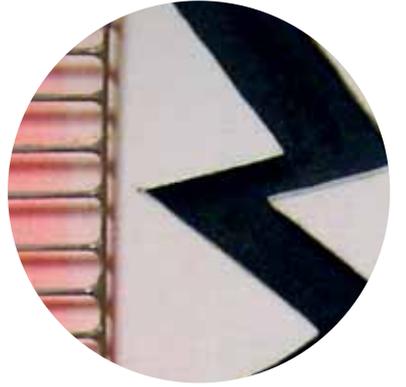
THE METHODS ARE BAD AND NOT INSPIRING.

Other people interviewed took a more ambivalent attitude to the arts methods, suggesting that they filled a gap where teacher expertise was low, provided at least some arts education for children and were better than nothing.

IN THE PRIMARY SCHOOLS EVEN USING THE METHODS IS SOMETHING! MANY SCHOOLS DON'T EVEN TRY!

THERE IS SUCH A VACUUM IN PRIMARY ARTS EDUCATION AND NO SKILLS SO THE METHODS JUST FILL THIS VACUUM.

This last comment raises the important point of quality. Is poor quality arts education better than no arts education at all? Issues of quality are canvassed in detail in the subsequent chapters.





Chapter 2 World Standards - Benchmarking



2.1 INTRODUCTION

Social and educative research is not like science. We cannot test hypotheses in laboratories and under ideal conditions. Yet this does not imply that we cannot make valid generalisations. It merely means that our observations must be based on comparisons and reflections about these and why they occur. One proven method of education – and other policy – research is by bench-marking. That is, by developing comparable standards and yardsticks we are able to determine when and if a country's art education lives up to an international standard – and/or is conducive to other side-benefits of arts education (e.g. on literacy and numeracy and other academic subjects). To determine these standards it is necessary to take a step back and consider the matter in the light of academic research.

2.2 WORLD STANDARDS: DEFINING THE ALPHA OF QUALITY ARTS EDUCATION

Art education – like health – is not a mono-causal phenomenon but one which hinges on many variables pointing in the same direction. Statisticians have developed a measure of this. The so-called *Cronbach's Alpha* (Bogt, 1993) measures the consistency between factors in a compound phenomenon. The higher consistency there is between the qualities, the higher the *Cronbach Score*. Statistically speaking, total consistency equals one, whereas no consistency at all equals zero.

This is certainly not to suggest that a Cronbach score can be derived for the arts by criteria, averages, and global means. Educational systems are deeply embedded in cultural and nation-specific contexts. This is especially the case in education in the arts. More than any other subject, the arts (itself a broad category) reflect unique cultural circumstances, and consequently, so does the teaching of the subject.

So any *Alpha* developed must respect and encourage this diversity. Judd (Judd, 1993) refers to this more as a *gossamer concept*, where a set of abstract constructs are grouped together consistently to create a somewhat dependable phenomenon. Just as "health" may be a collection of measurable factors (e.g. steady pulse, low cholesterol and good metabolism etc), well-being comprises of a number of constructs such as happiness, contentment, power, social roles and so on.

Related to arts education, we know that quality programmes have a number of measurable characteristics in common, such as inclusion of partnerships, performances and approaches to learning but equally they depend on attitudes of risk taking, collaboration, sharing and other abstract constructs.

These together form the baseline *alpha* that needs to be considered prior to the measurement of impact.

It is possible to draw certain overall conclusions and to find common denominators, which can serve as a form of *alpha* for education research. Just as social science researchers have developed community 'liveability' standards, medical researchers have developed patient well-being indicators



and the legal system is continually called upon to make judgements based on precedent and statutes, the arts community can now – perhaps for the first time – have a reasonable *alpha* to use for ascertaining quality prior to evaluating impact.

Throughout the results of the global survey there is an unequivocal indication that certain structures and methods of instruction are common to all quality programmes regardless of their context, scale, scope or resources. The question now is to determine if these structures are present at the national level.

2.3 THE NATURE OF QUALITY

“Quality” here is being defined as those arts education provisions that are of recognised high value and worth in terms of the skills, attitudes and performativity engendered. According to Pearsall (1998) quality implies something that has been achieved successfully.

In the case of arts education, quality is considered to exist as something that may include achievements (i.e. quality outputs), but goes beyond this to consider learning journeys, pathways, partnerships and recognition. Dewey (1934: 19) writes of quality as being characterised by a “heightened vitality.” He further comments that quality signifies, “active and alert commerce with the world: at its height, it implies complete interpretation of self and the world of objects and events”. Under this notion, quality is not a fixed disposition but rather as Kissick (1993: 27) notes, “quality is first and foremost an idea, its criteria are susceptible to influences from within a given society”.

Within The Netherlands, there is a strong push to enhance the quality of arts and cultural education. Yet, it appears that although those arts and cultural organisations that receive government funding do have to submit and annual report, these tend to be limited to descriptions of activities and financial and other accountability measures. The Council for Culture is the body responsible for judging artistic and cultural quality, but it is less clear how this translates into educational quality – both merit and value – within the context of arts and cultural **education**. In this aspect, there appears not to be a systematic process in place for determining quality.

Dutch education is rightly proud of its developments in this area, but is keen to ensure quality is more uniformly applied and validated through evidence. During interview a number of respondents spoke directly of the need for enhanced quality:

THERE IS NO POINT DOING WHAT WE ARE DOING IF WE DON'T CONSIDER ISSUES OF QUALITY. WE WANT THE ARTS AND CULTURAL EDUCATION PROVISIONS TO CONTINUE AND EXPAND. IT IS THE RIGHT OF EVERY CHILD TO GET THE CHANCE TO EXPERIENCE HIGH QUALITY ARTS. WE ARE CONCERNED THAT POLICY IS ALWAYS CHANGING. IT TAKES CONSIDERABLE TIME TO BUILD UP A STRONG NETWORK BETWEEN THE ARTS AND CULTURAL SECTOR AND EDUCATION AND IF THERE IS UNCERTAINTY ABOUT EITHER FINANCE OR QUALITY THEN IT WILL NOT TAKE LONG FOR THOSE CONNECTIONS TO BE DESTROYED.

There is a strong ethos in arts and cultural policy in The Netherlands related to the importance of quality. As applied within the Dutch context, this includes the need to ensure that the quality of arts education received by children is of the highest standard. The quality argument has also been extended to imply that schools can both improve and extend the overall quality of education by more effectively profiling the arts. The empirical research would suggest that schools with an arts profile perform well, are more popular with parents and children and are able to retain teachers for a longer period.

THE DISCUSSION HAS TO BE ABOUT QUALITY. HOW CAN WE TALK ABOUT QUALITY IN ARTS EDUCATION WHEN WE DO NOT YET KNOW WHAT QUALITY IN EDUCATION LOOKS LIKE?

Others questioned whether it was ever possible to specify classifications of quality:

THERE IS NO SUCH THING AS AN UNEQUIVOCAL LIST OF CRITERIA FOR QUALITY CLASSIFICATION. SUCH A LIST WOULD NO DOUBT VARY WITH THE CULTURAL BACKGROUND OF ITS COMPOSER.

This last quote points to the importance of embedding notions of quality in a cultural context, because just as notions of arts vary considerably from place to place, the aims of Dutch arts education are similarly complex, and each aim could have its own quality measures. There is a belief in The Netherlands, and more broadly in the arts community that it is very difficult to pinpoint quality. This in fact is not the case. The international research indicated that sets of indicators of quality occurred together in high frequency and across a range of cultural backgrounds, policy guidelines and practices (Bamford, 2006). It is possible with a high level of predictability to ascertain if a particular arts education programme is likely to be high quality by measuring the extent to which it meets the given alpha of a 'healthy' arts programme.

2.4 INDICATORS OF QUALITY

Instinct is the best way to judge quality. You just know quality when you see it. You feel it when you visit a school or a cultural programme. The policy plan can be good, but it is when you see it in action you actually know if the practice is good quality. However, it is difficult to define indicators of quality. As one organisation indicated:

MANY ORGANISATIONS PLAY THE GAME. THEY JUST REPEAT BACK THE POLICY IN THEIR SUPPOSED OUTCOMES; GIVE THEM WHAT THEY WANT. WHAT IS NEEDED IS A PLATFORM FOR SHARING. SOME NEUTRAL SPACE WHERE WE DON'T JUST TALK 'POLICY SPEAK' OR TECHNICAL QUESTIONS, BUT WE REALLY REFLECT ON METHODS AND SPEAK ABOUT REAL CONTEXTS, ISSUES AND PROBLEMS.

One of the issues in The Netherlands is the close connection between funders and outcomes. While this direct line should make policy implementation easier and more efficient, it also means that there is a tendency for evaluations of quality that tend to give back to the funders the outcomes they



wished to see. In this way, it is difficult to ascertain determinants of quality – both in schools and in cultural providers.

There were some very interesting approaches to quality assurance and measurement being undertaken in The Netherlands. In one arts and educational support agency in the north of the country, collaboration with university-based researchers had led to the development of an online “wellness” check that primary schools could complete to determine if their offerings in arts and cultural education were of a good standard. Importantly, this tool was also used as a type of “initial examination” and opened the way for a number of follow-up discussions, programmes and actions to be undertaken.

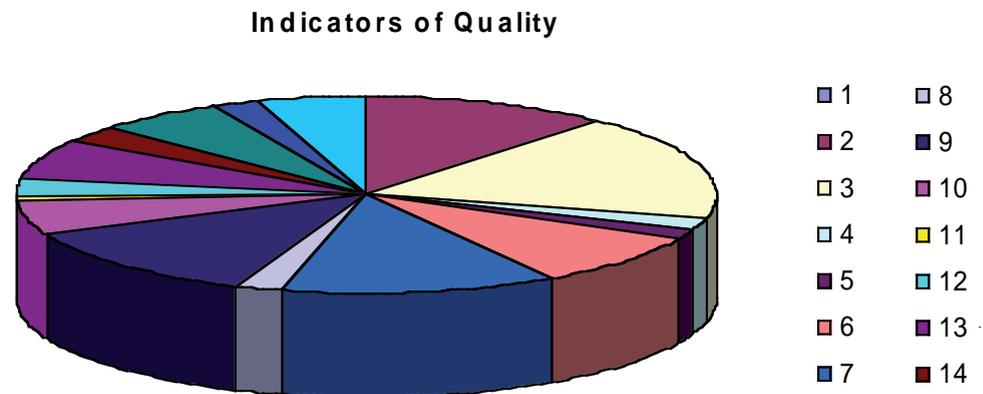
Also – by design or default – the system of locally-based cultural coordinators are actively involved in visiting every primary school and cultural provider in their given areas. The simple effect of these visits was to focus the attention of the schools and institutions on issues of arts and cultural education and was producing both quality monitoring and, ideally, quality enhancement.

Throughout the research, respondents were asked to nominate factors that they felt existed in high quality programmes. The following list is indicative of some of the factors that were frequently nominated:

2.4.1 FIGURE: INDICATORS OF QUALITY

-
- 1.Outreach to other areas
 - 2.Innovative methods
 - 3.Clear vision/aims
 - 4.Active
 - 5.Experimental
 - 6.About identity
 - 7.Long-term
 - 8.Minority groups/diversity
 - 9.Flexible approaches
 - 10.Partnerships
 - 11.Different locations
 - 12.Education in and through the arts
 - 13.Professional development
 - 14.Evaluation/reflection
 - 15.Careful selection of artists
 - 16.Connection with other groups
 17. Follow-up/sequence

n=139



It can be noted in the nominated indicators of quality, that these correspond very closely to the international indicators. The list of 16 items suggests a comprehensive vision of quality by both

practitioners and those in decision making positions. It can therefore be assumed that the **knowledge** of quality is well entrenched, practices of **monitoring and quality assurance**⁹ are less well-developed. On the other side, 16 separate categories connected with quality is a larger number than would be desired. Having too many quality indicators may suggest a lack of focus in terms of the indicators of quality, though the research does not reveal evidence that this is a problem.

Quality arts education is the result of interplay of structure and method. It should be noted, that *alpha* does not specify content. This is deliberate, as content should be derived in relation to local environments, culture and resources. In this way content and context can operate independently of the quality *alpha*. Similarly, these indicators of quality hold true for both *education through the arts* and *education in the arts*. In both these complementary ways in which the arts contribute to education, the indicators of quality remain quite stable and consistent.

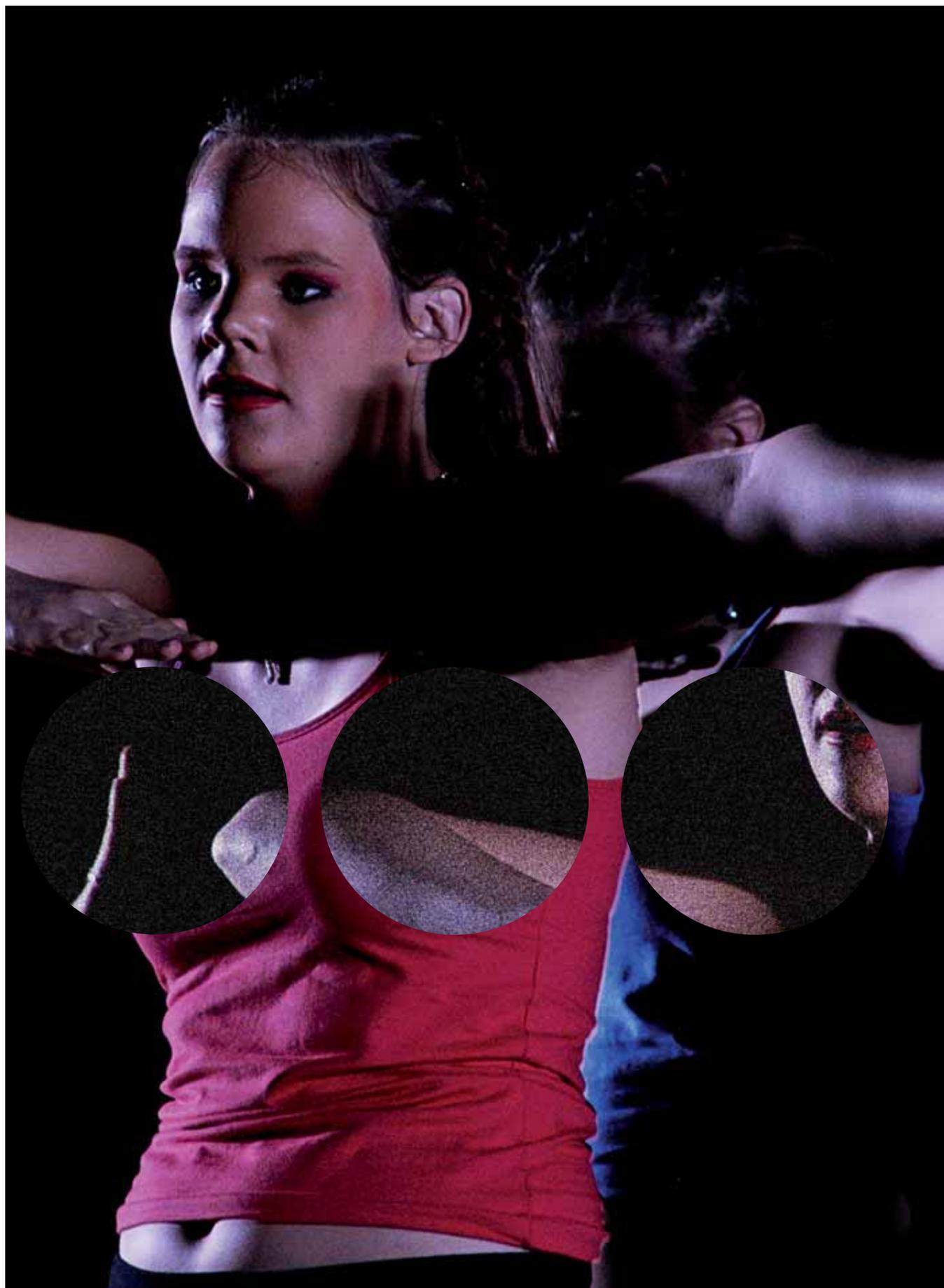
These quality indicators are:

- ACTIVE PARTNERSHIPS BETWEEN SCHOOLS AND ARTS ORGANIZATIONS AND BETWEEN TEACHERS, ARTISTS AND THE COMMUNITY
- SHARED RESPONSIBILITY FOR PLANNING, IMPLEMENTATION AND ASSESSMENT AND EVALUATION
- OPPORTUNITIES FOR PUBLIC PERFORMANCE, EXHIBITION AND/OR PRESENTATION
- A COMBINATION OF DEVELOPMENT WITHIN THE SPECIFIC ART FORMS (EDUCATION IN THE ARTS) WITH ARTISTIC AND CREATIVE APPROACHES TO LEARNING (EDUCATION THROUGH THE ARTS)
- PROVISION FOR CRITICAL REFLECTION, PROBLEM-SOLVING AND RISK-TAKING
- EMPHASIS ON COLLABORATION
- AN INCLUSIVE STANCE WITH ACCESSIBILITY TO ALL CHILDREN
- DETAILED STRATEGIES FOR ASSESSING AND REPORTING ON CHILDREN'S LEARNING, EXPERIENCES AND DEVELOPMENT
- CONTINUING PROFESSIONAL LEARNING FOR TEACHERS, ARTISTS AND THE COMMUNITY
- FLEXIBLE SCHOOL STRUCTURES AND PERMEABLE BOUNDARIES BETWEEN SCHOOLS AND THE COMMUNITY

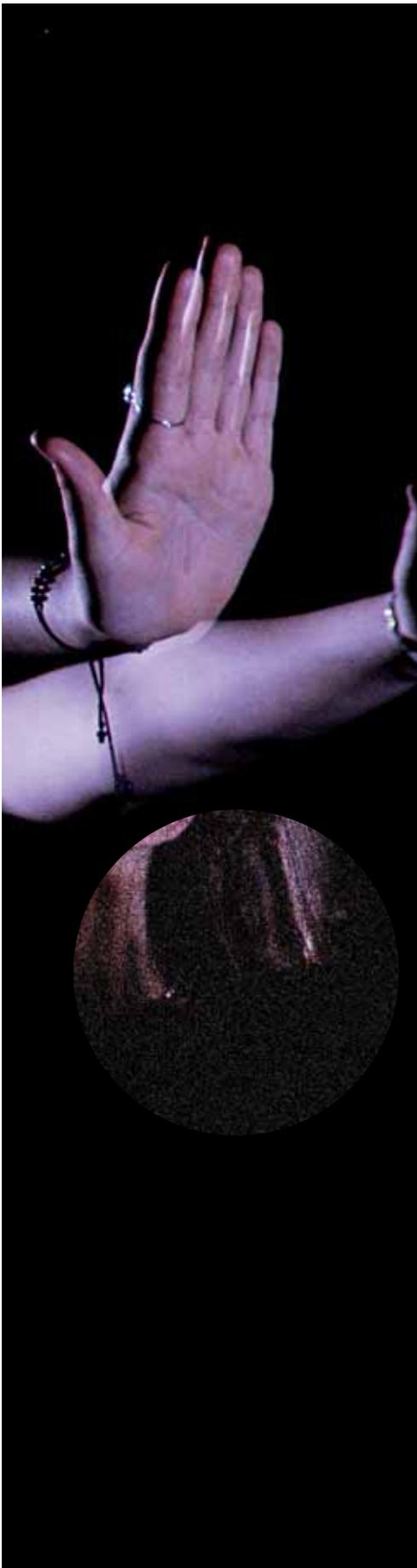
These alphas of effective arts education are used to organise this report and the quality of arts education in schools in The Netherlands and will be discussed in reference to these world standard quality alphas.

.....
 9 IT WAS ARGUED IN REFLECTION THAT THE HIGH DEGREE OF FREE CHOICE IN DUTCH SCHOOLS MAY LIMIT THE LIKELY SUCCESS OF ESTABLISHING STRUCTURES OF QUALITY ASSURANCE AND MONITORING IN SCHOOLS.





Chapter 3: Responses to quality



3.1 INTRODUCTION – OVERALL STATEMENTS ABOUT QUALITY

Within Dutch education, there continues to be considerable debate about issues of quality and a desire to base policy and practices more firmly within quality frameworks supported by a strong evidence base. As was noted in international case studies (Bamford, 2006), definitions of arts and cultural education are context specific and vary from country to country and even at the micro level between schools. Given this, it is not surprising that the components of quality are also highly variable. As was seen in the last section, within The Netherlands, the indicators of quality are especially broad, as this quote highlights:

IT IS HARD TO GET A DEFINITION OF QUALITY. THERE IS A GREAT DIVERSITY OF THINGS IN THE COMMUNITY.

While the complexity of determining quality might cause some to throw their hands in despair, the sense in The Netherlands is that quality is important and that research and pedagogical efforts need to be exerted in this area. Respondents point at a deeper level between the connections of quality arts education to overall educational quality:

THE DISCUSSION HAS TO BE HAD ABOUT QUALITY. HOW CAN WE TALK ABOUT QUALITY IN ARTS EDUCATION WHEN WE DO NOT YET KNOW WHAT QUALITY IN EDUCATION LOOKS LIKE?

Several comments were also made connecting notions of quality to the child's view. This presents an innovative approach to quality, being not something driven by external monitoring but something emerging from the context and needs of the child, as is outlined in this response to issues of quality made by a teacher:

IT IS INTERESTING. MANY CHILDREN PHILOSOPHISE AND CONNECT THE WORLD OF ART WITH THEIR OWN LIVES AND THEIR WORLDS.

3.2. ACTIVE PARTNERSHIP WITH CREATIVE PEOPLE AND ORGANIZATIONS INVOLVING TEAMWORK AND COLLABORATION

- > THERE ARE BEST PRACTICE EXAMPLES OF PARTNERSHIPS BETWEEN SCHOOLS AND ARTISTS IN THE NETHERLANDS
- > THE LENGTH OF TIME OF THESE PROJECTS SHOULD BE EXTENDED
- > WHILE PARTNERSHIPS BETWEEN CULTURAL INDUSTRIES AND EDUCATION IS STRONG, MORE PARTNERSHIPS COULD BE FORGED WITH INDUSTRY, ESPECIALLY THE CREATIVE AND CULTURAL SECTORS
- > THE FREE-MARKET APPROACH MAY BE LEADING TO RISING COSTS AND A WATERING-DOWN OF CULTURAL OPTIONS

Countries that have effective arts and cultural education generally have active partnerships across sectors, disciplines and organisations. The notion of an active partnership involves the direct inclusion of a range of cultural and artistic organizations in all aspects of the planning and delivery. The best of these provide sustainable, long-term and reciprocal associations. These sustained associations are centred on shared responsibility for planning, implementing and evaluating programmes.

While the most common partnerships in a world context are between the cultural and educational sectors, a number of countries have a range of agencies supporting arts education including private individuals (the most common one), enterprise, the community, trade unions and a number of other possible partnerships. These partnerships tend to encourage the pooling of financial resources, human resources and expertise to produce substantial arts education programmes. There are very few examples of industry partnership in education in The Netherlands.

Conversely, government policy at the national, regional and city level has been strongly geared to promoting partnerships between culture and education. Local cultural agencies are very active in this regard, and their role is described more fully in later sections. Systems of arts and cultural menus also exist to encourage schools to actively develop partnerships with external providers. Most primary and secondary schools also have a cultural coordinator who is a member of the teaching staff with a special focus on developing the arts and cultural connections within the school.

Despite this widespread good practice, a major shortcoming of the current programmes is the lack of time given to the partnerships. While there is a strong and active connection in many schools between their programmes and programmes offered by local cultural providers, there tend to be little collaborative planning and the projects tend to run for a short time, with one day duration being the most common. So-called 'long' programmes only run for one week or up to three months. Ideally, partnerships should be sustained and long term, with world data (especially emerging from the United Kingdom, Australia and France) suggesting that between six to nine months should be a minimum. Similarly, it was suggested that partnerships should form a part of continuous lines of learning in arts and cultural education rather than as singular 'projects'.

Currently, the 'menu' approach – while giving ready choice to school and empowering schools to make more informed cultural choices – has lead inadvertently to a culture of 'one-off' projects being developed by cultural agencies, often packaged and sanitized to meet the demands of the educational market. Many institutions seem to be now be spending considerable time, effort and money on developing appealing promotional material for schools, rather than working in more direct collaboration with school.

Other arguments cited for inconsistent partnerships included a lack of awareness by teachers and artists of opportunities for greater linkages, lack of sustained commitment to arts education from the cultural sector and the additional time needed to organize such partnerships. Geographical isolation and expense are also widely given as reasons for not doing more.

Some schools are frequent and active visitors to museums, performances and galleries. In the most successful examples of these, schools work very closely with local cultural providers – both attend-



ing events and exhibitions outside the school and inviting long-term, active artist partnerships into the school.

In other schools, the involvement with cultural partners is somewhat marginal. The school might visit an exhibition, do a workshop or attend a performance. The theatre group might be invited to give a performance once a year in the school or the children may see a movie, but these are seen more as 'one off' experiences than part of the general arts and cultural programmes of the schools. In these instances, there is also too much emphasis on 'passive' encounters or experiences with the arts (such as, watching a film, watching a play, watching a book illustrator) rather than active workshops where the children are given the opportunity to systematically develop the skills and knowledge needed for creative and aesthetic expression.

It was widely reported that the voucher system in secondary schools and the labeled cultural money in primary schools had been a very effective provision in stimulating partnerships between education and cultural providers. As the following comment from a museum director suggests, this collaboration was not only between education and culture, but also created an opportunity for local cultural providers to collaborate more closely with each other:

ONE OF THE GOOD THINGS TO EMERGE FROM THE VOUCHER SYSTEM IS THAT THE FOUR MUSEUMS IN THE TOWN HAVE STARTED TO COLLABORATE. INSTEAD OF COMPETING, WE ARE EXPLORING WAYS TO WORK TOGETHER TO INTEREST THE CHILDREN AND TO DEVELOP PACKAGES FOR SCHOOLS. FOR EXAMPLE, AT THE MOMENT WE ARE WORKING TO EXPLORE WAYS OF DEVELOPING LEARNING EXPERIENCES FOR BOYS IN THE TECHNICAL STREAM. THESE BOYS REALLY REQUIRE ACTIVE PROGRAMMES SO WE ARE DOING SOME COLLABORATIVE TRAINING OF GUIDES. BEFORE DEVELOPING PROGRAMMES WE ARE TALKING WITH TEACHERS. NO ONE IS REALLY TALKING TO THE YOUNG PEOPLE.



Conversely, more widely reported was a situation where various cultural providers were in direct competition for the same group of children, and rather than adopting cooperative approaches, were quite guarded about their practices and were marketing to try and attract a greater share of the local educational market. In other towns and cities, an *ad hoc* system had developed where schools would visit certain sites in certain school years. So for example, year six would attend the theatre, year seven the museum and so forth.



The relationships between schools and the cultural providers was also not as productive as it might have been and in some instances, especially when cultural agencies and artists were visiting schools, there was an almost hostile relationship described, as this comment from an artist suggests:

I FEEL LIKE I AM 'THE ALIEN' IN THE SCHOOL. THAT IS THE POSITION I AM IN WHEN I ARRIVE IN A SCHOOL. I LIKE TO THINK I BRING OXYGEN INTO THE SCHOOL, BUT THAT OXYGEN IS ONLY ANY USE IF PEOPLE CAN BREATHE IT IN AND MANY OF THE TEACHERS HAVE STOPPED BREATHING LONG AGO.

From the viewpoint of the school they see the artists as being disruptive, lacking discipline and over-priced. While the artists often comment that the schools are ill-prepared; children are bad mannered and inattentive; faculties are not adequate; teaching staff are restrictive, rude or disconnected from the activity; they are not welcomed into the schools; and arts and cultural activities are not taken seriously. As one cultural agency commented; "Culture has to see the school as a serious partner."

There also seemed to at times be mismatched expectations. This mainly resulted from the fact that generally when an artist arrived in a school, immediately they would start to perform, run workshops and so on. There was almost no opportunity for pre-planning or to become familiar with the children or their teachers, as is highlighted in this comment from an artist:

MOST SCHOOLS DON'T TAKE THE TIME. THE TEACHER SHOULD ALWAYS BE IN ATTENDANCE, BUT OFTEN THE TEACHERS GOES AND HAS COFFEE. IN A WAY THAT IS BETTER BECAUSE YOU SOMETIMES HAVE A PROBLEM WITH THE TEACHER. THEY WILL SAY, "YOU CAN'T DO THAT". I HAD A REALLY DIFFICULT TEACHER ONCE. IT GOT TO A POINT WHERE IT WAS ALMOST IMPOSSIBLE TO WORK, SO I ASKED HIM ABOUT ATTITUDE, AND THEN ALL SORT OF THINGS CAME OUT ABOUT HIS OWN LEARNING IN THE ARTS AND HE WAS CLEARLY THEN ONLY MODELLING THE WAY HE HAD BEEN TAUGHT – WHICH WAS VERY UNCREATIVE. IN ART YOU HAVE TO DEVELOP IMAGINATION AND STEP OUTSIDE THE BOUNDARIES. IT IS THINKING IN DIFFERENT WAYS AND IT IS NOT SOMETHING YOU CAN GET LEARN FROM A BOOK.

Given the lack of time to prepare and the fact that in most cases, the cultural experience fell outside the 'normal' sorts of learning opportunities within the school, it was not surprising discipline was a widely discussed problem. The performers coming into the school were often looking for different forms of expression from the children and these conflicted with the aims and goals of the schools.

WHEN WE TAKE AN ART PROGRAMME INTO THE SCHOOL IT FEELS LIKE YOU ARE GOING INTO A VERY STRANGE CONTEXT. IT IS LIKE ART EDUCATION HAS NOTHING TO DO WITH THE SCHOOL OR THE CHILDREN, SO WE ARE LIKE ALIENS LANDING IN THE SCHOOL. IN MANY CIRCUMSTANCES WE ARE NOT EVEN MADE TO FEEL WELCOME. WE FEEL LIKE WE ARE THE DOSE OF MEDICINE CHILDREN MUST TAKE AND THE SCHOOLS SEE US AS THAT. IT IS A ONE SHOT DOSE. IN THE SCHOOL, WHAT WE DO IS NEITHER PREPARED FOR, NOR PICKED UP BY THE SCHOOLS. WE TRY TO AVOID THAT. WE SEND LOTS OF THINGS TO THE SCHOOL. WE OFFER BEFORE AND AFTER PERFORMANCE WORKSHOPS. BUT THESE THINGS ARE NEVER ACTED UPON. THE CHILDREN AND TEACHERS ARE NOT PREPARED TO DO ANYTHING ABOUT THE ARTS. THEY NEED US ONLY SO THE SCHOOL CAN TICK THAT BOX. IT IS LIKE THE SCHOOL SAYS "JUST DO IT!"

Artists described feeling vulnerable, especially in vocational secondary schools where the pupils had been poorly prepared for the performance, crowded into the performance space and where the teachers would leave to have a meeting or a coffee while the performance occurred, showing no interest in what was occurring. On the other hand, some artists actively welcomed the teachers

'going off for a coffee' as it would change the dynamics of the pupils and the artists could achieve better results. But in summary, the artists felt they needed far more connection with the teachers and support and enthusiasm from the school, as this quotation from an artist outlines:

A BIG PART OF TEACHING IS BASED ON DISCIPLINE AND ORDER AND THIS IS OPPOSITE TO THE MIND OF MOST ARTISTS. THE TEACHERS HAVE A FORM THEY ARE USED TO AND WHEN ARTISTS COME INTO THIS STRUCTURE IT IS THE MEETING OF OPPOSITE WORLDS. BUT IF THE ARTISTS AND THE TEACHER START TO COMMUNICATE THEY CAN CONNECT BEAUTIFULLY. THIS TENDS TO BE MOST EFFECTIVE WHEN THE VISION OF THE SCHOOL IS SUPPORTIVE. IT IS A PERSONAL THING. YOU CAN FEEL IT IMMEDIATELY YOU ENTER A SCHOOL. IN 80-90 PERCENT OF CASES YOU CAN WORK WITH THE SCHOOL AND GET A GOOD WORKING PARTNERSHIP AND THEN IT IS REALLY GOOD. THE REALITY IS THOUGH, IS THAT IT TAKES A BIT OF TIME.

There is an increasing trend in Dutch education towards allowing the schools to show greater autonomy in terms of the performances and arts experiences they choose. While it could be argued that an educational, market-driven approach would lead to a more competitive and relevant arts sector, there is both evidence and perceptions that suggests that this free-market approach may actually be leading to a watering-down of cultural options aimed at young people.

The reason behind this is relatively simple. Within the schools, the level for critical expertise to judge arts performances or opportunities is relatively low as historically, such expertise has not been engendered through teacher training. Additionally, the tight structure of the school means that arts experiences which can fit 'neatly' within these bounds are favoured over those that stretch the boundaries. Concurrently, there is the perception within education that children are the best judge of what is 'good arts education' for them. While not wanting to downplay the importance of the voice of the child, clearly within education if similar levels of choice was applied to the learning of numeracy or literacy, it would be unlikely that by default a child could select all the aspects for the curriculum that standards might suggest they should have knowledge and skill of over the course of the school year.

To summarise the point, what is happening as the market has moved away from the arts world developing offerings for schools, to the schools being the major purchaser and consumer, is that in many instances, children are receiving more popular – and it could be argued 'palatable' – options that fit neatly into the current status quo, rather than being challenged with high quality, innovative and more risky arts offerings.

For example, a long standing youth theatre company in The Netherlands has on its range of theatrical offerings for schools a challenging play that looks humorously at the difficult subject of death. The play has received considerable acclaim, but this play has been difficult to 'market' to the schools that see it as being a too challenging offering.

The following extended vignette from a large arts institution with a long and successful history of providing arts for young people and working as a cultural partner in education gives a detailed

insight both into best practice (in terms of preparation, shared planning and sustainability) but also highlights some commonly reported challenges (such as transport and costs).

3.2.1 VIGNETTE: *I WOULD DO LESS BUT IN MORE DEPTH*

We have 240 staff and we work with over 6000 pupils per week. 60 percent of the total work of this organisation is with under 18 year olds, and of that 60 percent a little under half is with less than 12 year olds and a little over 50 percent is for 12-18 year olds. We only have one specialist education contact person two days a week, which is really not enough for all the work in schools we do.

We rely on a close association with the city cultural coordination team. We are trying to establish one lead contact teacher in every school. It is good in the primary schools where there is a trained cultural coordinator because we have that contact. We want young people to experience the theatre. It is great if they can come here <to the arts centre> but we can also go into schools.

People are interested in things that combine the different disciplines of the arts – music, film, and puppetry. A performance costs around €900 to take to a school, or about €7 if they come to us. For this we prepare an education pack.

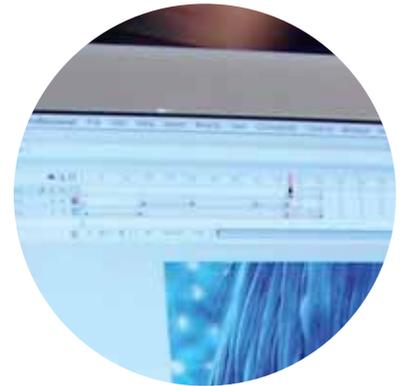
Most of the time we are not just giving the performance. There is an associated project and educational materials. We try to involve the school pupils and teachers in developing these packs. Schools want the packs before the project, but actually they will use them more if we include making the pack as part of the project and the teachers and children are involved. We include the cost of producing a high quality outcome as part of the price.

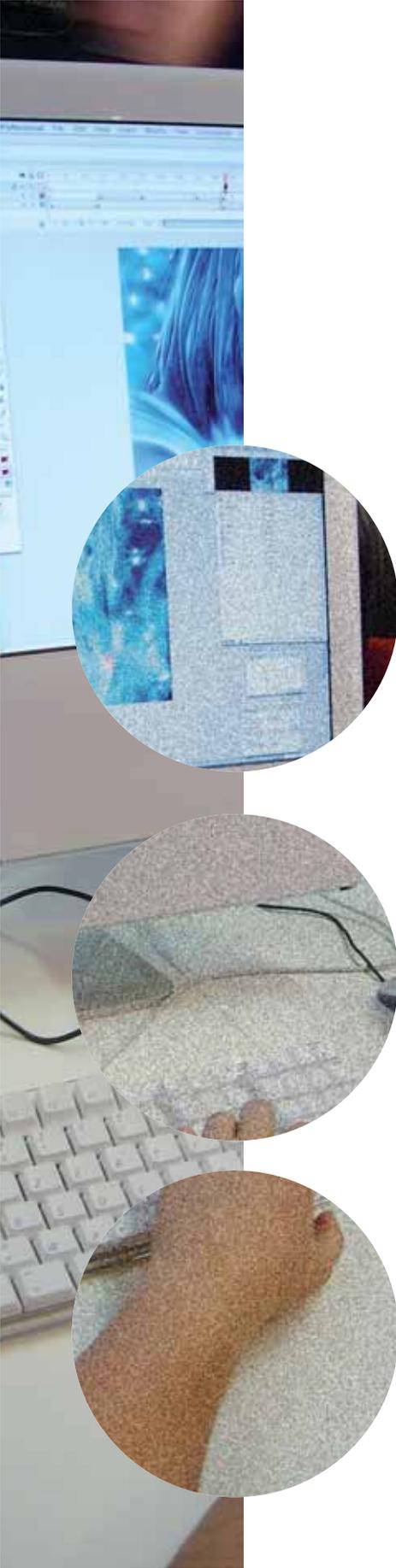
The problems of transport are a big issue here in the east. Many of the schools are in the country and it is a long way to travel in to see a performance. The schools tell us that the buses usually cost more than the performance! The ideal would be to that the children see every performance twice. The first time they would come into the theatre and see it, and then the next time we would come into their school to perform. Then we would do a project in the school. We have a number of workshops under development. Last year we piloted this approach with six schools. The problems are that we find it hard to get money for educational development. We can get money for the performances or the workshop but not to develop new ways of working. To do this we need more time.

If I had my choice, I would do less but in more depth. I would go to fewer schools each year and do fewer performances but really develop these in a deeper way within the school.

We try our experimental pieces working with the poorer schools. We don't charge them and this allows them to experience the arts.

In some situations, partnerships with schools are seen – incorrectly – to be a substitute for more systematic and embedded arts education taught by teachers in the school. In these instances, the view is that the teachers lack the expertise to teach arts education and that this is better “done” by outside providers.





In the best case examples, though, the school recognises the role and the responsibility of the teacher to provide basic high quality arts and cultural education. The school directors nurture the artistic and creative talents of the staff and empower them to expand creative ideas within the school. The presence of partnerships in these cases is as a supplement to already strong programmes. In these instances, the partner artist can provide mentorship, enrichment and challenge which enhances the overall effectiveness of the school. This best practice model can be seen in this comment from a primary school:

WE HAVE PARTNERSHIPS WITH EXTERNAL EXPERTS, PARENTS AND THE CULTURAL SECTOR. WE WORK CLOSELY WITH MUSEUMS. WE ALSO TAKE A DIFFERENT VIEW OF TEACHERS. WE DON'T EXPECT EVERY TEACHER TO BE AN EXPERT AT EVERYTHING. WE VALUE THE TALENT OF THE TEACHER AND ALLOW EVERYONE TO HAVE THEIR OWN SPECIALITY. WE MAKE THE MOST OF EVERYONE'S COMPETENCIES. IF WE HAVE THE COMPETENCIES IN THE TEAM, WE WILL MAKE THE MOST OF IT. IF WE DON'T HAVE THEM THEN WE WILL PARTNER WITH PARENTS OR ANYONE OUTSIDE THE SCHOOL TO ENSURE WE HAVE THE COMPETENCIES. WE ARE ALWAYS SEARCHING FOR NEW COLLEAGUES AND ARE HAVING PARTNERSHIPS WITH THE LOCAL TEACHER TRAINING COLLEGE. WE WANT OUR PARTNERS TO SHARE THE SAME VISION OF EDUCATION.

In this example, the school also was open to the broad notion of partnerships, including parents, the community, colleagues and teacher training in the partnership alongside cultural providers. The following samples of responses were given by respondents to the question of 'What makes good quality partnerships?' These samples were selected as they were representative of the most frequently described points.

- > SCHOOL AND CULTURAL INSTITUTION MUST TAKE ARTS EDUCATION SERIOUSLY
- > NOT GO MAD OVER THE MESS
- > BE READY TO DIG IN AND TRY NEW THINGS
- > THINK ARTS EDUCATION IS IMPORTANT
- > REGULAR MEETING WITH THE TEAM
- > NOT BE NARROW-MINDED
- > REFLECTIONS
- > BE RESPONSIVE

The following vignette from a primary school director reflects an insightful view of the need for clear communication in making a successful partnership. It also underlines the importance of moving away from sanitised 'school arts' to allow children – including young children – to experience high quality contemporary arts and cultural practice from a range of sources.

3.2.2 VIGNETTE: *AT THE HEART OF A GOOD PARTNERSHIP IS JOINT PLANNING*

At the heart of a good partnership is joint planning between the school and the artists. It should not be about the cultural agency 'selling' products to the schools. And it is not about the schools saying to the artists "we want this done". It should be about getting together to plan and make meaning within the environment. The artists need to have sensitivity for collaborative practice and working with children but should stay real artists and not become teachers.

We actually don't have art in schools. I mean that what we have is a thing called "school art". It is not real art. Not real music, not real painting. Children's art and children's songs.

Partnerships between schools and artists bring REAL art into the schools. There is a good programme where schools can borrow an original art work to display in the school for six months. The art is made by contemporary Dutch artists. During the artwork being on loan to the school, the artists who made it visits the school and talks with the children and teachers and does some workshops. This is a good initiative as it connects the art world to the school and children see and experience real art and real artists.

One of the factors that influence the likely success of a partnership is the willingness of the school and the museum, theatre or artist to be flexible and responsive. The ensuing section explores this issue by examining the degree to which educational and cultural intuitions can be flexible.

3.3 FLEXIBLE ORGANIZATIONAL STRUCTURES AND PERMEABLE BOUNDARIES

- > PARENTS HAVE A HIGH LEVEL OF FLEXIBILITY IN THEIR CHOICE OF SCHOOLS AND EDUCATIONAL APPROACHES
- > THERE IS A LARGE DEGREE OF VARIATION BETWEEN THE FLEXIBILITY OF ONE SCHOOL TO THE NEXT
- > THERE IS VERY LIMITED CONNECTION BETWEEN PRIMARY AND SECONDARY SCHOOLS
- > SCHOOLS AND CULTURAL INSTITUTIONS HAVE DEVELOPED INNOVATIVE WAYS TO ENCOURAGE MORE PERMEABLE BOUNDARIES AROUND THEIR ORGANISATIONS AND MORE FLEXIBILITY WITHIN THE ORGANISATION
- > BUREAUCRACY AND ATTITUDES CAN INHIBIT ORGANISATIONAL FLEXIBILITY
- > CROSS-CURRICULA EDUCATION THROUGH THE ARTS IS AN ASPIRATION THAT IS RARELY IN PRACTICE ACHIEVED

It is reasonable to say that there is an enormous range in Dutch schools in the way learning is organised and different schools have very different levels of flexibility.

Some schools are quite traditional with largely inflexible structures of timetabling, staffing, facilities and teaching approaches. At the other end of the scale, some schools are highly flexible in their approaches and reference the latest in educational thinking to try innovative approaches to learning.

Parents can largely choose the particular school they want for their children although in practice more popular schools are harder to access. Schools are encouraged to be quite individual and autonomous in their offerings. Parents select a school that has the sort of approach they support or desire. The options of choice are less likely outside the larger cities and towns. It is also apparent that more educated and middle class families (across all ethnic groups) are likely to have better access to information that would enable them to make thoughtful choices. More economically or educationally disadvantaged populations are likely to be left to only choose from a place still available.

Despite the degree of flexibility of parental choice, and in many cases, the internal flexibility within the schools, there were consistently inflexible boundaries between primary and secondary schools and school systems. Even in examples where there are generally flexible procedures within certain schools, there are almost no examples of flexible boundaries between primary and secondary school or between schools of various networks or systems. Even when these schools are geographically close – even being on the same site – there will be only limited, if any, contact between these settings. This means that good practices are rarely shared and learning in arts and cultural education can be disjointed and lack continuity. A number of focus groups of teachers, especially within primary schools, highlighted this as an area that needed considerable focus:

I THINK IT WOULD BE GOOD TO DO MORE PROJECTS ACROSS PRIMARY AND SECONDARY. WE ARE DOING A PROJECT AT THE MOMENT WITH AN ARTIST AND WE ARE WRITING A PLAY ACROSS PRIMARY SCHOOL AND SECONDARY SCHOOL AND THEN WE ARE GOING TO PERFORM IT TOGETHER.

Similarly, many of the focus groups within primary schools acknowledged that traditional modes of education were not always successful and that more artistic and culturally-based models were needed. They reflected that systems of education are slow to change and that the €10.90¹⁰ had been a major stimulus for starting changes in the school, but that making schools more open, responsive and flexible takes considerable time:

MY PROBLEM IS THAT THE NORMAL PRACTICE OF THE SCHOOL IS SO FIXED THAT I DON'T HAVE FREEDOM ANYMORE. MANY OF US WANT TO CHANGE AND DO THINGS A DIFFERENT WAY. WE KNOW WHAT WE DO IS NO LONGER WORKING FOR CHILDREN BUT THERE IS NOT ANY OPPORTUNITY TO RETRAIN. THEY SHOULD BE RUNNING TRAINING FOR PEOPLE IN THE SCHOOLS (NOT JUST FOR PEOPLE LEARNING TO BE TEACHERS). WE REALLY HOPE THE CABINET APPROVES THE CONTINUATION OF THE €10.90. WE MIGHT ONLY BE DOING A ¼ OF ALL THE REFORMS WE WOULD LIKE TO DO, BUT AT LEAST THAT IS ¼ MORE THAN WE DID BEFORE. IF THE MONEY GOES IN A LUMP SUM THAT WILL BE THE END OF IT. YOU HAVE TO KEEP IT SEPARATE SO THE DIRECTOR SEES IT AND SAYS, "THAT IS FOR ARTS AND CULTURE".

.....
 10 AMOUNT GIVEN PER YEAR, PER PUPIL TO PRIMARY SCHOOL PUPILS SPECIFICALLY FOR ARTS AND CULTURAL EDUCATION.

The policy in The Netherlands states that arts and culture should not only be studied as traditional schools subject, but also as “innovative forms” and “independent learning” – in other words education in the arts and education through the arts, and using a range of flexible approaches. The policy also refers to both the “intrinsic” value of learning about the arts for their own sake, and the extrinsic value that artistic and cultural awareness may have to a range of outcomes including problems solving, and enhancing the school environment.

Furthermore, the strengthening of cross-curricula themes – especially in the first two years of secondary education should expand possibilities for flexibility. Schools are required under the legislation to show they are making an effort towards achieving cross-curricula themes, but they do not have to attain specific goals. The social goals – that are inspected – are related to the working of the whole school and may not in anyway be related to the arts. It is supposed to be the role of the whole staff to ensure that the cross-curricula goals are met; but in all the schools visited, it seemed to come down to one or two teachers to be responsible or for a cultural coordinator. Generally, in secondary school the teachers charged with the responsibility for seeing that cross-curricula goals are met are in the area of history, languages, religion or the arts; although the latter is less common, as there is a shortage of arts teachers.

In reality, education in and through the arts, and particularly the influence of the cross-curriculum themes has had less ‘on the ground’ impact than would be desirable. Primary schools cited the lack of expertise; lack of resources; lack of time, and; lack of monitoring as common reasons for their under achievement of the general goals related to arts across the curriculum. Concurrently, secondary schools attributed derisory focus on cross-curricula goals as being caused by inadequately trained teaching staff in arts and cultural education; rigid timetables; lack of priority from the school director and board, and; low levels of pupil interest and engagement. Hope was expressed that current changes to the first phase of secondary school might help the arts to feature more strongly in the curriculum. There was also the hope that the newly initiated Master-level programmes for teachers in arts and cultural coordination might help staffing and leadership issues.

But the overall issue stated repeatedly for a lack of flexibility was rigid timetabling and structural constraints.

IT IS HARD TO FIT OUR PROJECTS INTO THE STRUCTURED ARRANGEMENTS WITHIN SCHOOL. PRIMARY SCHOOLS ARE MORE FLEXIBLE, BUT FLEXIBILITY IS ALMOST NON-EXISTENT IN THE SECONDARY SCHOOL.

Comments were also made about the lack of flexibility between the arts and the educational worlds:

THE ARTS WORLD AND THE EDUCATION WORLD ARE JUST TWO COMPLETELY SEPARATE WORLDS. TAKING THE ARTS OUTSIDE THE SCHOOL IS AN OPTION, LIKE THE COMMUNITY ARTS PROJECTS WE DO.

Conversely, other arts organisations suggested that recent approaches to more education/client driven funding models had – while posing some challenges – allowed their organisations to adopt more flexible ways of working with education:



IN THE 80S WE OFFERED AN ARTS MENU, BUT THEN YOU WOULD DESCRIBE IT AS A FIXED MENU AND IT WAS QUITE INFLEXIBLE. OUR MOVEMENT HAS BEEN MUCH MORE TOWARDS BESPOKE DEVELOPMENTS. WE LIKE TO WORK WITH LOCAL ORGANISATIONS. THE OTHER MAJOR CHANGE IS THAT WE USED TO BE SOLELY SUPPORTED BY GOVERNMENT BUT NOW WE FUNCTION ON A COMMERCIAL BASIS AND SCHOOLS HAVE TO PAY FOR OUR SERVICE. ABOUT 80 PERCENT FOR ALL SCHOOLS USE OUR SERVICE.

A teacher working within a lower ability, vocational education setting made a salient point also about the need to allow flexible boundaries between the world of the pupil and the world of the school. In this comment, her response about needing to connect with life was highlighting the way the boundaries between the life of the classroom and the real life of the child are rarely breached:

DANCE AND DRAMA IS TOO DIFFICULT. YOUNGER STUDENTS USE A BIT OF DRAMA IN THEIR LANGUAGE LEARNING. MAYBE IN THE FUTURE WE COULD BE MORE FLEXIBLE. I THINK I WOULD LIKE TO CONNECT WHAT I TEACH MORE TO LIFE.

3.4. ACCESSIBILITY FOR ALL

- > ACCESSIBILITY IS MADE UP OF COMPLEX SETS OF CIRCUMSTANCES INCLUDING WHAT IS OFFERED, WHO TAKES UP THAT OFFER AND HOW THE ARTS AND CULTURAL EDUCATION ADDRESSES THEIR NEEDS AND WANTS
- > GEOGRAPHIC ACCESSIBILITY IS GENERALLY GOOD
- > INTERACTIONS FOR SPECIAL NEEDS CHILDREN IN THEIR LEISURE TIME HAVE GENERALLY NOT BEEN SUCCESSFUL
- > INCREASING OPTIONS ARE BEING MADE AVAILABLE TO BRIDGE THE SOCIAL DIVIDE IN ARTS AND CULTURAL EDUCATION

Dutch arts and cultural education values access and inclusivity, but while policy can state such aims, achieving it across the country and with all sectors of society is proving to be more difficult. In this research, accessibility issues were approached from a number of angles, namely:

- GEOGRAPHIC ACCESSIBILITY I.E. TO WHAT EXTENT DO CHILDREN ACROSS THE COUNTRY RECEIVE EQUITABLE PROVISIONS?
- INTELLECTUAL ACCESSIBILITY I.E. TO WHAT EXTENT DO CHILDREN FROM ALL ABILITY LEVELS RECEIVE EQUITABLE PROVISIONS?
- CULTURAL ACCESSIBILITY I.E. TO WHAT EXTENT ARE THE NEEDS OF CHILDREN FROM DIVERSE CULTURES AND DIVERSE SOCIO-ECONOMIC BACKGROUNDS CONSIDERED?

Accessibility goes beyond simply saying that arts programmes are available to all. Accessibility is made up of complex sets of circumstances including what is offered, who takes up that offer and how the arts and cultural education addresses their needs and wants. Within this broad definition, there was widespread acknowledgment that insufficient action had occurred in this area and that to move away from elite conceptions of the arts takes considerable time.



THE MINISTER IS PUSHING THE CRITERIA OF ACCESSIBILITY, BUT JUST SAYING IT IS NOT ENOUGH. WE NEED STRATEGIC PLANNING AND TIME. WHEN PEOPLE HAVE NOT EVER HAD A HISTORY OF INVOLVEMENT IN THE ARTS, YOU CAN'T EXPECT CHANGE IN 12 MONTHS. FOR EXAMPLE, MANY OF THE IMMIGRANTS FROM MOROCCO ARE FROM REMOTE MOUNTAIN AREA. IN THEIR COUNTRY OF ORIGIN THEY WERE FARMERS, SHOP KEEPERS, PEASANTS. THEY NEVER EXPERIENCED THE ARTS THERE AND SO THERE IS A LONG HISTORY OF THEM NOT CONNECTION WITH THE ARTS.

IT IS NOT EASY TO MEET ACCESSIBILITY GOALS. WE NEED CLEAR TARGETS AND THEN STRATEGIES TO MEET THOSE TARGETS.

I THINK GETTING ACCESSIBILITY TAKES A LONG TIME. YOU HAVE TO BE WELL-PLANNED. YOU NEED TO USE A LOT OF IMAGINATION AND BUILD FLEXIBILITY INTO YOUR PROGRAMMES.

WE REALISE OURSELVES THAT THERE IS A PROBLEM OF ATTRACTING PEOPLE FROM DIVERSE BACKGROUNDS. I KNOW WE ARE NOT DOING THIS ENOUGH. IT HAS TAKEN TIME FOR THE ARTS AND CULTURAL INDUSTRIES TO REALISE THEIR RESPONSIBILITY IN TERMS OF ACCESSIBILITY, NOW WE NEED TO DEVELOP REAL STRATEGIES AND THEN RESEARCH WHETHER WE ARE SUCCESSFUL.

These comments all point to the need for structural changes to ensure that quality arts education is accessible to all. One such structural change has been the development of a local network of cultural coordinators. While their role is more specifically described later in the report, the 'local' location of their offices means that cultural services are available in the more remote places in the country and the influence of these centres is spread across the length and breadth of the country. Similarly, a policy to build a number of local theatres, museums and cultural centres in the 1970s means that most children have relatively nearby cultural facilities:

EVERY CITY OR VILLAGE HAS ACCESS TO A CULTURAL CO-COORDINATOR OR TEAM OF PEOPLE. IN SMALL TOWNS, IT MIGHT BE THE COUNCIL OFFICIAL WHO HAS SEVERAL OTHER JOBS AND ARTS AND CULTURE MIGHT ONLY BE A ½ A DAY PER WEEK OF THEIR JOB. IN THESE CASES, CULTURAL SERVICES FROM LARGER CITIES OR TOWNS WOULD ALSO WORK TO SUPPORT THE SCHOOLS.

However, it is important to bear in mind that despite these structural initiatives there is a sharp distinction between the arts and cultural resources that exist in the cities and what we find in the rural areas. This distinction – and its consequences as regards access – is summed up in these quotes:

OUTSIDE THE TRIANGLE OF THE BIG CITIES THERE ARE FEWER CULTURAL FACILITIES. BUT MOST TOWNS HAVE A GALLERY, MUSEUM, THEATRE AND OTHER LOCALLY SUPPORTED ARTS AND CULTURAL INITIATIVES. THERE ARE NO REAL BARRIERS, BUT THERE CAN BE A DISTANCE. THIS IS MORE A PROBLEM FOR CHILDREN THAN ADULTS

BECAUSE THE BUSES ARE EXPENSIVE. ALSO IF THE PARENTS HAVE TO DRIVE (SAY TO MUSIC LESSONS) THEN IT CAN REALLY ONLY BE THE PARENTS THAT HAVE THE TIME AND MONEY TO DO THAT.

Some respondents argued that the quality of arts education is still poor for most levels of children and in most schools, and is quite marginalised in terms of the overall vision of school – *Arts and cultural education is always put at the worst part of every week. In every school it is Friday afternoon!* In practice, from the field observations and focus groups, it would appear that schools at the higher academic level have the most access to high quality arts and cultural education, while those in the lower academic levels, including vocational education and special education receive the worse provisions both in terms of quality and extent.

For example, if we contrast two public secondary high schools visited. The first was a ‘grammar’ style school offering a very high quality academic programme for students wishing to go onto tertiary education. This school had extensive arts and cultural programmes both in the arts and through the arts. Students had a number of specialised arts courses in the lower years and could choose elective (examinable) courses in drama and visual arts in the upper years. They received instruction from committed and highly trained arts teachers. There was also a substantial cross-curricula cultural programme, covering all the main art forms through both active engagement workshops and through attending a range of exhibitions and performances. The school was well equipped with a professional standard dance and drama studio.

By contrast, the second school – only a relatively short distance away from the first -was a vocational and technical school with a focus on graphics, mechanics and retail. This school had no dedicated arts spaces. Nominally music was being ‘taught’ by an unqualified person, as the school had been unable to attract any qualified teachers to the post. The children in this school were likely to receive less than two hours of arts instruction and only in the first year of school. Although this school was part of the voucher system, these were mainly given to the children who did not use them. Sometimes movies and dances may also occur, but without a dedicated staff member to organise this, it was left to the teacher. There was also the perception that the pupils were not interested in the arts and largely not intellectually capable of achieving much.

WE ONLY DO THEORY WITH OUR TOP LEVEL OF PUPILS. THE LOWER LEVEL WOULD NOT UNDERSTAND. WE DO SIMPLE THINGS WITH THEM.

THE THRESHOLD TO ENTER SPORT IS MUCH LOWER THAN THE THRESHOLD TO ENTER MUSIC. ANYONE CAN GRAB A BALL AND START KICKING IT AROUND THE STREET. BUT WITHIN ARTS TRADITIONAL SAYS YOU NEED MATERIALS AND A MUSICAL INSTRUMENT, SPECIAL DANCING SHOES... AND YOU NEED TO BE TRAINED AND YOU NEED A SPECIAL STUDIO ALL THESE RAISE THE THRESHOLD LEVEL FOR PARTICIPATION BUT WE KNOW THIS IS NOT THE CASE IN NON-EUROPEAN COUNTRIES.

The vocational level schools reported that it was very difficult to attract and retain qualified teachers in the arts. Those arts teachers choosing to work in these schools were paid less than those in general or academic education (despite having the same qualifications). They also reported that lack

of timetabled classes meant that they had to teach other subjects and be divided across their working week over two or three schools. Resources were also low in these schools, with many having barely the basic instruments, paints and so on to be able to teach the arts. There was a particular shortage of music teachers and dance teachers. It was also considered that the music students coming into vocational education from the academies and conservatories lacked the skills to engage the students, and this also caused beginning teachers to leave quickly. Teachers in the lower academic level schools often felt undervalued and peripheral to the school goals.

3.5 CULTURAL DIVERSITY

- > CULTURAL DIVERSITY – ESPECIALLY THE EMERGENCE OF A MULTICULTURAL SOCIETY – IS GENERALLY NOT ADEQUATELY REFLECTED IN ARTS AND CULTURAL EDUCATION IN SCHOOLS
- > SOME INNOVATIVE BEST PRACTICE EXAMPLES DO EXIST, ESPECIALLY IN ‘OUT OF SCHOOL’ PROVISIONS

The multicultural nature of Dutch society has had an effect on the education. Immigrant populations above all bring a different culture with them, and this is an issue that remains high on the agenda in the political debate.

Some schools with a high number of ethnic students and generally less popular schools have actively adopted arts focused approaches in an attempt to attract more “white”, middle class pupils. There are excellent examples of arts-rich education and some current research being conducted in several of these settings indicates that a strong arts focus not only lifts pupil attainment, but importantly changes the perception of the broader community towards the school. In one example, the reputation of a school had fallen and the school was in risk of closing due to falling enrolments. The school conducted substantial consultation with the community and then decided to adopt a strong arts focus. That change was very successful with enrolments changing from being less than 60 pupils to more than 500 and a greatly improved relationship between the school and the community. It was also noted that it had led to substantial changes in the attitudes of parents and children towards education.

Concepts such as a ‘*cultural canon*’¹¹ raise within the population issues of value and identity, as a diverse presence is bound to have an effect on the discussion of cultural and arts policy. Some of the respondents welcomed this challenge, but felt that not enough was being done. As a participant noted:

.....

11 THE CONCEPT OF A ‘CANON’ HAS GAINED WIDE ACCEPTANCE WITHIN EUROPE. IT IS A BROAD CONCEPT THAT ATTEMPTS TO RECONCILE ISSUES OF CULTURAL HERITAGE, NATIONAL AND INTERNATIONAL IDENTITY, AND CULTURAL KNOWLEDGE AND EXPERIENCES. IN A SIMPLIFIED DEFINITION IT IMPLIES SELECTING THE EXEMPLAR ARTISTS OR ARTISTIC WORKS THAT FORM THE KEY ELEMENTS THAT A NATION VALUE AND WHOSE TRADITION AND UNDERSTANDINGS WOULD WANT TO BE TRANSFERRED TO YOUNG PEOPLE AND CHILDREN. THE INTERPRETATION IN PRACTICE OF A CANON VARIES CONSIDERABLE BETWEEN COUNTRIES.



IN OUR SCHOOL I WOULD LIKE TO OFFER MORE DIVERSITY IN THE ARTS. NOT JUST THE TRADITIONAL ARTS BUT OPEN UP TO CONTEMPORARY PRACTICES FOR A RANGE OF CULTURES. WE HAVE NO ACTORS FROM BLACK OR ETHNIC BACKGROUNDS AT THE MOMENT (THAT WAS IN AN ORGANISATION WITH A STAFF OF MORE THAN 240).

AT OUR MUSEUM, WE ARE TRYING TO GET GUIDES THAT ARE TURKISH, MOROCCAN, AND SPEAKING OTHER LANGUAGES. THAT HAS BEEN A GOOD STRATEGY AND SOME SCHOOLS COME HERE FOR TOURS IN ENGLISH OR FRENCH AS PART OF LANGUAGE LEARNING.

In an innovative approach, one museum used models of family learning to try to encourage greater involvement of children from diverse backgrounds:

WE ARE DEVELOPING A LOT OF PROGRAMMES FOR FAMILIES AND CHILDREN. WE DON'T WANT TO BE SEEN AS SOMEWHERE YOU ONLY COME WITH THE SCHOOL. WE FIND THAT PROGRAMMES WITH GRANDPARENTS WORK WELL AS THE GRANDPARENTS OFTEN HAVE MORE TIME THAN THE PARENTS TO BRING THE CHILDREN TO THE MUSEUM.

While there were a number of innovative and enticing programmes observed within museums and galleries, it was not always possible to ascertain if these were the result of a genuine desire to reach out to the community, or a clearer aim to reach out for the government money provided for encouraging diversity! Certainly, in some instances, it took very little scratching below the surface to uncover deeper issues related to accessibility, as these quotes infer:

NORMALLY THESE KINDS OF PEOPLE <BLACK AND POOR PEOPLE> DON'T GO TO MUSEUMS.

WE HAVE TRIED TO GET MORE DIVERSE INCLUSION IN OUR ARTS PROGRAMMES, BUT IT HAS NOT BEEN TOO SUCCESSFUL. WE DESIGNED SOME INTERACTIONS FOR UNDER-PRIVILEGED GROUPS BOTH WITHIN SCHOOL AND IN THEIR LEISURE TIME. BUT REALLY IT WAS NOT SUCCESSFUL. THEY STAYED ON THEIR OWN AND REALLY DID NOT MIX. WE ARE TRYING TO CONCENTRATE WITHIN SCHOOL PROGRAMMES, BUT THEN IF YOU LOOK AT EDUCATION, IT REALLY HAS NOT BEEN THAT SUCCESSFUL EITHER. THERE ARE BLACK SCHOOLS AND WHITE SCHOOLS. SOME BLACK SCHOOLS HAVE TRIED TO INCLUDE MORE ARTS EDUCATION AS A WAY TO PROFILE THE SCHOOL AND TO TRY AND ATTRACT A MORE DIVERSE CULTURAL MIX, BUT IT IS NOT REALLY SUCCESSFUL. YOU MIGHT GET A FEW WHITE CHILDREN ATTENDING BUT REALLY NOT A BIG DIFFERENCE.

Several settings acknowledged that accessibility was more than simply making your programmes available to the population. At a deeper level, issues of accessibility are more concerned with the way the offerings of a school or cultural provider do – or do not – connect across all aspects of the population, as these comments suggest:

IN ORDER TO ENSURE THAT OUR PROGRAMMES ARE ACCESSIBLE, YOU HAVE TO ASK A RANGE OF QUESTIONS IN TERMS OF WHAT YOU ARE OFFERING. CAN THEY IDENTIFY WITH IT? WHAT KIND OF CULTURE OR ART ARE YOU PROVIDING?

THERE ARE A NUMBER OF SOCIAL-ARTISTIC PROJECTS AT THE COMMUNITY LEVEL. THESE ARE LOCALLY BASED. SOME ARE GOOD QUALITY, AND MAYBE THESE NEED TO BE INCLUDED IN OUR DOSSIER. WE ARE CONVINCED THAT THE ARTS ARE VALUABLE.

During the research, there were a number of excellent case examples of high quality accessible programmes, where community-based initiatives had high levels of involvement of young people and where social inclusion had been a strong and positive feature. For example, one after school music school had added a strong programme of urban music to its more traditional options. An 'open stage' had been made available to young people, and this became the hub for rappers and street singers and was proving to be very popular at drawing diverse groups of young people into the music scene. There were especially strong programmes catering for the needs of black young people.

THERE IS A PERCUSSION GROUP THAT SUPPORTS BLACK CULTURE.

I HAVE TO SAY, I REALLY PREFER STUDENTS FROM BLACK SCHOOLS AND MIXED SCHOOLS. THEY ARE LESS PUMPED UP BY THEIR PARENTS AND ARE MORE RECEPTIVE. MY CHILDREN WERE RAISED IN A BLACK SCHOOL AND WHEN THEY WERE ABOUT 12 WE MOVED TO A DIFFERENT AREA AND THERE WAS A WHITE SCHOOL BUT THE CHILDREN FELT THAT WAS REALLY DULL.

EUROPEAN CULTURE TRIES TO MAKE SOMETHING SPECIAL OUT OF THE ARTS – TO REMOVE THE ARTS FROM GENERAL LIFE. IN AFRICAN CULTURE, THE ARTS ARE LIFE. EVERYTHING IS THE ARTS. SOME SCHOOLS HAVE CHOSEN TO BE CULTURAL PROFILE SCHOOLS. IT IS INTERESTING BECAUSE IN THESE SCHOOLS THE ARTS BECOME SORT OF EVERY DAY AND THAT SEEMS TO REMOVE SOME FOR THE SPECIALNESS.

3.6 SPECIAL NEEDS

- > THERE ARE REASONABLY GOOD PROVISIONS FOR DISABLED STUDENTS, BUT MORE NEEDS TO BE DONE TO ENSURE THEY RECEIVE EQUITABLE TREATMENT, ESPECIALLY IN TERMS OF AFTER SCHOOL ACTIVITIES, THE BROAD SCHOOL AND CULTURAL PROGRAMMES

Special needs education is much talked about – and rightly so. Nevertheless there has often been a discrepancy between statements and actions. The following quote bears this out:

WE HAVE A PERFORMANCE THAT INVOLVES FIVE ABLE BODIED TEENAGERS AND FIVE TEENAGERS IN WHEEL CHAIRS. THEY WORK WITH TWO PROFESSIONAL CHOREOGRA-





PHERS. WE TRIED TO INCORPORATE YOUTH WITH DISABILITIES INTO OUR YOUTH THEATRE GROUP, BUT WE FOUND IT THEN BECAME IMPOSSIBLE TO TOUR AS MOST OF THE STAGES IN COMMUNITY VENUES DO NOT HAVE DISABLED ACCESS, LET ALONE TO THE LIGHTING AND PRODUCTION AREAS OF THE THEATRE.

It was widely acknowledged by people working in this field that:

THE ARTS RELEASE SPECIAL SKILLS. THE ARTS RAISE SELF ESTEEM AND ARE CENTRED ON DEVELOPMENT. ALL THESE ARE SO IMPORTANT TO CHILDREN WITH SPECIAL NEEDS.



It was regularly reported during interviews that for special needs children the impact of the arts may be even more than for children in mainstream education. Positive social outcomes, improved attention span and learning potential and greater confidence were impacts nominated frequently by staff working in this field of education. The following example was typical:

WHEN SPECIAL NEEDS CHILDREN ARE SINGING THEY ARE LEARNING NEW WORDS AND SENTENCES. THEY LEARN QUICKLY THROUGH SINGING. THEY HAVE A LONGER ATTENTION WHEN WE DO THINGS THROUGH THE ARTS. THERE IS SO MUCH JOY THAT THIS GIVES INTRINSIC MOTIVATION. IT'S HARD TO MEASURE IT, BUT THE CHILDREN JUST WANT MORE. THEY BEHAVE PROPERLY AND KEEP THEIR ATTENTION. THEY ARE LEARNING SOCIAL BEHAVIOUR AND ARE MORE LIKELY TO REMEMBER EXPERIENCES. WE INVITE PARENTS AND THEY GET INVOLVED AND THAT IS SPECIAL FOR OUR SCHOOL AS OFTEN THE PARENTS DO NOT WANT TO BE PROUD OF THEIR CHILDREN OR GET INVOLVED. THEY SORT OF DENY THE NEED FOR THEIR CHILD TO GO TO A SPECIAL SCHOOL. BUT THEN WHEN THE PARENTS WATCH THEIR CHILDREN PERFORM. OFTEN FOR THE FIRST TIME EVER THEY CAN FEEL REALLY PROUD OF THEIR CHILD. THEY SEE THEIR LEARNING AND GROWTH. WE TRY TO DEVELOP THE CHILDREN'S SKILLS AND THERE IS REAL QUALITY IN THEIR PERFORMANCES.



While there were some very moving examples of the arts being incorporated to enrich the learning of special needs children in the context of their regular schools, these children were consistently excluded from after school offerings including those made possible through the part-time arts education and the Broad school, as these comments indicate:

THERE ARE MANY OFFERINGS FOR PART-TIME ARTS EDUCATION BUT ALMOST NOTHING FOR CHILDREN WITH VISUAL IMPAIRMENT. THE CHILDREN IN OUR SCHOOL COME FROM EVERYWHERE TO THIS SCHOOL. WE WOULD LIKE TO BE ABLE TO CONNECT THEM WITH CULTURAL SERVICES IN THEIR LOCAL AREA, BUT WE CONTACT THESE AND NONE OF THEM WILL CATER FOR CHILDREN WITH VISUAL DISABILITY. MANY MUSEUMS RUN GREAT PROGRAMMES FOR CHILDREN, BUT ONCE AGAIN, NOTHING WHEN THE CHILDREN ARE BLIND.



Similarly, this vignette describes the inaccessibility of after school activities and the Broad school for special needs children:

3.6.1 VIGNETTE: *I DON'T WANT THERAPY*

Very few of the after school activities are available to special needs children. The practical reason is that the children who come to this school are not from the local area. They all come on buses and some may travel many kilometres. At the end of the day, they are bussed back.

But at a deeper level, the activities are not designed for participation of special needs children. It's actually more important that special needs children get extra help outside school, but this is very difficult.

I am developing a resource which lists all the options for the Broad school for children with special needs. For example, there is horse riding that they can do. I don't want therapy. That is not what they need. They need social interaction and community connection. It is best if it can be in their local neighbourhood.

If they don't go somewhere, then after school we know that for most of the children they are just sat in front of the computer or TV.

Children with special needs receive the same amount of 'voucher' money as the rest of the pupils in The Netherlands. While this is certainly equal, it is not **equitable**.

The centres catering for the education of children with special needs consistently reported that it was difficult to get suitable cultural options for their pupils and that the structural, staffing and transport costs of each activity meant that they were lucky if they could afford even one cultural event per year. In some cases, local authorities had stepped in to provide additional project money to allow the children to experience more cultural experiences. It was also widely reported that parents of these children were frequently unwilling to become involved in their children's education and would not provide additional funds, believing it to be a 'waste of money as their children won't understand it anyway.' This was particularly the view when the individual children came from parents with lower educational aspirations for their children. The limitations for special needs children were very practical and very real.

Transport is a big problem for our children (special education). We need our own bus. The vouchers are the same amount for us but the problem is it costs three times the price to transport our children. We have to take one staff member for each child and we need specially equipped bus. They think by giving every child in the country the same 22 euros that it is fair, but it is not equal for our children. It costs us more than that to do one trip. The municipal arts support is very good and they bend the budget to give us more money so we can do projects. A lot of performances and projects won't even come to our school and even those that do are not specifically trained and they find it hard to work with our children.

Nevertheless, there are examples of best practice. The following vignette is a case in point:

3.6.2 VIGNETTE: CASE STUDY OF A SCHOOL FOR VISUALLY IMPAIRED PUPILS

We have all levels of secondary education (VMBO, VWO and HAVO). We offer examinable subjects in sculpture, drawing and music. We also have extensive programmes in drama and dance. The pupils work with professional theatre and dance groups. We do a number of productions and the pupils do everything from acting to producing posters.

We have our regular offers and then on top of these we have special projects. The pupils do two hours a week for drama, one hour a week of music and two hours of visual arts. At the moment there is not any dance, but we are considering how to develop that.

We take the children to a lot of performances and try to make sure there are many opportunities for the children to perform or exhibit their work. We have done extra projects in film making and poetry. We won the poetry contest and they did not know we were a school for visually impaired students.

The arts really improve the children's identity and this is important as the children are visually impaired. When they come here, they are usually not confident. They are shy. We use the arts to try and find their abilities rather than focus on their disabilities. Performance is a very important part of this. They have a public stage and suddenly people see their abilities and the pupils are very proud.

3.7 ONGOING PROFESSIONAL DEVELOPMENT

- > THERE ARE A RANGE OF WEBSITES AND ONLINE RESOURCES PROVIDING VALUABLE PROFESSIONAL DEVELOPMENT FOR TEACHERS.
- > TEACHER CONFIDENCE AND EXPERTISE TO TEACH ARTS AND CULTURAL EDUCATION IS LOW PARTICULARLY IN THE PRIMARY SCHOOL
- > PROFESSIONAL DEVELOPMENT OPPORTUNITIES ARE EXPENSIVE AND SHORT-TERM AND DO NOT DEVELOP PATHWAYS OF LEARNING FOR TEACHERS
- > POSTGRADUATE EDUCATION IS NOT GENERALLY ACCESSIBLE TO TEACHERS THAT ARE IN FULL-TIME EMPLOYMENT
- > MORE CONNECTIONS ARE NEEDED BETWEEN THE VARIOUS PROVIDERS OF PROFESSIONAL DEVELOPMENT
- > WHILE THE PROFESSIONAL DEVELOPMENT OF TEACHERS IS VITAL, THE PROFESSIONAL DEVELOPMENT OF ARTISTS IS ALSO A KEY ISSUE

Once again, there was a great variation between available opportunities for inservice education. In larger cities where there was a supporting education officer, there were a number of ways a teacher could develop more skill and understanding in art. These tended to be offered by local council and the cultural agencies. Teachers showed a willingness to attend such events.

Schools also had a small budget that could be used towards professional development. Additional budgets might also be available through ministerial led projects or other project related or local

funds. Teachers would attend on average around two or three professional development opportunities in a year, and these were often in the arts or at least related to creative learning. These could largely be described as informal provisions as they tended to be voluntary, have no formalised certification and were offered either as a 'one-off' or as part of a small sequence or programme. There were a number of providers of such courses including private educational publishers, local government, city pedagogical services, school system and local arts and cultural providers.

Schools were generally well informed about these options and largely it was the teacher who made the choice about the events they would like to attend. Larger cities and towns tended to have greater opportunities than smaller village schools. Teachers valued professional development opportunities:

IT IS REALLY IMPORTANT. IT KEEPS YOU FRESH.

WE HAVE NETWORK MEETINGS – TOM, TEAM ONDERWIJS OP MAAT. IT IS A GOOD CHANCE FOR US TO CATCH UP WITH PEOPLE, OTHER ORGANISATIONS AND UPDATE OUR CONTENT. SOMETIMES WE LEARN SOMETHING NEW, BUT BECAUSE AS A SCHOOL WE ARE FURTHER DOWN THE TRACK, IT IS MORE LIKELY THAT WE ARE DOING THE GIVING, RATHER THAN US BEING ABLE TO TAKE SOMETHING AWAY.

Professional development is essential in all education. In The Netherlands there are a range of websites and online resources providing valuable professional development for teachers. These resources include projects, teaching methods, policy documents, research and research digests, sample cultural plans for schools, menus of cultural offerings.

THERE ARE A LOT OF COURSES AVAILABLE AND WE ARE ENCOURAGED TO GO. WE ARE ALSO ENGAGED IN A PROCESS OF STAFF APPRAISAL AND PEER REVIEW.

THE COURSE I ATTENDED FOR CULTURAL COORDINATORS WAS VERY USEFUL.

Teachers also pointed out the value of working alongside artists as a model of informal professional development:

SOME DEGREE OF PROFESSIONAL DEVELOPMENT OCCURS BY WHEN ARTISTS AND TEACHERS WORK TOGETHER ON A PROJECT.

WE ARE TRYING TO ORGANISE A CONFERENCE ON SOCIAL COHESION TO ENCOURAGE A TOPIC AROUND WHICH ARTISTS AND TEACHERS CAN WORK TOGETHER.

IN SOME PLACES THEY ARE EXPLORING THE POSSIBILITY FOR A 'COMBI-TEACHER' SO INSTEAD OF ONE PERSON, THE CLASS TEACHER AND THE ARTS PROFESSIONAL WORK TOGETHER TO BE A 'COMBI-TEACHER' AND LEARN FROM ONE ANOTHER.

WE HAVE FOUND THAT WORKING WITH ARTISTS HAS MADE US THINK MORE DEEPLY. WE HAVE INVOLVED AN ARTIST IN THE DRAWING UP OF A SCHOOL PLAN. WE FIND



THE ARTISTS TALK DEEPLY ON THE WHOLE. THEY ASK US "WHY DO YOU WANT TO DO THAT"? AND THAT MAKES THE SCHOOL THINK MORE. THE ARTISTS ARE STIMULATING AND INSPIRING.

It was also stressed that teachers needed to experience the arts in a 'first-hand' way to know the benefits of the arts from children. Many professional development opportunities were criticised for being too passive and not relating directly to the arts or the teachers needs.

IT IS REALLY VITAL THAT THE TEACHERS PARTICIPATE ACTIVELY IN THE ARTS. THEY HAVE TO FEEL THE "WOW" EFFECT FOR THEMSELVES. THIS IS A SMALL BUT REALLY IMPORTANT THING. WE WANT THE TEACHERS TO GO HOME EXCITED. THEY ARRIVE, HAVE A COFFEE AND THEN PARTICIPATE. WHEN IT IS TIME FOR THEM TO GO HOME, WE WANT THEM TO NOT WANT TO LEAVE.

Conversely, many arts organisations have active programmes to help teachers gain more knowledge and skills in the arts. These programmes are generally high quality and popular among teachers. Some of the organisations connect the teacher professional development to performances or exhibitions. Others work as part of local cultural initiatives and will develop workshops and information sessions for teachers.

WE COACH TEACHERS TO ORGANISE ARTISTS' ACTIVITIES IN SCHOOLS WITH ARTISTS.

WE PRODUCE 'ON DEMAND PROGRAMMES IN THE EXPRESSIVE ARTS AND VISUAL ARTS. DANCE, IMAGE EDUCATION, VISUAL ARTS, MEDIA AND DRAMA ARE ALL POPULAR.

WE WORK WITH TEACHER TRAINING. WE TRY TO TRAIN PRIMARY AND SECONDARY TEACHER TRAINEES TO UNDERSTAND THE LANGUAGES OF THE ARTS AND WE WANT THEM TO EXPERIENCE THE ARTS SO THEY ENJOY THESE LANGUAGES. WE WANT THE TEACHERS TO KNOW HOW TO DESIGN LESSONS AND EXPERIENCES THAT WILL MAKE THE CHILDREN ENJOY THE ARTS AND BE ABLE TO EXPRESS THEMSELVES WITH THE ARTS. WE SEE OUR PROGRAMMES AS COMPLETE THINGS, NOT JUST ABOUT THE PERFORMANCE OR EXHIBITION. IT IS A COMPLETE THING, BUT TO COMPLETE THIS WE NEED EXTRA HELP BOTH FINANCIAL AND MORE TIME FOR TRAINING.

There is a general view that primary teachers' level of skill and understanding of the arts and cultural education is of a low standard.

THERE IS VERY LITTLE KNOWLEDGE AMONG TEACHERS ABOUT HOW TO DO EFFECTIVE ARTS EDUCATION.

To counteract the perceived low standard of arts teaching, especially in the primary schools, cultural coaches may work directly to enhance the skills and understandings of a group of teachers.

SPECIAL CULTURAL COACHES ARE WORKING WITH TEACHERS TO DEVELOP LEARNING AND HELPING TEACHERS TO CHOOSE BETWEEN OPTIONS. WE TRY TO ENCOURAGE



SCHOOLS TO DEVELOP A PLAN FOR THE YEAR. AS AN ORGANISATION WE HAVE TO SAY WE ARE NEUTRAL, BUT WE CAN HELP THE SCHOOLS MAKE CHOICES.

The perceived lack of confidence of some primary teachers to effectively teach the arts, has led to the idea that 'quick fixes' and projects might be the answer. In some instances, professional development has been more about proving 'packaged' lessons to take the next day into the classroom than providing teachers with the skills, knowledge and confidence to effectively teach arts and cultural education. To counteract this position, some courses are being run that try to unlock latent talent that may be with the primary teaching staff, as this quote outlines:

WE HAVE RUN SOME COURSES FOR TEACHERS. THE TEACHERS ONLY WANTED TO LEARN TRICKS, IDEAS STRAIGHT FROM THE DRAWER THAT THEY COULD DO IN THE CLASS THE NEXT DAY. IN ROTTERDAM WE HAVE AN EXPERIMENT WITH FOUR SCHOOLS UNDER THE BROAD SCHOOL PLAN. WE ARE TRYING TO MAP THE TALENTS OF THE STUDENTS, STAFF AND PARENTS. WE DESCRIBE IT AS THE CULTURAL LUGGAGE A TEACHER BRINGS. WE WANT TO USE THE POSITION OF THE TALENTS THAT MIGHT BE LATENT WITHIN THE SCHOOL.

Despite these efforts, there appears to be considerable discrepancy between the policy ideals and the practice within schools. This is due – at least in part – to the ongoing lack of expertise of teaching staff, especially in primary schools and the VMBOs sector. Research currently being undertaken into initial teacher training and recent commencement of post-graduate courses in cultural education may address this issue. Complementary research should examine possibilities for enhanced professional development, especially the manner in which this can be connected into accredited pathways of lifelong learning for teachers, as one respondent from a specialist teacher training college commented:

IN HINDSIGHT, I THINK WE SHOULD BE DOING FAR MORE IN PROFESSIONAL DEVELOPMENT FOR TEACHERS NOW YOU MENTION IT.

By contrast, in some schools there was a strong commitment to the value of the professional development among teachers. This desire to enhance skills and knowledge appeared to be strongest within schools with a strong methodological approach. It may be these schools saw a greater need to induct teachers into their ways of working and underpinning philosophies.

IF YOU WANT TO GO TO PROFESSIONAL DEVELOPMENT YOU CAN. OFTEN THE WHOLE TEAM WILL GO ON A COURSE. WE DO A LOT OF DEVELOPMENT WITHIN OUR NETWORK, SUCH AS COURSES ABOUT WHAT MONTESSORI MEANS. THE SHARING AND STRATEGY WITHIN THE MONTESSORI SECTOR HAS CHANGED A LOT. WE ATTEND COURSES IN SCHOOL TIME AND EACH TEACHER HAS AN ANNUAL BUDGET OF €600 TO ATTEND COURSES.

While later sections of this report specifically address issues in teacher training, one aspect pertinent to the Dutch system is the lack of a culture of 'lifelong' learning among teachers or teacher educators. In fact there are major financial and time barriers that act as powerful disincentives for

teachers to undertake ongoing learning. There were similar problems noted in terms of the level of training of the teacher educators in the PABOs.

There are a number of institutes that are connected with universities and conservatories that promote practice-based research in the arts. While these offer excellent programmes of study, these are not generally appropriate for arts educators, being either full-time or not directly relevant to pedagogy in arts and cultural education.

Additionally, these institutions frequently offer high quality congresses, seminars and workshops. Once again though, most of these are targeted at professional artists and are not generally accessible to teachers – especially primary teachers. Many of the topics covered could be very applicable as part of a structured professional development programmes. In particular, focus days on arts research, performance and exhibition development, and skill enrichment. Yet, postgraduate programmes are generally full-time, or are conducted during school time and so therefore are not accessible for teachers who are teaching full-time. As was pointed out by a number of respondents:

THERE ARE CURRENTLY NO OPPORTUNITIES FOR TEACHER TO UNDERGO PROFESSIONAL DEVELOPMENT THAT IS CONNECTED TO FURTHER QUALIFICATIONS.

The introduction of several institutions offering Master level courses in cultural education may assist in addressing this shortfall. While the number of students currently enrolled is relatively low, it would be valuable to evaluate this course as it progresses and to examine its impact within schools, especially primary schools and VMBOs where the greatest skills shortage is felt.

WE HAVE BEGUN THIS YEAR A MASTER OF EDUCATION IN THE ARTS. THERE ARE AROUND 13 STUDENTS DOING MUSIC AND EIGHT DOING VISUAL ARTS. WE HAVE FUNDING FOR AROUND 20 STUDENTS BUT WE COULD TAKE UP TO 40. THE COURSE COVERS CREATIVE THINKING, PROJECT MANAGEMENT, CULTURAL AND SOCIAL PHILOSOPHY AND INTERDISCIPLINARY STUDY. THERE IS ALSO A UNIT ON WORKING WITH THE PROFESSIONAL ART WORLD. A LARGE COMPONENT IS A FINAL THESIS OR PRACTICAL PROJECT. THE STUDENTS CAN GET A SUBSIDY.

Additionally, there are several options in postgraduate education that may be applicable to arts education professionals including postgraduate programmes in choreography and dance therapy. Courses are comprehensive and cover technical and performance aspects, creative development, theoretical considerations, educational practice, policy, professional training. There are extensive offerings in projects within both educational and health areas. These offerings range from classical violin to urban music and cover a range of offerings in the expressive and graphic arts.

Master of Education in the Arts covers concept development in the arts, artistic research, presentational skills, multi-disciplinary art appreciation, project management in art education, art educational theory. It also contains practice teaching and a research thesis.

Despite observing a number of high quality professional development programmes and visiting many centres offering professional development opportunities, it was somewhat surprising that the

feeling 'on the ground' among teachers, school directors and inspectors was that the situation of arts professional development in The Netherlands was getting worse, as this quote clearly exemplifies:

I THINK IN MANY WAYS WE ARE GOING BACKWARDS. TRAINEE TEACHERS ARE GETTING LESS TIME ON THE ARTS. IT IS ALL BEING FAST-TRACKED. PROFESSIONAL DEVELOPMENT HAS BEEN CANCELLED.

Moves towards increased school autonomy have not been without some critics. In relation to professional development in arts and cultural education, it has been argued that as schools are given greater choice in how they spend their money, their decisions are moving away from arts and culture. The greater 'free market' system for professional development seems to have resulted in a sharp rise in costs and a falling of standards. Similarly it was felt that there were now lesser choices in the arts, though due to the number of agencies that provide professional development and the ability of schools to self-select, it was not possible in the scope of this research to gather statistics to verify if the widely expressed opinions were validated. Conversely, it was suggested that long-term partnerships with cultural institutions may provide an option for reducing costs and providing sustained professional development in the arts for teachers. Further research should be conducted into teacher professional development, including examining cost, participation rates, availability of arts and cultural offerings, leading to qualification frameworks and quality assurance mechanisms. The following comments are typical of the types of comments made in focus groups of teachers:

SOME PROFESSIONAL DEVELOPMENT COST €1000 FOR TWO TEACHERS FOR ONE MORNING. THE COST OF PROFESSIONAL DEVELOPMENT IS FAR TOO HIGH. THEN ON TOP OF THAT YOU HAVE TO PAY THE REPLACEMENT TEACHERS FOR THE CLASSES. WE HAD SOME ARTISTS COME AND GIVE WORKSHOPS ON ARTS AND HERITAGE. IT WAS ROUGHLY 40 EURO PER TEACHER PER HOUR.

FOR INSPIRATION I LOOK AT JOURNALS, WEBSITES AND AROUND ME ALL THE TIME. I WENT TO A COURSE ON COMPUTER GAMES. IT WAS A GOOD DAY AND INSPIRING. AT THIS SCHOOL THERE IS A BUDGET OF €750 PER TEACHER FOR DOING COURSES. THESE COURSES ARE EXPENSE SO IT MEANS USUALLY ONLY ONE OR TWO AFTERNOONS PER YEAR. IN MY OWN TIME I TRY TO DO A LOT TO KEEP MY PRACTICE ACTIVE. IN THE HOLIDAYS I GO TO MUSEUMS. I TRY TO KEEP MY ART MAKING PRACTICE ACTIVE. I TAKE TRIPS AND TRAVEL BUT TIME AND MONEY IS A PROBLEM. A FULL DAY FOR PROFESSIONAL DEVELOPMENT IS VERY HARD TO GET, SO I DON'T DO IT ANY MORE.

WE DID ONE COURSE IN DRAMA BUT IT WAS NOT VERY GOOD. IT WAS EXPENSIVE AND BADLY ORGANISED AND THE TEACHERS FELT IT WOULD BE TOO CHAOTIC TO TRY DRAMA IN OUR SCHOOL. BUT WE WILL TRY AGAIN. THERE ARE NOT MANY CHOICES. IT MIGHT BE BETTER TO SPEND THE MONEY ON THE 'METHODS' (TEACHING AND LEARNING BOOKS AND KIT) AS THESE CAN BE SUED BY THE TEACHERS. WE ARE SAVING UP TO BUY THE MUSIC METHODS. THE SET IS €800. IT IS GOOD FOR THE NOT VERY MUSICAL AND IT GIVES SORT OF 'FOOLPROOF' IDEAS. BUT WE DON'T





HAVE ANY INSTRUMENTS, SO IT IS NO GOOD GETTING THE BOOK AND THEN WE CAN'T DO THE ACTIVITIES. THERE IS A MUSIC SCHOOL IN THE AREA, BUT THERE IS VERY LITTLE CONNECTION. I KNOW SOME OF OUR CHILDREN GO THERE. MAYBE LESS THAN 10 PERCENT, BUT, NO, THERE IS NOT ANY CONTACT.

I WENT TO A ONE DAY COURSE ON BEING A CULTURAL COORDINATOR BUT IT WAS NOT VERY USEFUL. WE ARE DOING MANY OF THE THINGS ALREADY. WE DON'T HAVE A STRUCTURE.

The teachers also bemoaned the lack of choices in arts and cultural education and the lack of time to attend courses:

THERE ARE LIMITED CHOICES IN THE ARTS

TEACHERS HAVE VERY LITTLE TIME. THERE IS LESS AND LESS TIME FOR TEACHERS – LESS AND LESS TIME FOR THE ARTS. THERE IS VERY LITTLE ON OFFER. IT EXISTS BUT IT IS NOT REALISTIC. IT IS VERY HARD TO GET TIME FREE FROM LESSONS.

The following case study is somewhat lengthy, but in its entirety it has value as it shows in detail the issues (and advantage) of teacher professional development in changing the quality of arts and cultural provisions and allowing the teaching staff to explore new and innovative ways to enliven learning. This case study comes from a school with a strong and successful arts profile. The school has 68 percent children from a Turkish background and 95 percent children from a background other than Dutch. The school is in a low socio-economic area. The school director is committed and the staff acknowledges the value of the arts for learning.

3.7.1 VIGNETTE: *PROFESSIONAL DEVELOPMENT IS A CORE PART OF OUR VISION*

Professional development has been a core part of our vision. When I came to this school, it had the usual mix of teachers and there was not a strong arts focus.

The first course we did for the whole school was about leadership and management. I think it was important that we all knew the need for strong leadership and working together bottom-up and top down. I also set up a network with other schools so we could share learning and exchange ideas.

The next thing was to send several teachers on a cultural education course. The course specialised in 'work forms' and showed us ways to think about organising learning in different ways.

This year the focus is on dance. We have dance professionals working in the school and all the staff have done a course on dance education. I also get project money for artists, but instead of the artists working always with the children, I sometimes get the artists to work with the teacher instead. For example, we had an artist who was very good at working with scrap materials and we did a workshop for teachers on using material and jewellery making, and you can see a lot of this displayed around the school so it had an impact on the way the teachers use material. For some teachers they just do exactly what the artists showed, but at least that is something. The more creative teachers will take the idea and then adapt it and use it in many ways. We want the artist to inspire the teachers. This is probably even more important than them inspiring the children.

The teachers have become more interested, and we were even able to run some professional development in dance on Saturdays and the teachers all wanted to come. It would be good if the teachers got a certificate, or qualifications or extra salary if they do these courses because it really shows their extra commitment.

One day or two days in the year we close the school and take the teachers on team building. I know the Minister is worried about minimum school hours, but we write to the parents and explained why we want to do it and none of the parents complained. So we took the teachers on a trip and we visited galleries and just had a lovely time sharing.

This reward for the teacher really changed the atmosphere and made the team so much closer. I will definitely do it every year. The staff is also organising a conference for all the teachers in the area – primary and secondary and also the different networks.

There are 19 schools in the area and one school for children with disabilities. I think maybe only the public schools will come as the other schools tend to keep to themselves, but I will still ask.

Teacher training needs to be more progressive. I have had meetings with the teachers from the PABO and some of them have not been in a school for 26 years! I remember the PABO in this area. Ten years ago there was a lot of art and craft in the programme. Now the trainee teachers tell me they do one week!



3.7.1 VIGNETTE CONTINUED

I suppose I have a lot of creative energy, and now I put that energy into my management. I am learning all the time. There is another way for education. A better way. And that is what as a school we are trying to achieve. We have around €7000 for the year of professional development, but I try and get extra by using project money. Four years ago we used to get €2000 per teacher now it is €7000 for all the teachers.

Every year, we get together as a staff and make our professional development plan. We start with what we value and what we need. We decide that first and then we all work to find ways to make sure we can find the resources to deliver. It takes time and effort, but unless the teachers feel supported and confident, changes won't happen.

Artists are also an important part of our staff team. They are not extra. They help us make our choices and we include them in the professional development. Currently we are working closely with two artists across three projects. They are part of our staff and with us for the whole year.

In this best practice model, there is active involvement of teacher – learning in the context of the school. The school director values staff development and has found innovative ways to engage the staff. Importantly the artists are also a core part of the professional development strategy and play a long term and highly valued role in the school.

While the focus of this section has been on the professional development of the teacher, good quality projects also contain ongoing professional development for the artists. This aspect is often overlooked and the result (as was clearly indicated in the section on 'partnerships') is that artists working in education may feel marginalised and undervalued. To counteract that, there is an excellent programme for artist development based within Amsterdam. The following vignette describes this programme and highlights the way it forms a best practice model not only within The Netherlands, but potentially internationally where a number of countries struggle to develop effective ways to induct artists into new forms of more socially and educational relevant practice.



3.7.2 VIGNETTE: SUSTAINABLE WAYS FOR ARTISTS TO WORK

BIK provides training for artists to work in education and other social and community contexts. We call it 'creative partnerships'. We collect and disseminate best practice case studies. We are trying to make structural changes that will provide sustainable ways for artists to work. This also provides an income stream for young artists.

We try to develop the relationship between artist and outside partners. The markets for the arts are changing. Artists are working in new fields and the influence of artists is being felt across many sectors.

In BIK we prepare artists to work in education (primary and secondary schools), with the elderly, with disabled people, in hospitals, in the third sector (the corporate world), in product development and service design and within companies. Most for the services we provide are free or subsidised.

We have an annual budget of around €9 million. We have 55 FTE staff. About 70 percent of our work is with the visual arts and about 40 percent with performing arts.

We acknowledge that now and into the future, a profitable practice will be a mixed practice. For our education training courses artists pay just €1500 per year. We receive around €5.5K per student per year in subsidy to run the course.

We need to do more research but it has certainly opened up pathways for artists to succeed. We call our artists 'creative co-makers' and our programmes are 'artist elsewhere'. We also offer master classes and other support for artists.

In a different example, it was felt that 'too much' training might actually be detrimental to the impact of the artist in the school:

WE BELIEVE IN THE VISION OF THE ARTISTS. WHILE OTHER ORGANISATIONS HAVE TRAINING, WE BELIEVE IN CHOOSING THE RIGHT ARTISTS AND THEN LETTING THEM GO WITH THEIR INSTINCTS.

One of the major successes in terms of professional development has been the development of cultural coordinators within each school in The Netherlands. The role and training of these cultural coordinators is overviewed in the following section.

3.8 CULTURAL COORDINATORS

> THE ROLE OF CULTURAL COORDINATOR IS A SUCCESSFUL WAY TO EMBED ARTS AND CULTURAL EDUCATION IN SCHOOLS, BUT THESE ROLES NEED TO RECEIVE LONG-TERM AND CONTINUED SUPPORT

To manage the process of the allocation and distribution of funds within the schools, most schools now have a cultural coordinator. This is a significant positive step and provides a single point of contact between the schools and the cultural agencies and specifies a role within the school responsible for arts and cultural education.

According to official figures (van der Hoeven, 2004) 66 percent of schools of secondary schools have appointed a cultural coordinator. The figure in primary school is lower with around 50 percent of schools having a cultural coordinator.

Most of the primary school cultural coordinators interviewed had participated in training courses, but most of the secondary coordinators had not. This is because there are not training courses generally being offered to secondary school coordinators. Several of the secondary coordinators expressed enthusiasm to attend the types of programmes offered to primary teachers.

Cultural coordinators received on average two to three hours per week of time to map cultural activities across the schools, though in reality, most reported that they received little or no time for their work. Most had only been in this position of responsibility for less than two years, but there was a high degree of satisfaction expressed in terms of the support received from external agencies. On the other hand, they felt they were often chosen as a champion of the arts because of their enthusiasm and that it had been both difficult and slow to get the support and cooperation of the broader staff team. In this way, it is important not to consider that presence of a cultural coordinator implies by default a school with strong arts and cultural programmes as many of these had been appointed for pragmatic reasons to obtain and manage the extra financial resources in the arts and the vast majority of the cultural coordinators interviewed spoke of the challenges and obstacles to their position and the need for far more time to ensure their work could be more broadly adopted. As one policy maker commented:



THERE ARE AROUND 1000 TRAINED CULTURAL COORDINATORS NOW IN DUTCH SCHOOLS. THESE WILL HAVE A BIG INFLUENCE ON THINKING ON CULTURAL EDUCATION. THE GOOD THING IS THAT WITH THIS MANY PEOPLE IT HAS FORCED SCHOOLS TO START THINKING ABOUT CULTURE. IT IS MADE TEAMS OF TEACHERS TALK ABOUT ARTS AND CULTURAL EDUCATION AND SCHOOLS TO PUT THEIR PLANS ONTO PAPER.

For the cultural coordinators themselves, executing their role has not always been as simple as the policy maker's comment may have indicated:



I HAVE A NEW POSITION OF CULTURAL COORDINATOR FOR THE SCHOOL. I AM TRYING TO DEVELOP THE POLICY. I HAVE TO DO IT ON MY OWN, I SPEAK WITH MY COLLEAGUES. THERE IS A LOT HAPPENING NOW IN MY SCHOOL, BUT THERE IS NO SEQUENCE AND NO LINE. I HAVE HAD A DISCUSSION ABOUT THE TEXT OF THE SCHOOL VISION. THE WORD 'CULTURE' IS NOT EVEN THERE. TO CHANGE THIS SORT OF ATTITUDE IS REALLY DIFFICULT. I TRY, BUT NOTHING HAS REALLY CHANGED. I AM TRYING TO SET UP AN ORCHESTRA IN THE SCHOOL, BUT I MEET A LOT OF REASONS WHY THAT CAN'T HAPPEN. I VOLUNTEERED TO BE THE CULTURAL COORDINATOR BECAUSE I AM COMMITTED TO THE ARTS. I DID A ONE DAY COURSE WHERE

THEY EXPLAINED THE RULES FOR GETTING THE MONEY. THE SCHOOL IS ONLY STARTING TO REALISE ABOUT CULTURE, AND IT HAS BEEN TWO YEARS. THEY ARE REALLY ONLY INTERESTED IN THE RESULTS. EVERYTHING ELSE IS CALLED 'ACTIVITIES OUTSIDE THE LESSON'. THIS PLACES CULTURE IN A VERY BAD POSITION. THE CHILDREN AND THE SCHOOL DON'T TAKE IT SERIOUSLY.

Despite the inherent challenges of this role, the mere presence of the cultural coordinators in the schools is raising awareness of arts and cultural education and encouraging schools to put more effort and thought into cultural planning. It has also had a direct and explicit impact on increasing the skills and confidence of the teachers nominated as coordinators.

IT MADE ME MORE CONSCIOUS OF WHAT I WAS DOING IN ARTS AND CULTURAL EDUCATION. I LEARNT HOW IMPORTANT ARTS ARE FOR CHILDREN. I REALISE AS TEACHERS WE HAVE A REAL RESPONSIBILITY TO INTRODUCE CHILDREN IN AN EFFECTIVE WAY TO CULTURE. IT CAN'T BE JUST SOME THINGS WITHOUT ANY THOUGHT. YOU MUST MAKE A PLAN AND ORGANISE LEARNING. WE ALSO TRY TO EVALUATE WHAT GOES WELL AND WHAT WE NEED TO CHANGE.

Cultural coordinators in the primary school receive training through their local cultural agency. The perceived value of this training and its impact appear to be quite mixed. On the positive side, the following quotes were typical:

I RECEIVED A GOOD VIEW OF THE STANDING OF OUR SCHOOL IN TERMS OF OTHER SCHOOLS. SINCE DOING THE COURSE, THE SCHOOL HAS MADE A CULTURAL PLAN OF WHAT WE WOULD LIKE TO ACHIEVE. THIS PLAN WAS TOO AMBITIOUS. THROUGH THE COURSE, WE GOT TO KNOW ALL THE PEOPLE THERE, BOTH OTHER TEACHERS AND THE PEOPLE FROM GALLERIES, THEATRES AND OTHER CULTURAL PROVIDERS. IT IS NOW EASY TO PICK UP THE PHONE AND DIRECTLY RING THE PERSON FROM THE GALLERY OR MUSEUM TO ORGANISE COLLABORATIONS OR VISITS. I REALISED THAT THERE IS A LOT OF EXPERTISE AND KNOWLEDGE IN THE MARKET PLACE AND YOU CAN ACCESS THIS FOR NOTHING. A TEACHER DOES NOT HAVE TO KNOW EVERYTHING TO BE A GOOD ARTS AND CULTURE TEACHER. THE NETWORK THAT DEVELOPED IN THE COURSE MEETS NOW THREE TIMES A YEAR AND WE CAN ASK QUESTIONS AND DISCUSS THINGS. IT IS GOOD TO HEAR FROM OTHER SCHOOLS AND YOU LEARN ABOUT THEIR TIPS AND TRAPS AND SHARE SOME OF YOUR OWN. I HAVE LEARNT THAT THERE IS NOT ONE WAY TO DO SOMETHING AND THAT I CAN DO THING IN ANOTHER WAY. I REALLY LOOK FORWARD TO THESE MEETINGS. WHEN I DID THE CULTURAL COORDINATORS COURSE, IT STATED ME ON A PROCESS. IT WAS A LITTLE STEP, BUT NOW I HAVE BEEN ABLE TO TAKE IT FURTHER. ARTS AND CULTURAL EDUCATION IS A JOURNEY. SOMETIMES THAT JOURNEY IS FRUSTRATING. NOW I HAVE THE NETWORK, WE ALL SHARE THE SAME PROBLEMS AND THAT MAKES ME FEEL SUPPORTED AND MAKES ME FEEL I CAN BE BRAVE AND TRY SOMETHING.

Conversely, other cultural coordinators interviewed were far less impressed by the quality and value of the course.

I WENT TO A ONE DAY COURSE ON BEING A CULTURAL COORDINATOR BUT IT WAS NOT VERY USEFUL. WE ARE DOING MANY OF THE THINGS ALREADY. WE DON'T HAVE A STRUCTURE.

THE DIRECTOR ASKED ME IF I WANTED TO BE THE CULTURAL COORDINATOR. I DID NOT DO ANY COURSE. I WENT TO AN INFORMATION DAY AND IT DID NOT REALLY INSPIRE ME. IT DID NOT SEEM CLEAR WHAT IT WAS TRYING TO ACHIEVE. THEY WANTED €900 PER PARTICIPANT FOR THE TRAINING. THAT IS SO EXPENSIVE. IF YOU ARE GOING TO SPEND THAT SORT OF MONEY YOU REALLY NEED TO KNOW WHAT YOU WOULD LEARN AND THAT WAS CERTAINLY NOT CLEAR. WE HAVE A TOTAL OF ONLY €6000 FOR THE WHOLE SCHOOL, FOR PROFESSIONAL DEVELOPMENT, FOR THE WHOLE YEAR, AND IF I HAD DONE THE CULTURAL COORDINATORS COURSE THAT WOULD HAVE TAKEN A SIXTH OF THE WHOLE BUDGET.

I DID NOT REALLY LIKE THE CULTURAL COORDINATORS COURSE. IT WAS VERY EXPENSIVE AND IT GAVE TOO MUCH ATTENTION TO THEORY. THERE WAS NO PRACTICAL IN THE COURSE. IN MY TEACHER TRAINING I DID VERY LITTLE ARTS EDUCATION. I THINK IN ALL THE FOUR YEARS WE DID SOME DRAWING, PLAYED THE FLUTE AND DID ABOUT TWO HOURS OF DRAMA. I THOUGHT THE CULTURAL COORDINATORS COURSE WOULD GIVE ME THE SKILLS TO TRY THINGS IN THE SCHOOL. I WAS LOOKING FOR SOME REAL PRACTICAL HELP AND IDEAS, BUT IT WAS JUST THEORY. THERE IS A LACK OF MONEY FOR PROFESSIONAL EDUCATION IN THIS SCHOOL AND I JUST FEEL THAT COURSE WAS A WASTE. IT COST €150 PER HOUR.

For other coordinators there was acknowledgement of the value, but it was felt that there was still insufficient training to enable effective school transformation to be initiated.

WE NEED SO MUCH MORE EDUCATION. EVEN YOUNG TEACHERS NEED IT AS THE PABOs ONLY FOCUSES ON MATHEMATICS AND LITERACY. THE YOUNG TEACHERS COME TO US AND THEY ALREADY KNOW THAT THE MINISTER AND THE INSPECTORS ARE ONLY INTERESTED IN MATHS AND LANGUAGE AND SO THEY FEEL UNDER PRESSURE TO FOCUS ON THESE THINGS. IN MY EXPERIENCE, CHILDREN LEARN THE BEST WHEN THEY ARE INTERESTED IN SOMETHING I THINK THE CHILDREN LEARN MUCH MORE BY LEARNING THROUGH THE ARTS. WHEN I DID THE CULTURAL COORDINATORS COURSE LAST YEAR, I SUDDENLY HAD A VISION OF HOW IT COULD BE IN THE SCHOOL, BUT I THINK I AM THE ONLY ONE WHO FEELS THIS WAY ABOUT THE ARTS. NOW MY JOB IS TO SPREAD ARTS AND CULTURE TO THE OTHER TEACHERS. I HAVE STARTED THIS SORT OF CREATIVE CIRCUIT ON A FRIDAY AFTERNOON. THE WHOLE SCHOOL IS INVOLVED. THEY HAVE TO CHOOSE A CREATIVE TOPIC FOR SIX WEEKS AND THEY DO TWO HOURS EACH WEEK. AFTER SIX WEEKS THE CHILDREN MOVE TO ANOTHER ACTIVITY. THE CHILDREN LOVE IT, BUT IMPORTANTLY THE TEACHERS ARE DISCOVERING THEIR CREATIVE TALENTS.

The salient aspect that was apparent in the research was that even where the training of the cultural coordinators had been successful and the individual coordinators felt empowered and passionate



about the arts, the transformation of the rest of the staff within the school was a difficult process. The coordinators often worked tirelessly and largely in an isolated way to push for changes. Despite a number of programmes aimed at getting the entire staff to become engaged in arts and cultural education, successful programmes were still largely the result of an individual's passion and determination, rather than systemic change. The early adopting cultural coordinators stressed that it would take a minimum of five years to make any real impact on the staff. This should be considered in relation to labelled money and the duration of programmes, as it would appear that a realistic timeline for change, especially in the primary schools may be more than 10 years.

WHEN WE DO SUCCEED IT DEPENDS UPON ONE OR TWO CONTACTS IN THE SCHOOL THAT ARE KEEN. IT HAS TO BE A GROUP OF TEACHERS AND IT IS A REAL ISSUE AS MOST TEACHERS JUST DON'T CARE.

SOME TEACHERS FEEL LIKE THEY ARE IN A DESERT AND AFTER FIVE YEARS THE WHOLE ART PROJECT STOPS. THE PERSON WHO STARTED WITH SO MUCH ENERGY GETS REALLY TIRED.

IT IS MAINLY THANKS TO ONE TEACHER OR IF THE SCHOOL HAS A PROJECT AS TO WHETHER THE CHILDREN GET ARTS AND CULTURAL EDUCATION AT ALL.

I AM A CULTURAL COORDINATOR, BUT EVEN THOUGH I AM CONVINCED OF THE VALUE OF THE ARTS AND HAVE BEEN WORKING TO CHANGE SCHOOL PERCEPTIONS FOR THE PAST THREE YEARS, IT IS VERY DIFFICULT TO GET A TEAM OF TEACHERS TOGETHER.

THERE ARE TWO OF US THAT DO THE CULTURAL COORDINATION IN THIS SCHOOL (LARGE SECONDARY SCHOOL). WE ARE VERY TIRED AND FEEL ON THE EDGE ALL THE TIME. IT HAS BEEN HARD TO INTEGRATE CULTURE INTO THIS SCHOOL. WE TRY TO GET TEACHERS WORKING TOGETHER AND PLANNING. BUT EVEN AFTER THREE YEARS I WOULD SAY ONE THIRD OF ALL THE TEACHERS ARE RESPONSIBLE FOR 100 PERCENT OF ALL THE RESULTS.

WE (THE TWO CULTURAL COORDINATORS FOR TWO NEARBY SCHOOLS) HAVE CHANGED BUT THAT IS NOT THE SAME FOR ALL THE STAFF. I THINK THAT MY COLLEAGUES REALLY NEED TO FEEL IT. WE HAVE THIS OFFER AND NOW IT HAS TO GROW. I WANT MORE PEOPLE TO BE WITH ME. AT THE MOMENT IN THIS SCHOOL IT IS JUST ME. I WOULD LIKE TO WIN OVER FOUR OR FIVE COLLEAGUES AND THEN WE CAN ALL WORK ON THIS AND THEN OTHER TEACHERS WILL EXPERIENCE IT AND THEY WILL SEE THE VALUE TOO.

Other local cultural agencies have been more forceful in making schools develop collaborative cultural plans, and not simply leave it all to the cultural coordinators. Where schools have not shown a willingness to work together and support the cultural coordinator, the project and funding has even been withdrawn.



IT COSTS AROUND €5,000 PER SCHOOL PER YEAR TO PROVIDE ARTS PROJECTS AND ADVICE. WE HAVE WORKED IN A REALLY BOTTOM-UP WAY AND LEARNT AS WE HAVE GONE ALONG. WE SAY TO THE SCHOOLS THAT THEY REALLY HAVE TO WANT TO CHANGE AND TO REALLY PUT THE EFFORT IN. WE KICKED ONE SCHOOL OUT OF THE PROJECT BECAUSE IF THE SCHOOL WON'T WORK, WE WON'T WORK.

To add to the complexity of the role of 'cultural coordinator' there is often unclear and confusing aims associated with the position. In most of the policy document referring to arts and cultural education, the term 'cultural education' has been applied generically to an entire artistic and cultural field.

As was commented upon in Chapter 1, there is some debate as to whether in this process the distinct identity of the arts has been lost. For example, in previous times, curriculum support agencies would have people specifically charged with supporting music, drama, visual arts and so on. These roles have largely disappeared, either not to be replaced, or to be replaced with general 'cultural' coordinators. The picture is not at this stage clear, whether this move to the use of cultural education in place of more discipline specific arts terms has been good for the expansion and development of the field or not.

While the cultural coordinators represent a significant success of the Dutch system, they will require ongoing, systemic support. As the process of installing the cultural coordinators is now into its 4th year, it would also be timely to research, analyse and reflect upon their successes and the challenges that still lie ahead.

3.8 DETAILED ASSESSMENT, REFLECTION AND EVALUATION STRATEGIES

- > MOST CULTURAL INSTITUTIONS CONDUCT SOME FORM OF EVALUATION WITH THE TEACHERS AND YOUNG PEOPLE WITH WHO THEY WORK
- > THERE IS NO EVIDENCE TO SUGGEST THAT A SYSTEMATIC PROCESS IS IN PLACE FOR DETERMINING QUALITY
- > MANY OF BOTH SCHOOLS AND ARTS ORGANISATIONS INTERVIEWED BEMOANED THE LACK OF OBJECTIVE RESEARCH AND EVALUATION DATA

In this report, a distinction is made between *beoordeling* – assessment (the set of means and resources used to determine student learning) and *evaluatie* – evaluation (the set of means and resources used to determine more broadly the success of a programme, teaching strategies, policy and so on).

Assessment can include reflection but, on the whole, reflection is a more informal short term process, while pupil assessment implies a more formalised attempt to determine the extent and nature of learning through the collection and analysis of evidence.

Assessment and evaluation are important aspects of all policy-making. To learn from our mistakes – and, indeed, to utilize our positive experiences – we need to evaluate initiatives. But this is far from always done as the following statements show:

HOW DO WE KNOW ACHIEVEMENTS? THIS IS A REAL PROBLEM. I DON'T KNOW. YOU SEE IDEAS AND THE CHILDREN'S FACES. YOU SEE EXPRESSIONS. MAYBE YOU CAN TELL US? THE PROBLEM TOO IS THAT WE ARE WORKING WITH A POLICY PLAN WITH MINIMUM GOALS.

WE DON'T HAVE PARENT TEACHER INTERVIEWS. WE CALL THEM INSTEAD, "INTERVIEWSIONS". BUDDIES, COACHES, PARENTS, PUPILS AND TEACHERS WILL SIT AND TALK AROUND THE CHILDREN'S PORTFOLIOS. WE FIND THESE CONVERSATIONS ARE OUR BEST MIRROR AND MAKE VERY SPECIFIC THE NATURE OF THE LEARNING THAT HAS OCCURRED AND WHERE GAPS EXIST.

There were some excellent examples of schools developing innovative ways to both assess children's learning in the arts and to report this learning to the parents. For example, a Montessori school keeps very detailed portfolios on each child. These portfolios are part of the child's learning. These then inform the school in terms of broader reflections and overall evaluation. The evaluation team from the school conduct ongoing research into leaning outcomes and school satisfaction, as these comments from the school director outline:



3.8.1 VIGNETTE: *THREE TOPS AND THREE TIPS*

We take evaluation very seriously. We conduct interviews with pupils and parents and put these up on our website. We certainly take seriously the voice of the children. They keep very detailed learning portfolios and have to annotate these, through written comments, poems and they can draw or compose music about their experiences.

We also conduct a major survey every two years where we ask all parents, teachers and children to suggest three "tops" (things we do well) and three "tips" (things we need to improve). These results are discussed by teams that include pupils, parents and teachers and we involve some outside people to give an overview.

During the year we also ask the pupils to complete anonymous evaluations of the teachers. These are also discussed with the team. We make all our inspection reports public. We think providing detailed evaluation results and sharing the research is better than superficial guides. For example, we know that pupils and teachers stay longer in this school because they feel supported and part of the school community. That information is research-based and is better than just saying we are a "nice" school.

As a school director, I take quality systems very seriously. I went to the United Kingdom to study systems of quality assurance and Ofsted. Quality is a complex process, and we have had to learn and develop what it means to us. We ask the question, 'What does quality mean for an art and culturally rich school?' We have been asked to be part of a pilot test to know if we are doing things correctly.

I think as a cultural school, we are trying new things and so we must be active in research and know that we are giving the children the best possible education. We have to be more specific about the kinds of experiences we design for the children. We have to be very clear and explicit about our objectives and core goals. We have to ensure that arts and culture education is at the core of our basic education.

There is the 'Elsevier' list of good schools. We always do well. But I think we also need to be looking at culture at home. Do our children achieve well because they come from parents who care and where there are rich cultural inputs? We track results and we don't wait until the end to make changes. That is what is good about the structure in this school. You can do research, make changes and then check the impact of those changes. We say any of our good courses have been changed and updated at least three times. We want everything to be the best it possibly can be.

In this example, the school is also using the arts themselves as an effective form of both reflection and assessment. Having to write a poem about a cultural encounter, re-enact an artwork, compose a song may all be valid ways to determine the level of children's learning and to encourage the children to become active creators – and indeed questioners – of knowledge.

Yet, the majority of teachers and artists interviewed were very unsure about assessment procedures. Interestingly, there was also the desire expressed by teacher educators, school directors and inspectors on guidance to assist with developing methods for assessment, evaluation and impact

measurement for arts and cultural education. This appears to be a general area requiring further attention.

While there is a clear intention from a government level to base policy on evidence and to be able to track the quality of interventions, in practice there is a lack of skills and knowledge of assessment and evaluation that would enable this tracking to occur.

IT IS VERY DIFFICULT IN PRACTICE

I THINK WE NEED TO EXPLORE NEW WAYS OF COLLECTING CHILDREN'S ARTISTIC PROCESSES AND THEIR REFLECTION ON THEIR CULTURAL LEARNING. WE HAVE INTRODUCED DIGITAL PORTFOLIOS AND THESE ARE REALLY GOOD. I WENT TO A COURSE IN SCOTLAND ABOUT THIS AND I THINK THEY ARE A REALLY GOOD IDEA. IF THE CHILDREN CAN ADD THINGS THEMSELVES IT DOESN'T TAKE SO LONG. IT IS IMPORTANT TO DATE EVERYTHING SO THEN THE CHILDREN, TEACHERS AND PARENTS CAN TALK ABOUT DEVELOPMENTS AND PROCESS. THE CHILDREN KNOW THEY CAN USE THE DIGITAL CAMERAS TO DOCUMENT AND WE ENCOURAGE THEM TO KEEP THEIR FILES UP TO DATE. REGULARLY WE HOLD DISCUSSIONS WITH THE CHILDREN AND PARENTS AND WE CAN USE THE ELECTRONIC PORTFOLIOS TO TALK ABOUT WHAT THEY HAVE LEARNT.

THERE IS NOTHING MUCH IN THE WAY OF ASSESSMENT AND EVALUATION. IT IS ALL PRETTY SUPERFICIAL. THE STUDENTS CAN DO AN EXAM IN ART AND MUSIC. WE NEED A CONTINUING LINE OF LEARNING ESPECIALLY FROM PRIMARY SCHOOL INTO SECONDARY SCHOOL. IN THE COMMUNITY SCHOOLS AND BROAD SCHOOLS THERE ARE MORE LINKS.

An organisation receiving more than two million euro per year in government providing services for children that have been excluded from mainstream schools states:

WE DON'T KNOW IF WE DO A GOOD JOB. I AM NOT INTERESTED IN THAT. WE CAN ONLY DO WHAT WE DO. WE DON'T MEASURE. WE WILL ONLY KNOW IN THE LONG RUN.

While this cavalier attitude was uncommon, the lack of expertise in evaluation was a more likely reason for not evaluating. The main issues frequently mentioned were:

- ATTAINMENT TARGETS;
- EXAMINATION PROGRAMMES, AND;
- CONTINUOUS LINES OF LEARNING

It could be argued in a way all three issues are part of a greater debate around the development of more systematic, spiral learning development in arts and cultural education throughout a child's schooling. The Ministerial briefing report to Cabinet (van der Hoeven, 2004) stresses the need for more cohesive learning patterns for the arts.



During the research the impression is that for the vast majority of schools, arts and cultural education could be described more accurately as a 'series of dots' rather than as a 'continuous line'.

THE CONTINUOUS LINES OF LEARNING IN ARTS AND CULTURE ARE ZERO. THE ACTIVITIES ARE TOTALLY SEPARATE.

There is a lack of clarity around the aims of arts education and less certainty amongst teachers as to how to determine if these aims have been met. What therefore results is more often than not smaller projects, themes or projects that are largely self-contained and do not in a systematic way connect to form continuous conceptual, skill or knowledge lines. The current response by most schools to these problems has been to create more 'dots', but this does little to connect learning and can in the children's mind simply make more confusion.

It appears that the philosophy or method-based schools (primarily Montessori, Freinet, Steiner and Dalton influenced schools) are more detailed and thorough about ways to assess children's development in the arts and to involve people in meta-reflection and evaluation. This could be due to the schools' need to argue their position vis-a-vis more traditional schools and so have over the years developed more thorough ways of documenting. Similarly, perhaps in these schools a position against formal testing has led to the development of more innovative tracking and reporting systems to be developed. A third reason – often purported during interview – was that these schools adopted a more total and holistic vision of learning and that assessment, reflection and evaluation were a necessary part of the learning circle so were more centred than in traditional schools. Whatever the reason, the research indicated that these philosophy-based schools have more developed assessment mechanisms that are capable of delineating learning in the arts and that these provide models of good practice that could be more widely adopted across schools in The Netherlands.

Allied to the need to track children's learning is the attitude of mind that both pupils and teachers possess in relation to learning in and through the arts. There is a clear indication that a reflective, thoughtful and organic process may be better than more formal or set 'how to' types of approaches. While the value of critical approaches to learning is detailed more fully in the latter parts of this report, it is relevant that as issues of assessment are considered, these must be framed by a debate that sees reflective practice as core to innovative and creative approaches in education. It appears that nominating the role of a cultural coordinator and forming networks of these colleagues is encouraging teachers to be more reflective. Also the enhanced level of partnerships between schools, artists and cultural agencies are also increasing the levels of shared and personal reflection. These findings are significant, as many educational systems struggle to encourage their teaching force to adopt more critical and reflective stances in relation to learning, and that appears to be successfully emerging as a side effect of the focus on arts and cultural education, as these comments from a number of teachers indicate:

WE GET NEW IDEAS BY WORKING ALONGSIDE THE ARTISTS. WE LOOK AT THE WAY THE ARTISTS WORKED AND THEN WE WERE ABLE TO DO THE SAME. AS TEACHERS WE GOT TO EXPERIENCE MAKING ART AND THAT REALLY GIVES A DIFFERENCE



WE EVALUATE THINGS AS A GROUP OF COLLEAGUES. WE ARE STARTING TO BUILD UP NETWORKS AND CAN TALK ABOUT ARTS IDEAS IN THE NETWORK MEETINGS. IT MAKES IT EASIER IF YOU CAN REFLECT. IT IS TEACHING CHILDREN TO SEE, TO SHOW, TO FEEL AND TO EXPERIENCE. I NOTICE WE ARE ALREADY BECOMING MORE CREATIVE. WE ARE NO LONGER FRIGHTENED OF ART.

The other major issue is one of overall evaluation. Put plainly, considerable government expenditure is going into arts and cultural education and there is a need to know if the programmes being instigated are working. While this sounds simple, this process in The Netherlands is made more complex by the wide range of aims attributed to arts and cultural education. There first needs to be some agreement about the main aims (or the key four or five outcomes desired) and then it would be possible to measure impact in relation to these.

Clearly, one of these key goals is social cohesion. There is growing interest in measures of social skills within schools. It has been argued that within Dutch schools, insufficient attention is given to socialisation skills and cultural awareness and the arts might be a way to redress this shortcoming.

Most cultural institutions conduct some form of evaluation with the teachers and young people with who they work. These provide basic information and are mainly used as a way to collect summative comments that can be used in promotional materials. The types of information collected include:

- QUALITY IN TERMS OF EXPECTATION
- PUPILS PERCEPTIONS OF THE CULTURAL EXPERIENCE
- QUALITY OF EDUCATIONAL MATERIALS
- QUALITY OF ORGANISATION PROCEDURES
- VALUE FOR MONEY
- FUTURE NEEDS

Notions of evaluation are poorly understood but most of the respondents from the cultural sector looked to these processes and types of outcomes:

- CUSTOMER SURVEYS/SATISFACTION STUDIES
- WHETHER WE GET INQUIRIES FROM CUSTOMERS
- PROGRESS IN TECHNIQUES
- KNOWLEDGE OF ART FORMS
- CIVICS DEVELOPMENT

It appears that those arts and cultural organisations that receive government funding do have to submit an annual report, but these tend to be limited to descriptions of activities and financial and other accountability measures. Many of these reports are also closer to a marketing or promotional brochure than a report of overall performance. There is not evidence to suggest that a systematic process is in place for determining quality. The main reasons given for artist and cultural centres not evaluating include:

- LACK OF TIME
- NO TRAINED PEOPLE
- NO RESEARCH EXPERTISE

Many of both schools and arts organisations interviewed bemoaned the lack of objective research and evaluation data. Another factor preventing more wide scale adoption of evaluation and quality assurance is that there is a perception that even if data was collected and reports written, no one would read it or check it. As one art professional stated; “We do write about whether we achieved our goals, but it is easy to say anything – no one checks it.”

A more insidious aspect is that most of the supposed ‘evaluative reporting’ is more a marketing or advocacy process than detailed research and analysis. During the course of the research, many of the centres, schools and artists visited had expensively produced, ‘glossy’ reports. The purpose of these was to promote the organisation and to attract and greater market share and to be able to leverage more funds. While acknowledging the need for arts, education and cultural agencies to be proactive in communicating their work and disseminating attractive and artistic information, these should be viewed as part of the communication and marketing strategy of the organisation and **cannot** be seen to suffice for more detailed and systematic evaluation.

3.10 CULTURAL CENTRES, AGENCIES AND INSTITUTIONS

- > LOCAL CULTURAL CENTRES PROVIDE A LARGE NUMBER OF PROGRAMMES FOR CHILDREN
- > MANY PROVINCES AND CITIES NOW HAVE AN ART AND CULTURAL AGENCY CHARGED WITH ASSISTING SCHOOLS TO DELIVER ARTS AND CULTURAL EDUCATION
- > AGENCIES HAVE A VERY STRONG ROLE AS INTERMEDIARIES IN ENSURING THE QUALITY OF ARTS EDUCATION
- > CULTURAL AGENCIES UNANIMOUSLY REPORTED THAT THEY HAVE TO GO TO SCHOOLS TO GET THEM INTERESTED IN ARTS AND CULTURAL EDUCATION

From the level of the Ministry to local area administration, many aspects of the way policy – and implementation of this policy – is organised promote effective arts and cultural education.

Local support centres provide assistance to schools at the municipal level and ensures there is a good geographical reach of services across the country. The increased funding for arts and culture in schools over the past three years has meant that resources for arts and cultural education have become accessible to all schools, though the impact of this funding on the grounds in terms of the improvement in the quality of the arts and cultural provisions is less clear.

The harmonisation of local, provincial and national policy has connected the funding and provided a basis for ensuring a greater connection between policy and supply. Undoubtedly one of the major success stories of Dutch arts and cultural education has been the establishment of a network of regionally and city-based cultural agencies, responsible for the training of cultural coordinators for the schools and the establishment of links between the local education and arts cultural sectors.

These units are well-staffed and very professional. Most have been in operation for five years and in this time have managed to develop close relations between the stakeholders from the education sector and the cultural sector. These agencies have a very strong role as intermediaries in ensuring the quality for arts education. As was highlighted by one local government officer, “*Arts education*

needs to be more consistent and frankly more professional and that is where the agencies can be of benefit"

Cultural agencies perform a very important function in Dutch arts education to ensure all children have access to substantial, high quality and consistent learning. Most provinces now have an art and cultural agency charged with assisting schools to deliver arts and cultural education. The cultural agencies play an important role. A policy developer explained:

IT IS ALL THAT STUFF THAT GOES ON BEHIND THE SCENES THAT MAKES ARTS EDUCATION HAPPEN OR NOT. THEY HAVE ESTABLISHED NETWORK GROUPS AND WE ARE STARTING TO DO SOME COLLABORATIVE PROJECTS WITH PRIMARY AND SECONDARY SCHOOLS. THE PLANNING IS DIFFICULT AND WE ARE REALLY JUST WORKING IN A SMALL SCALE.

In another interview, a municipal arts officer described the cultural agencies as being more like 'translators' forming a common language between education and culture, that is; *"School and culture need translators. They speak different languages."*

In another analogy, a local cultural coordinator saw herself less of a translator and more of a match maker!

3.10.1 VIGNETTE: *STEP OUTSIDE THE BOUNDARY*

I suppose what we do is the matchmaking between artists and schools. We are trying to broaden the network of schools and cultural institutions. We give ideas and impulses. We try to stretch and to challenge. We produce a booklet every year of things available in the area and some examples and ideas.

Every year we hold a cultural market day. The cultural coordinators can come from the schools and the artists and cultural organisations set up displays and small talks about their work and also we arrange larger presentations to excite the coordinators with new ideas. Last year we had over 200 teachers attend and around 80 artists and cultural centres. We like to work with artists that have done the BIK course (artists in schools training course).

We try to get artists and teachers to step outside the boundary. Every school is trying to make their own identity and we encourage them and work with them. We try to do stories in the press to help the schools develop a profile.

We also think it is important to connect schools with one another and also to connect the cultural agencies. They never speak with one another.

In another response, the role of cultural agencies was one of advocacy and promotion for the value of arts and education working together.





I THINK PEOPLE ARE THINKING MORE ABOUT THE ROLE OF ARTS AND CULTURE IN EDUCATION. THE SYSTEM OF LOCAL SUPPORT AGENCIES DOES A GREAT JOB OF BRINGING THE EDUCATION AND THE ARTS WORLDS TOGETHER. ARTS ORGANISATIONS, ARTISTS AND TEACHERS ARE ACTUALLY MEETING AND TALKING TOGETHER AND THIS IS GOOD FOR BOTH SECTORS. YOU HAVE TO GET THE ARTS INTO EDUCATION TO SHOW THE WAY THE ARTS WORK IN THE REAL WORLD. AT THE SAME TIME, YOU HAVE TO GET EDUCATION INTO THE MUSEUMS, THEATRES AND GALLERIES SO THEY CAN GET OUT OF THE SCHOOL CONTEXT.

Cultural agencies officially work to:

- ENSURE ALL SCHOOLS IN A PROVINCE OR CITY HAVE CLEAR POLICIES AND PRACTICES FOR QUALITY ARTS EDUCATION
- ASSIST SCHOOLS AND CULTURAL INSTITUTIONS TO ENTER INTO DIALOGUES ABOUT ARTS LEARNING
- BE A GO-BETWEEN FOR EDUCATION AND CULTURE
- DEVELOP CONTINUOUS LINES OF LEARNING IN THE CURRICULUM
- MAP THE CULTURAL AND ARTS PROVISIONS WITHIN AN AREA
- EXPAND THE POSSIBILITIES FOR ARTS AND CULTURAL PROVISIONS THROUGH THE ESTABLISHMENT OF NETWORKS
- ADDRESS QUESTIONS OR ISSUES TO SUPPORT SCHOOLS AND CULTURAL INSTITUTIONS

Cultural agencies are charged with many things. The list is exhaustive by any standard! Services these agencies provide include:

- INFORMATION
- NETWORKS
- BROKER PARTNERSHIPS
- PROVIDE RESOURCES
- CONDUCT WORKSHOPS
- PRODUCE PUBLICATIONS
- CULTURE MENUS
- INTEGRATION OF LOCAL CULTURAL SURROUNDINGS INTO SCHOOLS AND CURRICULA
- DIRECT CONTACTS WITH SCHOOLS
- PROVIDE TOOLS FOR CULTURAL EDUCATION
- STIMULATE COOPERATION BETWEEN CULTURAL PROVIDERS AND SCHOOLS.
- COMMISSION RESEARCH
- PROVIDE ADVICE
- CONDUCT TEACHER PROFESSIONAL DEVELOPMENT

The following vignette shows a consultancy agency in practice:

3.10.2 VIGNETTE: *PEOPLE WANT TO BE INSPIRED*

I run a creative consultancy agency. I try to coach teachers (for pupils from nursery to 14 years) to become more creative. I have a lot of work and it is getting more and more. People want to be inspired. In education now the children just learn the surface. They never go deep. The teachers who teach the children have a lack of skills and they just stay on the surface. Students from the PABO and academies come to me for internships. They have hardly learnt anything that prepares them for future education. They need to be guided and inspired.

From the viewpoint of the users of the cultural agencies they claimed that;

- WE LEARNT ABOUT ARTS AND CULTURE
- THEY HELPED US TO MAKE A PLAN
- THEY WORKED WITH US TO DEFINE GOALS AND PLAN FOR THE FUTURE

The cultural agencies receive funding from municipal authorities and this geographic devolution of financial support appears to be a highly successful and efficient way to deliver services by realising economies of scale. The nature and function of the cultural agencies varies considerably. Some are small operations of one or two people working from their car and a home office, while others are part of a large and well-resourced organisational structure. In some instances, the centres act as direct purchasers of cultural products to distribute throughout the schools while in other instances, they are strictly forbidden from offering anything more than advice. Similarly some centres provide their services on a fee basis while others provide free services to school. These variations are evident in the following examples:

WE ARE NOT ALLOWED TO OFFER QUALITY JUDGEMENTS, BUT WE CAN WORK WITH SCHOOLS TO DEVELOP THEIR EDUCATIONAL AND CULTURAL PHILOSOPHY. WE ARE ORIENTED TOWARDS CULTURE BUT LED BY SCHOOLS. WE OPERATE UNDER A DEMAND ORIENTATED POLICY. THE ART MENUS ARE TRUSTED BY SCHOOLS.

While some cultural coordinators also act as 'booking' agencies for schools, others are specifically banned from doing this by local government or the municipality. The assumption behind the ban is that if the advisors became providers, there could be a conflict of interest. Additionally, it is argued that it might narrow the scope of arts and cultural provisions by selecting artists based on 'professional one-sidedness'. These concerns notwithstanding, the interviews and focus groups conducted, suggest that that overall quality could be improved if these were more flexible. The challenge is to find a way of ensuring conflicts of interest do not occur while at the same time utilising the formal and informal networks and expertises that cultural agencies have developed through sustained interaction with cultural providers.

Implementing quality arts education is a process not an act. To ensure the successful delivery within the schools, the cultural agencies should be more closely connected with the schools and the teachers and be given responsibility for the success or otherwise of the continuous learning lines in arts and cultural education. This will provide an incentive for both the schools and the cultural

agencies to develop workable relationships to the benefit of improved learning outcomes for children.

It is important that greater transparency occurs in relation to the nature of the service provided and the fees charged for these.

The cultural agencies unanimously reported that they have to go to schools to get them interested in arts and cultural education¹². "I literally go to every school in the area and ask them how we can help. The service has to be personalised to the needs of each school." The on-the-ground nature of the role of these agencies is their main strength and has greatly assisted in implementing arts and cultural policy in The Netherlands, as these quotes highlight:

I WOULD SAY OVER THE LAST THREE YEARS, TWO OUT OF 10 SCHOOLS ARE NOW QUITE GOOD IN TERMS OF ARTS AND CULTURAL EDUCATION AND ONE IN 10 ARE IMPROVING, BUT THE REST NOT REALLY CHANGING. REALISTICALLY, I THINK IT TAKES AT LEAST FIVE YEARS FOR EFFECTIVE CHANGE TO OCCUR.

SOME SCHOOLS ARE VERY CLOSED TO THE IDEA OF CULTURAL AGENCIES. THEY DON'T KNOW WHAT WE DO AND YET THEY SAY THEY DON'T NEED US. IS THIS REALLY THE CASE OR DON'T THEY EVEN KNOW THE QUESTIONS TO ASK?

MY GOAL HAS BEEN TO GET 100 PERCENT OF PRIMARY SCHOOLS TO CLAIM THE MONEY. THAT IS HARD ENOUGH AS MANY OF THE VERY STRICT SCHOOLS WON'T EVEN MEET. ABOUT A THIRD OF THE SCHOOLS NOW HAVE A TRAINED CULTURAL COORDINATOR. IN GENERAL TERMS FOUR OUT OF 29 SCHOOLS ARE ACTIVELY DOING SOME ARTS EDUCATION (14 PERCENT) BUT THAT SO NOT SAYING 'GOOD QUALITY' JUST DOING SOMETHING IS A START.

MOST TEACHERS KNOW VERY LITTLE ABOUT THE ARTS. THEY BUY IT IN BECAUSE THEN THEY DON'T HAVE TO THINK FOR THEMSELVES. IT IS JUST AN INCIDENT IN THE SCHOOL AND DOES NOT CONNECT IN ANYWAY.

The schools widely acknowledged the value of the cultural agencies for helping them to make informed decisions in relation to arts and cultural planning.

THE LOCAL CULTURAL BUREAU HAS BEEN REALLY USEFUL. THEY VISITED US TWO MONTHS AGO AND NOW WE HAVE A TOP TO TOE DANCE PROGRAMME. WE NEED A CENTRAL CONTRACT AND A LIST OF PROVIDERS OF ART. WE NEED PEOPLE WHO HAVE SPECIAL TALENT INTO THE SCHOOL. THEY CAN COME INTO THE SCHOOL AND NOW WE GO TO THE GALLERY, WE LOOK AT SCULPTURES. WE HAVE METHODS <TEXT BOOKS>. WE HAVE A METHOD FOR DRAWING AND A METHOD FOR MUSIC.

.....
 12 IT WAS ALSO SUGGESTED THAT PROBLEMS OF TRANSPORTATION – ESPECIALLY IN RURAL AREAS – AND AN OVER-ABUNDANCE OF CHOICES IN THE URBAN AREAS CONTRIBUTED TO DIFFICULTIES IN SCHOOLS TAKING-UP CULTURAL OPTIONS.



The value of the local cultural agencies can not be under-estimated, as from an implementation point of view, they have also effectively bridged the gap between a time when cultural decisions were largely centrally controlled, to a point where the schools have almost full autonomy to make purchasing and planning decisions. Without the ongoing support from the cultural agencies, it is questionable whether the system would have been equipped to effectively make these decisions, as these quotes imply:

SCHOOLS HAVE THE MONEY BUT NOT NECESSARILY THE SKILLS AND KNOWLEDGE TO KNOW WHAT TO DO WITH IT. THEY NEED COACHING AND PROCESS MANAGEMENT.

THERE IS A HUGE NEED TO CONNECT PEOPLE AT A LOCAL LEVEL.

FOR 20 YEARS THE CULTURAL INSTITUTIONS HAVE BEEN SAYING TO THE SCHOOLS "WE KNOW WHAT IS GOOD FOR YOU." NOW THE SCHOOL IS THE CUSTOMER AND THEY ARE SAYING TO CULTURE THIS IS WHAT WE WANT. WE CAN NO LONGER SAY THIS IS GOOD FOR YOU. WE HAVE TO ACTUALLY PERSUADE THEM TO THE ARTS.

I THINK WE NEED TO MANAGE THE PROCESS CAREFULLY IF WE ARE TO REAP THE PROFITS.

Often associated with the cultural agencies – though not always – local cultural centres throughout The Netherlands also provide support for teachers and important venues and spaces for arts and cultural events to take place.

OUR PERFORMANCES ARE HELD IN LOCAL COMMUNITY CENTRES. AROUND 80 PERCENT OF ALL PERFORMANCES OCCUR IN SCHOOL TIME, BUT INTERESTING THE BEST PERFORMANCES ARE ALWAYS THOSE AFTER SCHOOL. WHEN THE CHILDREN THAT ARE THE AUDIENCE HAVE ACTUALLY CHOSE TO ATTEND.

70 PERCENT OF ALL OUR PERFORMANCES OCCUR WITHIN SCHOOL TIME

WE DISTRIBUTE EDUCATIONAL FILMS FOR YOUNG PEOPLE. MOST OF THE SCHOOLS COME TO THE LOCAL COMMUNITY CULTURAL CENTRE DURING SCHOOL TIME TO SEE THE FILMS. WE TRY AND CHOOSE FILMS THAT THE YOUNG PEOPLE WOULD NOT NORMALLY SEE. WE SEND INFORMATION TO THE SCHOOLS BEFORE THE SCREENINGS. THERE ARE TASKS TO DO BEFORE AND AFTER THE SCREENINGS. FOR EXAMPLE, THE STUDENTS CREATE MIND MAPS ABOUT THE FILMS. WE ALSO INTRODUCE THE FILMS TO THE SCHOOLS. THE SCHOOLS CAN GET US IN TO DO INTRODUCTORY WORKSHOPS. WE WILL COME INTO THE CLASS AND DO PRACTICAL WORKSHOPS. IN THESE WORKSHOPS WE TRY AND SUPPORT YOUNG PEOPLE TO CREATE THEIR OWN FILMS, BOTH INSIDE SCHOOLS AND IN THEIR SPARE TIME.

The local library also provides a hub for disseminating opportunities for arts and cultural education. The value of the library as a resource is often overlooked as this comment outlines:

THE LIBRARY IS OFTEN OVERLOOKED AS A CULTURAL RESOURCE. YET EVERY TOWN, EVEN VERY SMALL TOWNS HAVE A LIBRARY. 95 PERCENT OF ALL SCHOOLS HAVE A RELATIONSHIP WITH THEIR LOCAL LIBRARY. THE RELATIONSHIP WITH PRIMARY SCHOOL IS VERY STRONG, BUT IT BECOMES LESS REGULAR IN SECONDARY SCHOOL. WRITERS SHOULD BE SEEN AS ARTISTS IN SCHOOL AND MANY WRITERS HAVE A CONNECTION WITH THE LIBRARY. WE ARE WORKING ON DEVELOPING LITERARY E-PORTFOLIOS WITH SECONDARY SCHOOL STUDENTS WHERE THEY MAKE CRITICAL AND CREATIVE RESPONSES TO THE BOOKS THEY READ. THEY CAN INCLUDE WRITING FROM SONG LYRICS, POETRY, POPULAR MEDIA AS WELL AS MORE TRADITIONAL FORMS.

Literature generally was not always seen to exist as an art form.

LITERATURE FALLS BETWEEN TWO DISCIPLINES. WHILE IT IS PART OF LANGUAGE STUDY – BOTH DUTCH AND OTHER LANGUAGES SUCH AS ENGLISH, GERMAN AND FRENCH – IT IS OFTEN FORGOTTEN IN ARTS EDUCATION; LITERATURE IS CREATIVE AND SHOULD DEFINITELY BE PART OF ARTS EDUCATION. THIS IS AN AREA WHERE THE LANGUAGE AND THE ARTS DEPARTMENT SHOULD COLLABORATE.

This section began by claiming that one of the real strengths of the Dutch system is the excellent role played by the local cultural agencies in bringing arts and culture into the schools, especially for primary schools. These centres should continue to be funded and expanded as their role is by no means over. Allied to this recommendation, the cultural agencies themselves must give more attention to evaluation, external benchmarking and measures of impact. It is important that the coordinators receive training to complete this process properly, as currently there is a lack of external determinants of their quality, as this comment very effectively summarises its omissions:

<CULTURAL AGENCY> THERE IS A LONG PAUSE... UMM IS THERE A STRUCTURE FOR EVALUATION? A PLAN? SOME SYSTEM? I THINK EVALUATION SHOULD BE TAKEN SERIOUSLY BUT I DON'T KNOW HOW TO DO IT.

3.11 LOCAL GOVERNMENT

- > LOCAL GOVERNMENT PLAYS AN IMPORTANT ROLE IN THE IMPLEMENTATION AND DELIVERY OF ARTS EDUCATION
- > DESPITE AGREEMENTS BEING REACHED, THERE IS GENERALLY A POOR COORDINATION BETWEEN LOCAL AND CENTRAL LEVEL

The funding for arts and cultural education comes 70 percent from the local government, 20 percent from the Ministry (national) and 10 percent from provincial government. There is also a system of matched funding called the *"Aclieplan Cultuurbereik"* whereby the local government will match the money from the national government. From these figures alone, it is clear that the contribution of local government to arts and cultural education is enormous. Yet this is really the tip of the iceberg! Local and municipal government offer special awards and grants, help with transport costs, train



teachers, commission artists, run local museums and performance spaces. All in all, it is not difficult to see the considerable contribution made by local government:

AS A CITY WE PROVIDE AN ADDITIONAL €800K IN VOUCHERS TO ALL THE CHILDREN. WE ALSO SPEND TWO MILLION EURO ON ARTS AND EDUCATION PROJECTS. I THINK THERE NEEDS TO BE MORE OBLIGATIONS BETWEEN NATIONAL, LOCAL AND SCHOOL LEVEL INITIATIVES.

WE CAN GET EXTRA FUNDING FOR ARTS AND CULTURAL EDUCATION IN THE SCHOOL. THE CRITERIA FOR THIS FUNDING ARE:

- INTEGRATION ACROSS DISCIPLINES*
- SHOWING HOW THE ARTS AND CULTURE RUN ACROSS THE CURRICULA*
- CONNECT WITH ARTISTS HERE IN AMSTERDAM.*

IF A PROGRAMME MEETS ALL THOSE ASPECTS WE CAN GET AN EXTRA €9,000 FROM THE LOCAL GOVERNMENT AND THE SCHOOL HAS TO PUT IN €2000.

The policy on arts and culture of the provincial and state governments in The Netherlands emphasises the importance of arts and cultural education at the local level:

THE AIM IN REFERENCE TO CULTURE EDUCATION OF THE PROVINCIAL GOVERNMENT IS AS FOLLOWS:

"ALL PUPILS IN PRIMARY SCHOOLS AND THE FIRST FORM OF SECONDARY EDUCATION SHOULD HAVE RECEIVE IN ONE UNINTERRUPTED LINE, A CONTINUING CURRICULUM, KNOWLEDGE AND EXPERIENCE OF CULTURAL EDUCATION. WE WANT TO STIMULATE A CULTURAL CAREER FOR EVERY CHILD IN HIS OR HER SCHOOL YEARS" (THE PROVINCIAL CULTURE MEMORANDUM 2005-2008)

Local government provides valuable financial and in-kind support and the services provided by these agencies seem to be held in high regard the users of the services.

LOCAL COMMUNITIES REALLY USE THE EDUCATIONAL AND CULTURAL SERVICES. THEY HAVE FORGED LONG-TERM RELATIONSHIPS AND ARE WORKING TOWARDS PERMANENT STRUCTURAL COLLABORATIONS. THESE SORT OF GROUND-UP INITIATIVES ARE REALLY VALUABLE.

Yet it would appear that despite the large support given by local government to arts and cultural education, their voice is comparatively small in terms of policy planning and monitoring. These systems need to become more closely aligned.

3.12 INQUIRY BASED

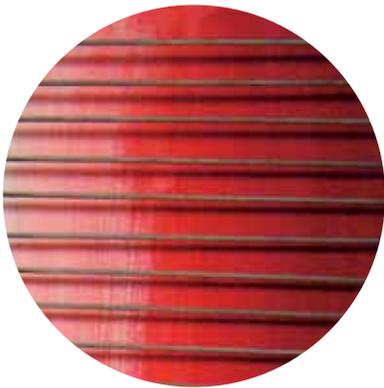
- > DUTCH EDUCATION SUPPORTS RESEARCH AND INQUIRY INTO ART EDUCATION AND CULTURE
- > SCHOOL PROGRAMMES GENERALLY ADOPT INQUIRY-BASED LEARNING MODELS

- > ALL PROJECTS SHOULD BE ENCOURAGED TO INCLUDE ACTION OR PRACTITIONER RESEARCH AS A PART OF THEIR PROCESSES
- > PEOPLE RESPONSIBLE FOR DELIVERING ARTS AND CULTURAL EDUCATION AND CHILDREN SHOULD BE TRAINED INQUIRY PROCESSES

Flexible, research-orientated approaches, combined with project-based methods, encourage an educational climate where the teachers, artists and children engage in learning conversations and test their ideas. Inquiry-based approaches enable spontaneous situations to be incorporated to create interesting and meaningful art-based learning opportunities.

Dutch education is generally very amenable to research orientated learning. Practically, though, the classroom experience of children may depend upon the attitude of the teacher and school director. At a more particular level, there was wide support for this research. The cultural and education sector appreciated the opportunity provided by this research to share some of the issues surrounding arts education.

Despite a central commitment to research and inquiry based practices, many organisations do not have any funding to complete even the smallest reflective inquiry. To do research is not easy. Many organisations are modest, not-for-profit organisations. They do all the coordination and the teaching. It is just not possible for them to do research also. Many schools do activities but they do not consciously know the impact of their work. This seemed to be particularly the case in heritage education, where many schools and children were initiating interesting inquiries in this field, but were not explicitly aware of the nature of their work. As it was noted:



3.12.1 VIGNETTE: *WE ENCOURAGE THE CHILDREN TO ADOPT A RESEARCH APPROACH*

We focus a lot in the first four years of secondary on the arts. Unlike other schools, all children get subjects in the arts for all the first three years.

We have a strong media focus. We encourage the children to adopt a research approach and to visualise their thoughts in word webs and images. It is both the end result and the process that is important.

In first year we focus on 3D art including wood, cardboard, abstract, sculpting and soft materials.

In the second year we focus on landscape both 2D and 3D and are influenced by the work of Dali, Magritte and the surrealists.

In the third year we do a year long project called the 'sky' project which is about place and location. It is problem based and so it really stretches the children and makes them think. Throughout all the years there is a drawing programme, including painting and printing techniques. In the 'sky' project they have to work like real artists. They have to design a chair for an imaginary brand. They can work at their own level, but we really expect them to work in a high quality way.

In addition to the regular arts classes, we do a student art exchange. We go abroad to Italy and the children from Italy come here and we exchange artworks.

When children come from primary school to our school, we notice a really big difference. Some are quite good but for many children they have had zero experience of art. They have never drawn or painted.

Similarly, in the following secondary school example a research approach is used to organise the children's learning. Importantly, the steps of the research process are also made clear and apparent for the pupils.



3.12.2 VIGNETTE: *ALWAYS PRODUCTIVE AND REFLECTIVE*

We organise learning around themes. We focus on skills development but always productive and reflective. It is also important to place it within the context of theories of art and art history. We do one hour of practice and one hour of theory. We cover drawing, painting, multimedia, installations and ceramics. We start with the children's surroundings and then move towards classicism. We follow five main steps:

- Reflection
- Observation
- Expression
- Forming opinions
- The design process and planning

We use a series of evaluations from the "Toolbox" This kit has teachers' book and student workbooks. We collect the children's work and give feedback. We are developing a connected whole school plan and dance and drama will come into the next plan.

3.13 CENTRED AROUND ACTIVE CREATION, PERFORMANCE AND EXHIBITION

- > THE SCHOOLS IN THE NETHERLANDS HAVE SUCCESSFULLY USED THE ARTS TO CREATE A POSITIVE PUBLIC PROFILE
- > PARENTS REPORTED THAT SCHOOLS GENERALLY PROVIDED 'GOOD EDUCATION'
- > PARENTS WERE ENCOURAGED TO BE ACTIVE PARTICIPANTS IN THE SCHOOL AND COLLABORATED IN PERFORMANCES AND LEARNING OPPORTUNITIES.
- > IT IS IMPORTANT THAT PROJECTS AND LEARNING LINES CULMINATE IN A HIGH QUALITY PRESENTATION OF THE LEARNING PROCESS
- > PROCESS AND PRODUCT SHOULD BE CLEARLY LINKED
- > PASSIVE ARTS AND CULTURAL EDUCATION (SUCH AS SEEING A PERFORMANCE) ARE VALUABLE BUT SHOULD NOT BE USED AS A SUBSTITUTE FOR CHILDREN'S ACTIVE CREATIVE PROCESSES AND OPPORTUNITIES FOR CHILDREN TO BE PERFORMERS AND ARTISTS

Engagement in active arts creation and performance engenders particular learning and achievement embedded within active practice. The positive benefits of performance and exhibition were evident in quality arts programmes. Exhibition and performance brings kudos to the participants and promotes the benefits of the arts to a wider audience. Throughout The Netherlands there are many highly successful examples of where the arts have been effectively used to enhance the profile of the school, to lift flagging enrolment and to improve the parental and community perceptions of quality.

In one example in a regional regeneration area in the countryside a school reported that during the late 1980s a sharp increase in the number of immigrant children and the falling popularity of the

school and decline in student numbers resulted in the merger of two schools whose position were becoming increasingly unviable.

Following this merger, a new director was appointed and this person was strongly committed to the arts. The school is now seen to be highly desirable, and young families are moving into the community to ensure that their children can attend the school. Numbers of pupils have grown by 40 percent, and 65 percent of parents are bringing their children from the surrounding areas into the school each day. The student population for the school still remains very international and there are two special Dutch language classes. The school exists in an area of economic deprivation and 11 percent of children live in caravans.

The following vignette from a teacher educator describes a pack she is preparing of best practice examples in arts and cultural education for her trainee teachers:

3.13.1 Vignette: You can see the difference in people

I am putting together some good practice examples for students <student teachers>. One school is a black school. It was having problems, but then a new and enthusiastic Director was appointed. He was able to get the teachers to be more enthusiastic. He wanted to attract a more balanced student population by attracting more white kids. He chose three disciplines to do that – dance, drama and visual arts. He had the money to rearrange staff and so he used the talent among the teachers in the school. All the children were lifted up by the arts focus. The CITO¹³ score was higher. It is hard to prove the effects of the arts but it is like religion, you can see the difference in people and you just have to believe it. We try and write about these sorts of examples in our professional magazine for members.

During visits to one primary school, the presence of high quality arts-rich education was palpable. Children were very actively engaged in all forms for the arts and parents, teachers and children were enthusiastic working together both inside and outside the classroom on arts related learning. The school has a number of arts specialists working within the school.

Children have one hour per week of specialist instruction in drama, music, dance and drawing. This specialist instruction is provided by both external artists coming into the school and the redeployment of generalist teachers with expertise across the school and in cooperative teaching arrangements. The general primary class teachers also do a number for arts projects with their classes throughout the year. Teachers without expertise in the arts are learning by working with colleagues and artists with expertise and methods books are available as an additional resource.

Parents reported that school provided 'good education'. The parents were encouraged to be active participants in the school and collaborated in performances and learning opportunities.

.....

13 CITO IS A FORM OF NATIONAL TESTING THAT OCCURS AT THE END OF THE PRIMARY SCHOOL. IT IS QUITE SIGNIFICANT AS TO A CERTAIN EXTENT IT IN PART GOVERNS A CHILD'S PLACEMENT INTO A PARTICULAR TYPE OF SECONDARY SCHOOL AND IN SO DOING INFORMS THE FUTURE DIRECTION OF THE CHILD.



The teachers reported a good team atmosphere, active learning and that the school now had a very good image in the community. The Director and teachers though expressed dismay at the inspection process and the way the radical changes and improvement in their school had not been recognised by the system, as the following quote demonstrates:

THERE ARE MANY THINGS THAT STOP A SCHOOL DOING THE ARTS. EVEN AFTER ALL THE POSITIVE CHANGES THAT HAVE HAPPENED HERE AND THE WAY EVEN THE TEACHERS WITHOUT AN AFFINITY FOR THE ARTS ARE PUTTING IN A REAL EFFORT, THE SYSTEM DOES NOT VALUE AND RECOGNISE THE ARTS. THERE IS A PRESSURE OF EXAMS, ESPECIALLY AT THE END FOR PRIMARY SCHOOL. IT IS REALLY FRUSTRATING WHEN THE INSPECTORS COME. THEY ASK ABOUT MATHS AND LANGUAGE BUT NEVER NEVER THE ARTS. THAT IS REALLY FRUSTRATING FOR US. WE ARE A COMMUNITY SCHOOL. THE SCHOOL HAS TURNED AROUND OVER THE LAST 10 YEARS THROUGH THE ARTS, BUT THAT IS NEVER COMMENTED UPON. IT IS HARD FOR THE TEACHERS TOO. THE TEACHERS HERE ARE NOT SPECIALLY TRAINED. IN THE PAST, THERE WERE EIGHT MAIN FIELDS OF KNOWLEDGE THAT TEACHERS HAD TO KNOW TO BE A GOOD PRIMARY SCHOOL TEACHER, BUT NOW THERE ARE 21 LEARNING FIELDS I HAVE COUNTED, AND WE EXPECT A PRIMARY TEACHER TO BE GOOD AT THEM ALL. THE INSPECTOR WAS NOT AT ALL INTERESTED IN THE ARTS. HE WAS ONLY INTERESTED IN LANGUAGE LEARNING. AS LONG AS LANGUAGE AND MATHS ARE PROGRESSING THAT IS ALL THEY CARE ABOUT. THEY ARE NOT INTERESTED IN HAPPINESS. THE FORMER INSPECTOR WAS BETTER.

In addition to the regular arts activities provided within the school, each year the school chose a particular arts focus to enrich their programme. The main focus of the enrichment programme was to connect the children and parents with the professional art world through direct encounters with artists. This programme is described:

EACH YEAR WE LOOK AT THE ARTS MENU AND CHOOSE A FOCUS FOR THE YEAR. THIS YEAR WE CHOSE MUSIC. WE RUN A FOUR -WEEK INTENSIVE PROGRAMME AND INVOLVE PARENTS, TEACHERS AND CHILDREN. WE ALWAYS VISIT THE LIBRARY, BUT LAST YEAR WE HAD A STRONG FOCUS ON WRITERS SO WE DID A LOT ABOUT LIBRARIES, LITERATURE AND CREATIVE WRITING. WE TRY TO ALSO EDUCATE THE PARENTS AS MANY OF OUR PARENTS HAVE NOT HAD THE ARTS THEMSELVES. IT IS VERY IMPORTANT TO INVOLVE THE PARENTS. FOR INSTANCE, WHEN WE TOOK A BOY AND HIS PARENT FROM THE CAMP <CARAVAN HOUSING> TO THE MOZART PROJECT, WE WENT TO SALZBURG. THE EFFECT WAS AMAZING. AND IT WAS THE SAME WITH REMBRANDT THE MUSICAL. THE TEACHERS AND PARENTS BECOME ENTHUSIASTIC. THEY REALLY EXPERIENCE IT. I USE THE PROFESSIONAL DEVELOPMENT BUDGET. IT COSTS LESS THAN GETTING A PERSON IT TO SPEAK ABOUT LEARNING AND IF YOU ACTUALLY EXPERIENCE IT YOU LEARN FAR MORE. IT IS ABOUT THE CLIMATE AND ATMOSPHERE IN THE SCHOOL. THE TRAINING FOR THE CULTURAL COORDINATORS HAS ALSO BEEN GOOD. TEACHERS KNOW HOW TO USE THE CULTURAL MENU AND IT INTRODUCES THEM TO CULTURE AND STARTS CONVERSATIONS IN THE SCHOOL. THEY



LEARN HOW TO WRITE POLICY AND THEY GET TWO HOURS A WEEK TO WORK ON ARTS AND CULTURE. EVEN THE LESS CULTURED TEACHERS ARE BECOMING ENTHUSIASTIC. WHEN THEY SEE THE CHILDREN BEING ENTHUSIASTIC AND LEARNING THE TEACHERS BECOME ENTHUSIASTIC BECAUSE OF THE PUPILS!

Several of the schools visited had used the arts as a catalyst, or at least a major impetus for whole school reform. In schools that want to revise the curriculum to make it more relevant for the future, the arts have been viewed as being pivotal for enhancing pedagogy.

Interestingly, where schools have adopted arts-based reforms, there is evidence of strong support from the parents, as this comment suggests: “A new world needs a new way of thinking. The parents have grown up in the old way, but know that the traditional school is not the way for the future.”

Some schools have adopted an interesting approach where they give the parents the possibility of choosing different school types, and may have within the one school, two or three different types of school, ranging across philosophy-based options and more traditional arrangements. Schools that offer these choices, note that amongst more ‘educated parents’ arts-rich choices are consistently the most favoured choices. Schools with a strong arts profile were also keen to share their successes through the media, but some found it hard to gain the interest of the local papers:

THE MEDIA PAYS CONSIDERABLE ATTENTION TO SPORT. THERE IS FOOTBALL IN EVERY NEWSPAPER. I AM IN CHARGE OF CULTURE AND SPORT FOR THIS CITY. I CAN ALWAYS GET COVERAGE ABOUT ANYTHING TO DO WITH SPORT, BUT ARTISTIC OR CULTURAL THINGS ARE MUCH HARDER.

There is always considerable debate in arts education as to whether it is the process or the product that is most important. Clearly, as can be seen through many successful examples in The Netherlands, it is **both** process and product that underpin high quality arts education. This point is clearly outlined in the following quote:

MY COLLEAGUES ARE MORE FOCUSED ON PROCESS THAN PRODUCT. THE PROCESS IS ESTABLISHED – RECEPTION, REFLECTION AND PRODUCTION. IN YOUNGER YEARS THE PROCESS SHOULD BE MORE IMPORTANT. IN LATER YEARS THEN THE PRODUCT NEED TO BE GOOD AND REALLY STRETCH THE CHILDREN.

3.10 EDUCATION IN AND THROUGH THE ARTS

- > POLICY IN THE NETHERLANDS STATES THAT ARTS AND CULTURE SHOULD NOT ONLY BE STUDIED AS TRADITIONAL SCHOOLS SUBJECT, BUT ALSO AS “INNOVATIVE FORMS” AND “INDEPENDENT LEARNING”
- > POLICY REFERS TO THE “INTRINSIC” VALUE OF LEARNING ABOUT THE ARTS AND THE “EXTRINSIC” VALUE THAT ARTISTIC AND CULTURAL AWARENESS MAY HAVE TO

A RANGE OF OUTCOMES INCLUDING PROBLEMS SOLVING, AND ENHANCING THE SCHOOL ENVIRONMENT

- > THERE IS A DIFFERENCE BETWEEN, WHAT CAN BE TERMED, *EDUCATION IN THE ARTS* (E.G. TEACHING IN FINE ARTS, MUSIC, DRAMA, CRAFTS, ETC.) AND *EDUCATION THROUGH THE ARTS* (E.G. THE USE OF ARTS AS A PEDAGOGICAL TOOL IN OTHER SUBJECTS, SUCH AS NUMERACY, LITERACY AND TECHNOLOGY)
- > SCHOOLS NEED STRONG PROGRAMMES IN THE ARTS AND ARTISTIC AND CREATIVE WAYS TO LEARN IN AN INTEGRATED WAY ACROSS THE CURRICULUM

There were very high quality examples of schools that adopted flexible approaches to the delivery of curriculum. In these situations, learning philosophies were grounded around connected learning.

Recent changes to the early secondary curriculum – sometimes referred to as the middle years – is encouraging schools to adopt more creative and holistic approaches to learning and with skilled teachers in place, could open opportunities for the development of more extensive models of education in and through the arts.

In primary schools there has been a longer tradition of the use of integrated themes to organise learning and teachers frequently incorporate the arts into these, though at times the quality of the arts is somewhat akin to ‘window dressing’ rather than real art.

According to the policy, “In cultural education, we distinguish between lessons *about* culture focussed at teaching pupils the (intrinsic) value of art and culture... <and> lessons *with* culture, <where> culture is the instrument used to learn about the content or to acquire competencies.” (Ministry of Education, Culture and Science, 2007).

The policy in The Netherlands states that arts and culture should **not only** be studied as traditional schools subject, but also as “innovative forms” and “independent learning” – in other words education in the arts and education through the arts, and using a range of flexible approaches. The policy also refers to both the “intrinsic” value of learning about the arts for their own sake, and the extrinsic value that artistic and cultural awareness may have to a range of outcomes including problems solving, and enhancing the school environment.

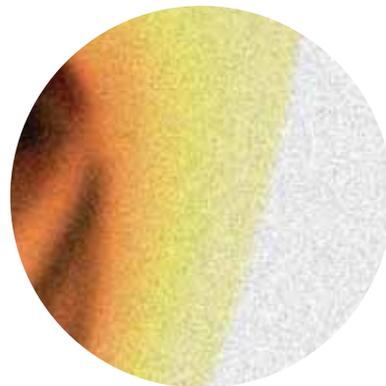
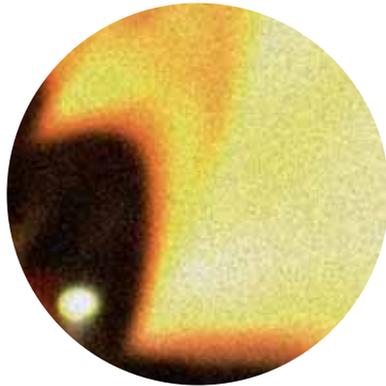
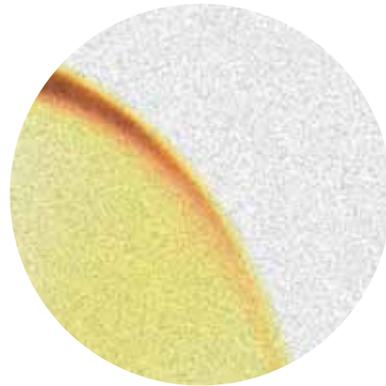
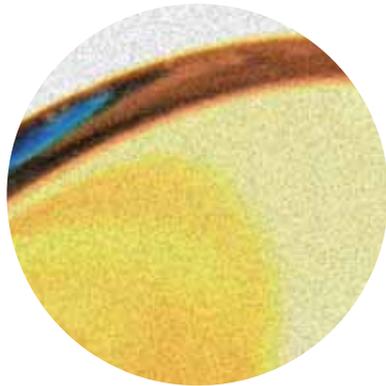
The challenge in this ideal is the use of the term ‘not only’. Not only implies that systematic education **in the arts** should be core for children, but that potential of education through the arts should be explored.

The problem is, that many secondary schools have interpreted the policy to mean that providing they are incorporating some culture into education (i.e. education through the arts) this is all that is required. Such an idea clearly undermines the value of systematic and sustained education in the languages of active artistic and creative expression. This problem was so widespread, that with the exception of two researchers interviewed, none of the other respondents spoke about the importance of learning the skills and knowledges that would make pupils able to be fluent in the artistic modes of expression and understanding.





Chapter 4: So? Taking the longer view



4.1 INTRODUCTION

Generally, Dutch schools are of a very high standard and education is highly valued. Moreover, there are world leading practice in arts and cultural education. That is a good beginning. But even the best of systems have room for improvement. The challenge is to ensure there is consistent high quality across the system and that good practice continues and expands. This chapter examines some key areas for development and the attempts being made to address quality learning.

4.2 CONTINUOUS LEARNING LINES

- > ARTS AND CULTURAL EXPERIENCES TEND TO BE A SERIES OF RELATIVELY SHORT-TERM PROJECTS RATHER THAN A CONTINUOUS PATTERN OF DEVELOPMENT
- > LEARNING IS FREQUENTLY INTERRUPTED IN THE 3RD YEAR OF SECONDARY SCHOOL
- > LINKAGES AND OVERALL CONCEPTS ARE NOT MADE APPARENT AND EXPLICIT TO THE PUPILS
- > THERE ARE LIMITED LINKAGES BETWEEN PRIMARY AND SECONDARY SCHOOL
- > IN LATER YEARS THERE IS INSUFFICIENT FOCUS ON ARTS CREATION

The Ministerial briefing report to Cabinet (van der Hoeven, 2004) stresses the need for more cohesive learning patterns for the arts. During the research the impression is that for the vast majority of schools, arts and cultural education could be described more accurately as a series of dots rather than as a continuous line. There is a lack of clarity around the aims of arts education and less certainty amongst teachers as to how to determine if these aims have been met. What therefore results is more often than not smaller projects, themes or projects that are largely self-contained and do not in a systematic way connect to form continuous conceptual, skill or knowledge lines. The current response by most schools to these problems has been to create more dots, but this does little to connect learning and can in the children's mind simply make more confusion.

Similarly, as stated in the first chapter, there is almost no connection between experiences in the primary school and those in the secondary school. The child's experiences of arts and cultural education in primary school in most instances is likely to be patchy, with good quality experiences for children with enthusiastic teachers and no art, or lower quality experiences for children where the teacher is not interested in the arts. In secondary school, most children will receive some music and some visual arts education in the 1st and 2nd year, but the quality can vary from excellent to abysmal. Pupils may then start to get some cultural education again in the 4th or 5th year, but once again the quality can be highly variable. Pupils within the lower academic streams are most likely to have the least high quality experiences.

As is true of Dutch education in general, it is very difficult to make overall conclusions, as it would be possible for anyone reading the report to say, "But what about this school" or "I know wonderful examples of arts education at..." The research team has seen many of these exceptional examples, but these do not represent the vast bulk of schools.



While it is important from an implementation standpoint that good practices become more continuous and widespread, it is also vital to say that this continuity **must** be made explicit to the children. Unless the pupils are reflecting on their experiences and – through careful questioning and systematically planned activities – seeing the linkages from one activity to the next, the overall effect can be to trivialise the value of the arts. Pupils see the arts as being purely ‘recreational’ – a break from the more demanding subjects rather than something that demands of them new forms of thinking, risk taking and critical awareness. These higher order thinking and expressive skills are not being developed as the pupils are passed quickly from one activity to the next.

Similarly, especially in the later years, the activities move from maker to participant. Almost all the activities in later high school are about being audience rather than being creator. While there is one set of learning that occurs from seeing a film, it is a very different set that occurs when you make a film! If we consider arts and cultural education to be a unique language, it makes sense that a pupil will only learn to be fluent in that language if they are given authentic opportunities to express themselves. As one respondent noted, you do not learn to swim by standing on the edge of the pool and watching others swim.

4.4 SOCIAL DEMANDS

- > THERE IS A GROWING RECOGNITION THAT THE ARTS HAVE AN INTEGRATIVE FUNCTION
- > MORE DETAILED RESEARCH IS NEEDED WITHIN THE NETHERLANDS TO BE ABLE TO DISTIL THE NATURE OF THE PROGRAMMES REQUIRED AND THE LIKELY IMPACT OF QUALITY PROGRAMMES

Arts education can not – and should never be – divorced from social concerns. While a case can be made for a *l’art pour l’art* (art for arts sake) – conception of the arts, it is important to acknowledge the social importance and consequences of the arts. Culture has always been a factor in creating social cohesion. And this view is still prevalent in The Netherlands. Thus the ministerial decree supports the role that arts and culture play in social cohesion by “bringing diverse social groups together” and by engendering “active participation of young people” (van der Hoeven, 2004, p 5). The document stresses that any use of the arts to build social cohesion should not detract from the intrinsic value of the arts.

According to the minister, arts and cultural education may address issues such as community schools, citizenship social cohesion, integration and the social role of school (van der Hoeven, 2004). While these goals are laudable and to some extent justified by international results (UNESCO, 2004), more detailed research is needed within The Netherlands to be able to distil the nature of the programmes required and the likely impact of quality programmes. Similarly, as is the case in almost all the recommendations, good practice examples need to be more widely shared and adopted in a structural way.

Debates surrounding a cultural canon and the relevance of the arts bring into focus the diverse needs of Dutch pupils. There is a challenge to ensure all children participate in a form of arts

education that recognises local contexts but still provides every child with the capacity to creatively express themselves and the understandings to participate fully in – and contribute to the expansion of – a shared national and international cultural life.

4.5 CREATIVE FEATURES/CREATIVE INDUSTRIES

- > THE POTENTIAL OF THE CREATIVE INDUSTRIES IS NOT REALISED IN DUTCH ARTS EDUCATION
- > THE PRIVATE SECTOR PLAYS A MAJOR ROLE IN THE FINANCING OF THE CREATIVE INDUSTRIES: 20 PERCENT OF EXPENDITURE ON ARTS AND CULTURE COMES FROM THE GOVERNMENT, WHILE 80 PERCENT COMES OUT OF THE PRIVATE PURSE¹⁴

An individual would not have to stay long in The Netherlands to realise it has a rich and thriving creative sector within the economy. A visit to almost any small town would reveal galleries, theatres, arts schools, amateur arts groups as well as boutiques, designer home wares shops and numerous other creative economies. Even a stopover at Schiphol airport would give these impressions, with an outpost of the national art gallery, jewellery and fashion designers and unique creative products. It is true that in The Netherlands:

WE HAVE A GREAT CREATIVE INDUSTRY AND MANY ARTISTIC PERFORMANCES. THE CHOICE IS ENORMOUS.

Yet why are these creative industries so absent within the school curriculum?

Traditionally, the discussion about the justification of the arts was between those who saw art as having an intrinsic value and those believed that it was justified on the grounds of its cultural effect. But this dichotomy can no longer be maintained. Increasingly the arts are big business. The economic importance of the creative industries is growing. And this needs to be reflected in arts education. However, in order to do this it is important that arts education is in sync with the general trends and developments. Perhaps this is best summed up in this quote, which deserves to be quoted verbatim:

THIS IS THE BIG PARADOX. WE PUT A LOT OF INVESTMENT INTO CULTURE BECAUSE WE HOPE THERE IS AN OUTPUT. IT IS NOT ABOUT PRODUCING YOUNG ARTISTS. THAT HAPPENS IN A VERY SMALL NUMBER OF CASES. IT SHOULD BE MUCH MORE ABOUT NURTURING THE CREATIVE SPIRIT. YET NEW GENERATION ART FORMS ARE NOT WELL SUPPORTED. THERE IS A GAP BETWEEN THE ESTABLISHED AREA AND DEVELOPING AREAS. MOST OF THE ARTS EDUCATION MONEY GOES ON PROJECTS. VERY LITTLE MONEY GOES TO REALLY CHANGING THE STRUCTURE INSIDE SCHOOLS. HOW ARE SCHOOLS WORKING TO DEVELOP IMAGINATION? ARE WE TRYING TO DEVELOP THE ARTISTS OR THE ENTREPRENEUR? IT IS THE OLD ARGUMENT ABOUT THE

.....
 14 OECD FIGURES ON CULTURAL INDUSTRIES OECD (2002) WORKSHOP ON INTERNATIONAL MEASUREMENT ON CULTURE (PARIS, OECD).



INHERENT VERSUS THE INSTRUMENTAL VALUE OF THE ARTS. WE NEED TO THINK ABOUT THE BENEFITS OF THE ARTS. IN OTHER PARTS OF THE WORLD THE CONTRIBUTION OF THE CREATIVE INDUSTRIES IS REALLY ACKNOWLEDGED FAR MORE THAN IT IS HERE.

Of course, a single quote from a respondent – however precise – cannot do justice to the situation. But the researchers' own notes suggest that there are problems in the way that the teaching is related to the creative industries: Researcher's journal note "Planning a meeting with the captains of industry proves to be difficult" No meeting occurred, and unlike in other countries where industry has a strong link to education and creativity in particular – this does not appear to be the case in The Netherlands.

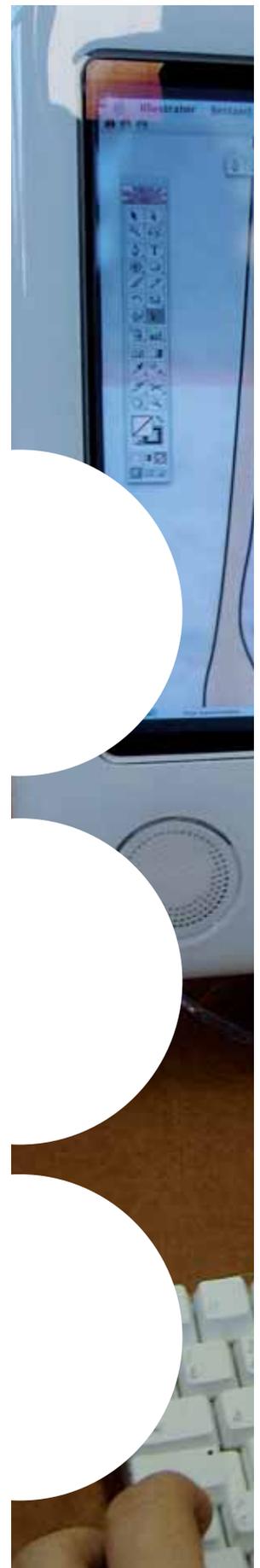
Statistics specifically related to the creative industries within The Netherlands are difficult to determine as definitions of these industries vary considerably and so the available statistics are somewhat difficult to compare or generalise from. According to the OECD (OECD, 2002) government and household expenditure on the arts and culture (as a percent of GDP) has remained steady over the last four years at six percent whereas in comparable countries such as UK and Australia, expenditure is closer to eight percent, and increasing.

Interestingly 20 percent of expenditure on arts and culture comes from the government, while 80 percent comes out of the private purse. This breakdown has remained relatively stable. According to the World Bank (2003) (www.worldbank.org) more than 50 percent of household consumer spending is on outputs from creative industries in G7 countries. Yet where is the mirroring of these patterns in the planning or implementation of classroom arts and cultural experiences?

Some attempts are being made, and where these are occurring, they are already attracting international attention and major business support:

WE WORK WITH SCHOOL DROPOUT AND IT <THE CREATIVE ARTS> EMPOWERS THEM AND GIVES THEM STATUS AND A NEW DIRECTION. FOR MANY OF OUR PARTICIPANTS THE ARTS GIVES THEM MEANING IN THEIR LIVES. THERE IS A LARGE CREATIVE INDUSTRIES SECTOR IN ROTTERDAM. IT IS KNOWN FOR STREET CULTURE AND HIP HOP. THE SKILLS WE ARE DEVELOPING ALLOW OUR YOUNG PEOPLE TO GET JOBS. WE ARE DOING PROMOTIONAL WORK FOR NIKE AND COKE COLA AT THE MOMENT. WE HAVE ACCESS TO THREE LOTS OF FUNDING, FROM THE LOCAL DISTRICT UNDER REGENERATION FUNDS, FROM THE CITY OF ROTTERDAM AND FROM THE PROVINCE.

Failure to connect effectively with the global trend towards greater creative, designer and innovative economies is likely to lead to a skills shortage within the Dutch economy and limit its potential for growth in this area.



4.6 RESEARCH AND SHARING

- > BEST PRACTICE MODELS ARE NOT SHARED BETWEEN SCHOOLS
- > WHILE EXCELLENT QUALITY RESEARCH IS BEING UNDERTAKEN, THIS IS NOT BEING SYSTEMATICALLY USED TO INFORM THE IDEAS OF TEACHERS AND ARTISTS

Throughout several of the universities in The Netherlands – and associated research centres – research is underway into many aspects of arts education.

The main focus is on research that is related to policy (evidence informed policy). There is also work on the impact of the arts on socialisation and on improving quality in arts education. In relation to quality, the main research is examining ways to make learning lines for arts and cultural education. Research has also been undertaken into the use and impact of the vouchers and on the role of cultural coordinators. There are a number of highly qualified researchers in arts education within The Netherlands.

It is essential however that evidence-based research is firmly grounded in accurate empirical observation. There is a latent danger that academic research can be divorced from the every day practices and development in a field. For example, in interview, a researcher suggested that “HAVO is a requirement for entry to teacher training and teachers can not enter PABO without having this qualification.” However, this observation was incongruent with results from the focus groups with teacher educators, where it was revealed that more than 25 percent of students enter without this qualification and that this figure is growing. Moreover, the widespread practice of using ‘methods’ books in primary schools did not appear in previous research.

While the research in arts education in The Netherlands is of a high international standard and available through an excellent database of research studies, there was a general concern expressed that it was not adequately exposing the practice of ‘average’ classrooms and that more emphasis needed to be placed on the teacher as researcher and the involvement of pupils. It is important that research has the capacity to be authentic to the practices in order that it can be utilised by policy makers. Teachers and pupils need to be empowered to become active reflectors, researchers and documenters themselves so that an authentic vision of experiences can be captured and communicated.

Further, there is always a danger that the close link between government funding and the research being conducted (often from researchers or institutes who are direct recipients of government funding) leads to a situation of ‘insider advocacy research’ and group thinking rather than independent analysis. It is imperative that for the research to be useful it should be based on a combination of objective, scientific measurements combined with detailed qualitative knowledge derived from practitioners and stakeholders at the coal face of arts and cultural education.

It will be of little consequence to undertake research if the results of this research are not shared. Increasingly, arts institutions are in a climate of competition not collaboration. As schools compete to attract pupils and parents, they are increasingly focused on developing their profile and making **their** school the **best** school. While such a competitive climate means that Dutch schools are of a



high world standard, it is not a conducive environment for sharing. Wonderful practice tends to remain encased within one school, and best case models remain as islands within the general sea of education. To counteract this position, a project was launched in 2006 to locate best practice examples of cultural education programmes. This provides an opportunity to showcase and share some good examples and to analyse the parameters for their success.

The same observation can be made of arts and cultural institutions. These are spending more and more resources on the best looking brochure; the most innovative programmes; the most ardent media coverage; and so on, but a rarely sitting around the table with colleagues from other similar settings to discuss collaborative planning. The reason for this is simple, these organisations **are** competitors, and in a menu and market driven cultural economy in education, the forces of supply and demand will select the **best**. But the converse side of this argument is the manner in which knowledge transfer between these institutions is lessening and opportunities to share best practice becoming more market sensitive. These issues are apparent in the following comment:

THERE ARE SOME WONDERFUL EXAMPLES FOR ARTS AND CULTURAL EDUCATION IN THE NETHERLANDS, BUT THIS GOOD PRACTICE IS NOT ALWAYS SHARED. WE NEED THE TOP TO INSPIRE THE BOTTOM. WE WANT ALL CHILDREN TO RECEIVE THE TOP QUALITY. WE ALSO HAVE THE PROBLEM AT THE MOMENT BETWEEN TWO DIFFERENT AIMS. DO WE WANT TO DEVELOP THE TALENTS OF A GIFTED FEW – A VIEW OF ART AS DEVELOPING AN ELITE? OR DO WE WANT BROAD ACCESS FOR ALL? OR IS IT POSSIBLE TO DO BOTH? AT THE MOMENT I FEEL OUR POLICY IS ABOUT BROAD ACCESS, BUT IN PRACTICE WE ARE NOT DOING THAT AND PROBABLY NOT DEVELOPING TALENT EITHER.

To counteract the lack of sharing, there should be targeted money for sharing in these areas:

- > LEADERSHIP
- > CONFERENCES
- > MEDIA EDUCATION
- > COOPERATION STRUCTURES
- > EVALUATION AND VISIBILITY
- > ENGAGEMENT OUTSIDE THE SECTOR
- > BROADENING ORGANISATIONAL CAPACITIES
- > LEARNING FROM MISTAKES
- > KNOWLEDGE TRANSFER (ESPECIALLY FOR COMMUNICATING RESEARCH AND BEST PRACTICE IN SIMPLE AND ACCESSIBLE WAYS TO TEACHERS AND PARENTS)

There are a number of professional associations for teachers in The Netherlands. In theory, these could provide the ideal opportunity for teachers from a range of networks and geographic areas to get together to share good practices and to develop a stronger collegial voice for arts and cultural education. In reality though, it could be argued that in some instances there are competing organisations and that may prevent a cohesive picture of the needs of arts education from being pushed at a political level.

The key agencies are as follows:

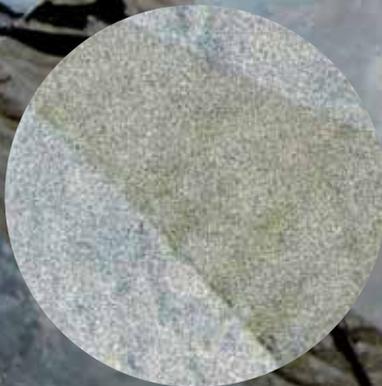
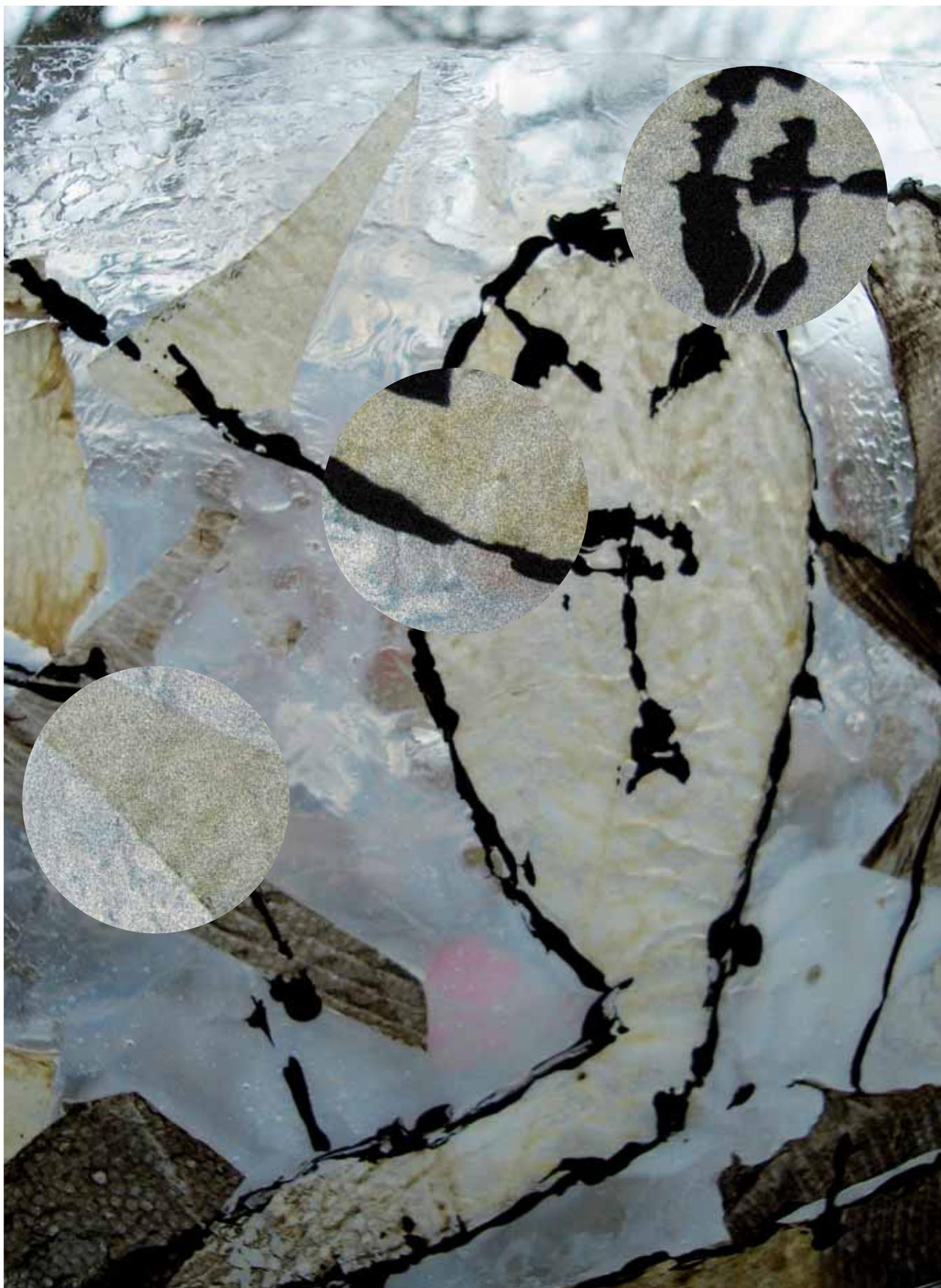
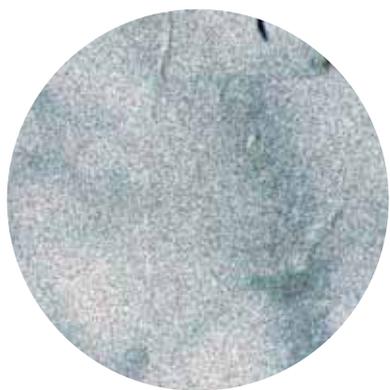
- THE ASSOCIATION FOR TEACHERS, CONSULTANTS, AUTHORS AND ARTISTS IN THE FIELD OF AUDIO VISUAL EDUCATION WWW.VKAV.NL
- DUTCH ASSOCIATION FOR VISUAL ARTS EDUCATION WWW.NVTO.NL
- ASSOCIATION AND UNION FOR TEACHERS OF VISUAL ARTS WWW.VLBV.NL
- DUTCH ASSOCIATION FOR PROFESSIONAL DANCERS WWW.NBDK.NL
- FOUNDATION FOR EDUCATIONAL DANCE WWW.PLATFORMVVVO.NL
- PROFESSIONAL ASSOCIATION FOR DRAMA AND THEATRE TEACHERS WWW.DOCENTENDRAMA.NL
- ASSOCIATION OF TEACHERS OF SCHOOL MUSIC WWW.VLS-CMHF.NL
- SAMENWERKINGSBERAAD KUNSTVAKKEN (SBKV) WWW.SBKV.NL

These associations have varying roles to play in supporting teachers. The large number of professional arts and cultural associations, and the unclear nature of their constituencies or 'territories', means that they compete for interest rather than collaborate to build a solid body of opinion. These agencies should be encouraged to consider a national alliance¹⁵ to allow key issues pertinent to their entire field to be canvassed. They should also connect to their relevant international organisations. Also, the arts organisations need to give attention to primary education where there are few professional associations providing support.

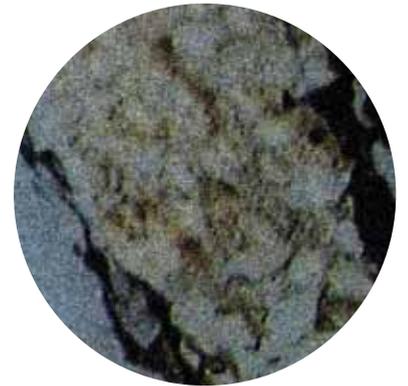
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15 IN REFLECTION, A SENIOR RESEARCHER INDICATED THAT SAMENWERKINGSBERAAD KUNSTVAKKEN WAS A KIND OF NATIONAL ALLIANCE, BUT THIS WAS NOT MENTIONED DURING INTERVIEW OR FOCUS GROUP.





Chapter 5 Impediments



5.1 INTRODUCTION

Arts and cultural education are not free-standing activities. And just as these subjects must be seen in the context of the wider educational and policy developments in The Netherlands, it is important to appreciate the factors that act as impediments on improving cultural and arts education. The major impediments can be summarised as follows:

The lack of:

- TIME
- MONEY
- EXPERTISE
- IMPLEMENTATION
- LEADERSHIP
- MONITORING

5.2 TIME

- > THERE IS TOO LITTLE TIME FOR ADEQUATE CULTURE EDUCATION AND ESPECIALLY ARTS EDUCATION
- > TIME FOR ARTS AND CULTURAL EDUCATION IS NOT DEDICATED TIME
- > IT TAKES CONSIDERABLE TIME FOR REFORMS IN EDUCATION TO BE EMBEDDED SO IT IS VITAL FOR PROGRAMMES TO HAVE LONGEVITY

Time is a precious commodity. And there is not enough of it. As one of the respondents noted:

IT ALL TAKES TIME. IT NEEDS TO BE EMBEDDED. YOU NEED ENTHUSIASTIC PEOPLE. IF THE CHAMPIONS CAN BE ENTHUSIASTIC AND THEN TAKE OTHER PEOPLE WITH THEM. YOU HAVE TO BE SELECTIVE. IF YOU OFFER TOO MUCH THEN IT INTERFERES WITH THE NORMAL METHODS PEOPLE HAVE TO LEARN. ONCE A YEAR A PROJECT IS ABOUT AS MUCH AS PEOPLE CAN BEAR. YOU NEED TO WIN PEOPLE OVER TO YOUR SIDE AND IT ALL TAKES TIME.

The value of time can be illustrated through this positive case study of a gymnasium where time has been structured into the timetable to allow substantial arts education to occur:



5.2.1 VIGNETTE: *ONE HOUR OF DRAMA, ONE HOUR OF DRAWING, ONE HOUR OF MUSIC AND ONE HOUR OF HANDICRAFT*

This school has around 1400 pupils. About 50 percent of the pupils are from the city itself and around 50 percent come from outlying villages. The school is very popular and it is quite prestigious to get into this school. Over 90 percent of all our pupils will go to university. We have high standards.

The arts are a core part of our programmes. In the 1st year of secondary school the students do one hour of drama, one hour of drawing, one hour of music and one hour of handicrafts. In the second and third year they can choose their favourite arts discipline and they do two hours a week for two years. Drama and drawing are the most popular.

In 4th year the students can do electives in drama and visual arts. There are a full number of 25 pupils in each class. This year we don't have a music elective class as too few pupils chose it. For CKV1 the students do one hour a week for half a year. CKV2 and CKV3 involve 10 double lessons of theory and 20 double lessons of practical. In addition to that in 5th year as part of CKV1 we have a major cultural week.

It is integrated across all classes and we link it with the classics with presentations about Rome, Greece, Turkey. We arrange a number of activities to use the vouchers. As cultural coordinator, I organise these and provide offers to the pupils. These include Dutch language plays, going to Amsterdam, attending the ballet, dance workshops, theatre companies coming into the school. We use the vouchers to pay 60 percent of the cost and the students pay the rest. We are trying to broaden the children's international connections. For example, we do an exchange in French with a French school.

In this example, we can see substantial time being allocated for both education in and education through the arts. This has not – as some school directors feared – taken 'valuable time away from other subjects' but rather allowed for the rich development and expansion of all learning.

The recommended amount of time given to the arts is five hours in the first year for all levels for secondary education. This equates to 15.6 percent of the curriculum. By the time the children enter the second year, the amount for arts and culture education has decreased from 15.6 percent to 6.2 percent for the upper levels of secondary education (Gymnasium, VWO and HAVO) and to 3.1 percent of the overall learning hours in the lower level secondary education (VMBO). In the third year, there is no specified inclusion of the arts, while the broader cultural awareness subjects CKV1 starts in the 4th year of lower level secondary and in the 5th and 6th year of upper level secondary school. The amount of time dedicated to CKV1 varies considerably from school to school. HAVO students receive around 120 hours of instruction, while VWO students (higher level students) receive 200 hours.

While these are the figures in policy, in practice the picture can be quite different as this quote shows:

IN SECONDARY SCHOOL, IT DEPENDS ON THE SCHOOL YOU GO TO AS TO WHETHER YOU HAVE THE CHOICE TO DO ANY ARTS. MOST SCHOOLS HAVE NONE; SOME SCHOOLS ONLY HAVE VISUAL ARTS OR ONLY MUSIC. DRAMA I THINK THERE ARE ONLY EIGHT SCHOOLS IN THE WHOLE COUNTRY WHERE YOU CAN DO AN EXAM. VISUAL ARTS HAS THE MOST SUBJECTS RUNNING. I DON'T KNOW THAT THERE ARE ANY IN DANCE. I WOULD SAY 10-20 PERCENT OF SCHOOLS HAVE SOME EXAMINABLE SUBJECT IN THE ARTS.

Calls to increase the amount of time for the arts are usually met with complaints about the fullness of the teaching day and the lack of flexibility of timetables, as is indicated:

THE SECONDARY SCHOOL DAY IS VERY BUSY AND THE SCHEDULE IS TIGHT. THERE IS GETTING LESS TIME AND WITH THE NEW RECOMMENDATIONS ABOUT MINIMUM TEACHING HOURS I THINK THIS PROBLEM WILL GET EVEN WORSE.

The view that problems of time were getting worse was echoed in many focus groups. It was also argued that even when time was allowed, it was often as an extra, or an afterthought and left to the least preferable time of the week or the year. The time may not be dedicated and embedded and could disappear if other work was not finished or 'more important things' needed to take precedence, as these comments reflect:

ARTS AND CULTURAL EDUCATION IS ALWAYS PUT AT THE WORST PART OF EVERY WEEK. IN EVERY SCHOOL IT IS FRIDAY AFTERNOON!

The view was widely expressed that whereas time for the arts in school used to be dedicated, regular and systematic, it was increasingly becoming short terms, project based and intermittent.

IN DUTCH SCHOOLS THERE WAS ALWAYS A TRADITION FOR SINGING. YOU SANG EVERY DAY AT THE MORNING ASSEMBLY. BUT THAT TRADITION HAS GONE. CHILDREN DON'T SING TOGETHER ANYMORE.

WE USED TO HAVE SPECIAL CLASSES FOR VISUAL ARTS; SPECIAL CLASSES FOR MUSIC; SPECIAL CLASSES FOR TEXTILES AND HANDICRAFTS; SPECIAL CLASSES FOR DRAMA. NOW THE SCHOOL JUST HAS ME AND I DO ALL THE COORDINATION OF CULTURE. THERE ARE ONLY PROJECTS NOW. THEY EVEN TOOK AWAY THE ART STUDIO.

5.3 FINANCES

- > THERE ARE A LACK OF AUDIT PROCESSES IN RELATION TO CULTURAL MONEY
- > THE CONNECTION FOR SCHOOLS WITH CULTURAL AGENCIES, CULTURAL COORDINATORS AND CULTURAL MENUS HAS HAD AN IMPACT ON SELECTION OF EXPERIENCES
- > THERE ARE GOOD MODELS THERE, BUT MANY OF THE GOOD MODELS ARE JUST TOO EXPENSIVE

- > THE COSTS OF ARTS AND CULTURAL SERVICES HAVE RISEN STEEPLY IN THE LAST FEW YEARS
- > MONEY FOR ARTS AND CULTURAL EDUCATION NEEDS TO REMAIN AS LABELLED MONEY FOR AT LEAST THE NEXT THREE TO FIVE YEARS

Money may not make the world go round as the saying says, but it plays an important part, and the government has acknowledged this. In 2004, 18 million euros was allocated to primary education to increase arts and cultural education under an initiative *Meer mensen die meedoen* (More people participating).

These funds were distributed directly to schools under the scheme known as *Regeling versterking cultuureducatie in het primair onderwijs* (Scheme to boost cultural education in primary schools) with each school receiving an allocation equivalent to €10.90 per child. This was initiated in 2004. However, the scheme was initially slow to take hold, but after three years, 80 percent of primary schools are claiming monies under the scheme but in practice it seems to be that only around 50 percent are doing what could be considered high quality, sustained programmes. Primary schools in the scheme for three years are only just noticing some changes in levels of cultural participation within their schools.

The reason for schools not participating includes:

- A LACK OF KNOWLEDGE OF THE SCHEME;
- THE FEAR OF THE PAPERWORK INVOLVED;
- THE FEAR OF THE REPORTING INVOLVED, AND;
- ADEQUATE FUNDS AVAILABLE FROM OTHER SOURCES.

There appears to be a lack of audit processes in relation to this money and also a lack of quality for selection, though in regard to this latter point, the connection for schools with cultural agencies, cultural coordinators and cultural menus has had an impact on selection for experiences. The overall feeling within primary schools is that if the €10.90 becomes part of the lump sum (i.e. no longer part of labelled money), the cultural activities will disappear very quickly as very few structural changes have occurred. It would therefore appear that the aim that this injection of funds would lead to arts and culture having a more permanent place in the primary school curriculum would take a far longer period of time to occur.

Furthermore, the longer-term aim that connections between the educational and cultural sector would leave a legacy of continuous lines of learning in arts and culture from the early years, through to age 18 has also failed in the primary and secondary schools, with no evidence that this has led to clear sequences of learning being developed.

The early adopting primary schools generally have a cultural coordinator in place and the outline of a cultural plan, but these plans tend to be more a description of experiences than a pattern for learning and lack the clarity to ensure structural sustainability.

By world standards, arts and cultural education in The Netherlands is very well funded, but on the ground, a shortage of funds is still limiting experiences:



WE DON'T HAVE ANY MORE MUSIC IN THE SCHOOL BECAUSE IT WAS TOO EXPENSIVE.

IT STARTS WITH MONEY. IT ALL DEPENDS ON THE RICHNESS OF THE SCHOOL. IT DEPENDS HOW IMPORTANT ARTS EDUCATION IS TO THE GOVERNMENT. THE NETHERLANDS PAYS A COMPARATIVELY LOW BUDGET ON EDUCATION, YET OUR RESULTS ARE HIGH. THE GRANTS MUST CONTINUE AND IF ANYTHING WE NEED MORE MONEY. I TRY AND GET SPECIAL PROJECT MONEY. WE WANTED TO DO A PROGRAMME FOR TEACHERS ON VISUAL LITERACY. IT IS GREAT PROJECT, BUT WE DON'T HAVE THE MONEY. WE ALSO NEED TO RENOVATE OUT SCHOOL. WE ARE TRYING TO DO 21ST CENTURY EDUCATION IN A 1930S SCHOOL!

Other schools overcome shortfalls in funds by seeking extra money from the parents. This in most cases is freely given, but by default this tends to build further inequities into the system with the more privileged students consistently receiving more arts and cultural education.

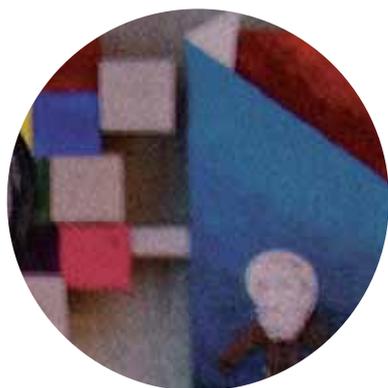
WE ASK OUR PARENTS FOR A SUBSIDY OF €180 EXTRA PER YEAR AND WE HAVE THE VOUCHERS. WE CAN ALSO ASK ABOUT 10 EURO FOR SOMETHING SPECIAL LIKE A PERFORMANCE.

WE CAN ONLY CHARGE AROUND €25 FOR A WHOLE YEAR. WE CURRENTLY CHARGE €27 BUT ONLY HALF OF THE PARENTS CAN PAY. IN PRINCIPLE SCHOOLING IS FREE, BUT THAT DOES NOT ALLOW FOR ARTS AND CULTURAL EDUCATION AND IF THE €10.90 WAS JUST ADDED TO THE EDUCATIONAL LEARNING BUCKET, THAT WOULD BE THE END FOR ARTS AND CULTURE IN THIS SCHOOL.

There are also inequities between different areas as it needs to be remembered that only around 30 percent of funds come from the central governments and municipalities, cities and local councils contribute the rest. These more local funding provisions vary markedly from place to place, with some being very generous and others being less so. For example, in the following instance, the level of local funding is proportionately very high.

AROUND 70 PERCENT OF THE MONEY COMES FROM THE PROVINCE AND 25 PERCENT FROM THE NATIONAL GOVERNMENT AND THEN THERE IS AROUND FIVE PERCENT OF MONEY FROM THE COMMUNITY. OUR OTHER BUDGET IS THE MONEY WE CAN GENERATE AND OVER THE YEARS IT IS BECOMING INCREASINGLY IMPORTANT TO GENERATE OUR OWN FUNDS AND RELY LESS ON PUBLIC MONEY.

Schools have considerable autonomy in how they spend their money. Despite the amount of money going from the top down to arts and cultural education, unless this money is labelled in some way, it is down to the discretion of the school director and the School Board as to whether this money finds its way into arts and cultural education. In schools where there was a director supportive of the arts, there appeared to be plenty of funds and resources available whereas in schools without that level of support, teachers received very little for the arts.



IF THE DIRECTOR OF THE SCHOOL IS SUPPORTIVE OF THE ARTS THEN MONEY MIGHT BE ALLOCATED FROM GLOBAL FUNDING, BUT THIS IS UNLIKELY. THERE IS A LACK OF MONEY AND A LACK OF INSPIRATION AMONG TEACHERS. SCHOOLS HAVE DEVELOPED A CULTURE OF COMPLAINING.

The need to continue collared monies for a far longer period was highlighted by the vast majority of respondents and the real fear was expressed that all the gains made over the last five years would be lost if the labelling of money was to cease.

As a respondent said: *“The €10.90 really makes the difference. It is the impulse that makes you do it. It will only work if you have the money labelled.”* This comment was mirrored throughout the research in many ways:

IF THEY TAKE THE LABEL OFF THE MONEY THE MONEY WILL BE SPENT ON THE SCHOOL TOILETS.

A SURVEY WAS DONE BY THE COUNCIL OF CULTURE IN ROTTERDAM AND THEY FOUND THAT 40 PERCENT OF SCHOOLS ARE NOT CHOOSING TO SPEND THE VOUCHERS ON CULTURE. A LOT OF THE BLACK SCHOOLS – THAT NEED IT THE MOST – ARE SIMPLY OPTING OUT. THE MONEY SHOULD DEFINITELY, DEFINITELY REMAIN LABELLED. AT THE NATIONAL LEVEL I THINK IT IS MAD WHAT IS GOING TO HAPPEN.

THANKS TO THE €10.90 CULTURE IS GROWING IN OUR SCHOOL. NOTHING WOULD HAVE HAPPENED WITHOUT THIS RING FENCED MONEY. WE ARE ABLE TO DO MORE ACTIVITIES THAN WE USED TO DO.

As an art teachers' association commented:

THE €10.90 HAS BEEN A GOOD INITIATIVE, BUT IT NEEDS TO CONTINUE FOR MUCH LONGER. IT IS ONLY JUST STARTING TO HAVE AN EFFECT IN PRIMARY SCHOOLS. THERE IS AN ASSUMPTION THAT IF YOU TAKE THE RING-FENCING AWAY, SCHOOLS WILL BE ABLE TO CHOOSE. BUT THAT IS NOT CORRECT. THIS POSITION ASSUMES THAT PRIMARY SCHOOLS HAVE THE EXPERTISE TO CHOOSE AND THEY CLEARLY DO NOT. THE MONEY IS ALSO TOO LITTLE. IT BASICALLY MEANS GOING TO THE THEATRE ONCE A YEAR. THAT IS NOT GOOD QUALITY ARTS EDUCATION. FROM 2008 THERE IS THE PROPOSAL THAT THIS MONEY WILL ALL BE PAID INTO THE LUMP SUM FOR THE SCHOOL. THIS IS LUDICROUS. WE HAD A CHANCE TO CHANGE THINGS FOR ARTS AND CULTURE AND NOW THAT CHANCE IS BEING THROWN AWAY. IF THE MONEY GOES INTO THE LUMP SUM IT WILL DISAPPEAR. THERE IS NO STRUCTURE AND THE SCHOOLS WILL JUST DO ANYTHING WITH THE MONEY.

Many local governments were keen to spend even more on arts and cultural education, seeing the benefits within their systems:

<COUNCILLOR IN CHARGE OF ARTS AND CULTURE> IF I COULD I WOULD IMMEDIATELY DOUBLE THE BUDGET FOR ARTS AND CULTURAL EDUCATION AND KEEP IT RING FENCED.

Interestingly though, other policy and local government representatives stated that some project grants remained undersubscribed. This may not be, as assumed, due to the schools already having the resources (though some more affluent schools visited said this was the case) but because commonly the schools complained that application and reporting processes were too complicated for the money received and while the money supported the programmes, it did not support the extra administrative time needed to complete the paper work.

THE ISSUE OF MONEY IS INTERESTING, BECAUSE SCHOOLS ALWAYS SAY THEY DON'T HAVE ANY MONEY, BUT WE HAVE PROVIDED ADDITIONAL MONEY IN THE FORM OF GRANTS AND IT IS NEARLY THE END OF OUR FINANCIAL YEAR AND MANY OF THE FUNDS REMAIN UN-SUBSCRIBED.

WE CAN GET EXTRA FUNDING FOR ARTS AND CULTURAL EDUCATION IN THE SCHOOL. THE CRITERIA FOR THIS FUNDING ARE:

- WE HAVE TO INTEGRATE ACROSS DISCIPLINES*
- WE HAVE TO SHOW HOW THE ARTS AND CULTURE RUN ACROSS THE CURRICULA*
- WE HAVE TO CONNECT WITH ARTISTS HERE IN AMSTERDAM.*

IF WE MEET ALL THOSE ASPECTS WE CAN GET AN EXTRA €9,000 FROM THE LOCAL GOVERNMENT AND THE SCHOOL HAS TO PUT IN €2,000. THE PROBLEM IS THE APPLICATION TAKES TOO MUCH TIME. I COULDN'T FACE THE PROSPECT OF WRITING ANOTHER APPLICATION.

The problem of the volume of paperwork is exacerbated by a feeling that project money is not structural and not sustained. This was particularly the case with project money coming into the cultural sector.

THE PROBLEM IS THAT THE FUNDING IS NOT SUSTAINED. ALL THE FUNDING IS SHORT TERM.

Whereas generally within arts and cultural provisions in the community, the private sector plays a major role, the private sector is not very large within Dutch education. In recent years there has been a growth in private sector contributions to arts and cultural education in The Netherlands, but this still remains relatively low compared to the United Kingdom and other OECD (2002) countries. The potential of this could be further explored and expanded.

There is also the view that the increased direct purchasing power of the schools has led to a sharp increase in the cost of cultural services and professional development in the arts. In some cases, this increase was reported to be as high as a 500 percent increase over a three year period. It could be argued that this increase is caused by the reallocation of money away from direct allocation into the supply side of the cultural institutions to direct funding into the demand side. Schools that were used to buying products within a highly subsidised cultural sector are not facing the actual cost of

these services and it appears to be far more than they were previously paying. As this is only speculation, further research needs to be conducted into the overall effect of more global funding for arts and cultural education in the form of vouchers or other direct amounts to schools.

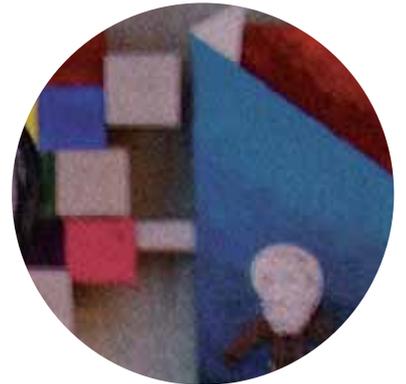
OVERALL THERE IS A LITTLE BIT MORE MONEY FOR ARTS AND CULTURE, BUT SINCE THE VOUCHERS THE COST HAS REALLY INCREASED. FOR EXAMPLE, THE PRICE FOR A PERFORMANCE IN SCHOOL IS €1000. AND THAT IS IF WE CAN SQUEEZE THREE PERFORMANCES IN A DAY. IF WE SAY WE CAN ONLY FIT TWO IN THEN THE THEATRE WILL CHARGE US €1500 PER PERFORMANCE. THAT MEANS THAT NOW WE CAN REALLY ONLY AFFORD TO DO ONE OR TWO THINGS PER YEAR. WHEN THE VOUCHERS FIRST CAME IN, WE COULD DO ABOUT SIX THINGS PER YEAR.

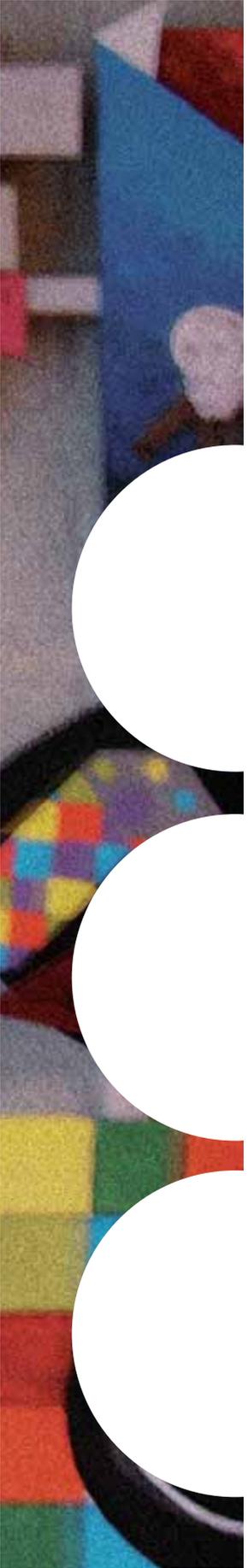
THERE HAS BEEN A STEEP RISE IN PRICES. A LOT OF MONEY HAS BEEN POURED INTO THE CULTURAL ECONOMY. THERE IS A LONG-TERM HOPE THAT THE MARKET WILL EVEN OUT. IN SOME WAYS IT IS REALLY IMPORTANT THAT EDUCATION SEES THE REAL VALUE OF THE ARTS – THAT VALUE IS RECOGNISED AND PAID.

SOMETHING THAT HAS NOT REALLY BEEN CONSIDERED IN THE WAY FUNDING HAS BEEN GIVEN TO SCHOOLS IS THAT SCHOOLS NOW HAVE A LOT MORE OF THE ADMINISTRATIVE BURDEN OF ARTS PROJECTS. IF YOU THINK ABOUT IT, BEFORE THE CULTURAL PROVIDERS HAD TO HAVE ADMINISTRATIVE STAFF TO COLLECT MONEY FROM THE CHILDREN, DO INVOICES AND SO ON. NOW THIS BURDEN IS FALLING TO THE SCHOOLS. WE GET FUNDING FOR THE CHILDREN TO ATTEND THINGS BUT ALL THE INVOICING, COLLECTING PAYMENT AND SO ON IS BEING PAID FOR BY THE SCHOOL. WE ARE A SMALL SCHOOL AND WE FIND THIS MAKES A MAJOR DRAIN ON OUR RESOURCES.

AT THE MOMENT THE PRICE OF CULTURAL SERVICES HAS REALLY RISEN. AT THE MOMENT IT IS REALLY IN THE AIR IN TERMS OF PRICES, BUT HOPEFULLY OVER TIME THERE WILL BE MORE CHECKS AND BALANCES AND IT WILL EVEN OUT.

MONEY IS A BIG PROBLEM. EVEN WITH THE 22 EURO WE HAVE TO THINK: DO WE WANT ONE GOOD PERFORMANCE OR THREE NOT SO GOOD PERFORMANCES. WE ARE ALWAYS SEARCHING FOR EXTRA PROJECT MONEY AND THAT TAKES TIME. I WOULD SAY IT TAKES AT LEAST ½ DAY A WEEK TO JUST DO THE ADMINISTRATION FOR CULTURAL EDUCATION. I DON'T MIND BECAUSE IT IS SOMETHING I AM VERY COMMITTED TOO, BUT I DO ALL THAT IN MY OWN TIME. THE PRICE OF PERFORMANCES KEEPS GOING UP. I USED TO WORK WITH A DANCE ACADEMY AND I WOULD SAY THERE HAS BEEN A VERY STEEP RISE IN THE PRICE IN THE LAST TWO YEARS. THAT IS A BIG PROBLEM FOR OUR SCHOOL. LESS THAN FIVE PERCENT OF STUDENTS ATTEND PRIVATE ARTS CLASSES, SO IF THEY DON'T GET ARTS EDUCATION IN SCHOOLS THEY DON'T GET IT.





At a micro level, the way arts teachers' salaries are based on the grade they teach also effects flexibility in the system and the ability to engage external expertise.

MUSIC TEACHERS IN THE SCHOOL GET DIFFERENT PAY EVEN IF THEY HAVE THE SAME QUALIFICATIONS. SO FOR EXAMPLE, IF A MUSIC TEACHER WAS IN THE PRIMARY SCHOOL THEY WOULD EARN LESS MONEY FOR THE SAME JOB IN THE SECONDARY SCHOOL. THERE IS A REAL SHORTAGE OF MUSIC TEACHERS AT THE VMBO LEVEL BECAUSE TEACHERS GET MORE MONEY TO TEACH IN THE ACADEMIC STREAM. AND AS THERE IS A SHORTAGE OF MUSIC TEACHERS THEY CAN GO WHERE THE PAY AND CONDITIONS ARE BEST. MANY SCHOOLS HAVE LOST HOURS OF MUSICAL INSTRUCTION. CULTURAL EDUCATION IS NOW BEING USED BY SCHOOLS AS AN EXCUSE FOR CUTTING ARTS COURSES. OTHER SCHOOLS HAVE NOT GOT THE RESOURCES TO BUY INSTRUMENTS. WE NEED THE EQUIVALENT OF A CULTURAL FOOTBALL FIELD. A PLACE NEAR TO THE CHILDREN WHERE THEY CAN DROP IN AND PLAY MUSIC. WHERE THEY CAN DIRECT THE PROCESS THEMSELVES AND GAIN SKILLS FROM ONE ANOTHER.

SCHOOLS HAVE THE MONEY BUT NOT NECESSARILY THE SKILLS AND KNOWLEDGE TO KNOW WHAT TO DO WITH IT. THEY NEED COACHING AND PROCESS MANAGEMENT.

Similarly, while money has been provided to cultural agencies, there is no money for transport and this is particularly a problem for very poor schools, schools in isolated areas and schools for children with special needs:

THE SCHOOLS CAN AFFORD TO PAY THE ARTISTS BUT CAN'T AFFORD TO PAY THE BUS. IF WE STAY IN THE VILLAGE WE ONLY GET LOCAL ARTISTS. THE CHILDREN NEVER GET TO SEE REALLY HIGH ART.

A BUS IS TOO EXPENSIVE. IF WE CAN GO ON A BIKE THEN PARENTS WILL AGREE. ONCE A YEAR WE CAN AFFORD A BUS.

Furthermore, there appears to be a lack of audit processes in relation to this money and also a lack of quality for selection, though in regard to this latter point, the connection for schools with cultural agencies, cultural coordinators and cultural menus has had an impact on selection of experiences.

SOME SCHOOLS SAY THEY ARE DOING ARTS AND CULTURE SO THEY CAN GET THE MONEY. THEY SAY IT IS BEING CARRIED THROUGH THE SCHOOL AND QUALITY IS IMPROVING, BUT I DON'T SEE IT. THE SCHOOL HAS A CULTURAL COORDINATOR JUST TO GET THE MONEY. REAL RESEARCH IS NEEDED INTO THIS. WE NEED TO KNOW THE SCHOOLS WHERE GOOD PRACTICE IS HAPPENING. WE SHOULD BE SHARING GOOD PRACTICE ACROSS THE SYSTEMS.

Some detailed research was conducted to determine the manner in which the secondary school vouchers were used, and this study revealed that there was less than expected used for the purpose for which they were intended, with a surprisingly large number of vouchers not being used at all. From the interviews and focus groups conducted for this research, if a detailed audit of the use

of the primary school cultural money were to be undertaken it would illuminate a similar picture to that of the vouchers. Through questioning, it was revealed that a number of primary schools were not aware of the €10.90. Others had not taken the option to use this money as they feared a large amount of paperwork was likely to be attached to the money. Schools that were getting the money were often spending the money in ways not directly related to arts and culture or where using the money to purchase low, quality 'fun' experiences for the children. It would be easy to therefore conclude that the money is being wasted and should not continue, but on the contrary, the targeting of money seems vital, but this money needs to be more rigorously 'fenced' and more systematically audited. Where the money was used effectively it had enabled enormous positive changes to occur in the schools, whereas where it had been wasted, the changes were nominal. For example, one faith-based school had spent the money on a dinner for parents and the community and after school 'play' activities in plaster moulding and circus skills. Others had used the money by contrast to develop whole school, connected programmes to target massive improvements in arts and cultural education in the school.

The overall feeling within schools is that if the €10.90 becomes part of global funding, the cultural activities that are largely short-term and project-based will disappear very quickly as very few structural changes have occurred. It would therefore appear that the aim that this injection of funds would lead to arts and culture having a more permanent place in the primary school curriculum has largely failed. Furthermore, the longer-term aim that connections between the educational and cultural sector would leave a legacy of continuous lines of learning in arts and culture from the early years, through to age 18 has also failed in the primary school, with no evidence that this has led to clear sequences of learning being developed.

I DON'T KNOW WHAT WILL HAPPEN IF THEY TAKE THE RING FENCING AWAY.

IF THE EAR MARKED MONEY GOES, THEN A SYSTEM SHOULD BE INTRODUCED TO MATCH FUNDING, WHERE SCHOOLS THAT COMMIT MONEY FROM THE GLOBAL BUDGET RECEIVE ADDITIONAL MONEY FROM SPECIAL ARTS AND CULTURAL FUNDS. THAT WAY SCHOOL BOARDS AND DIRECTORS WILL BE ENCOURAGED TO ALLOCATE MONEY TO THE ARTS.

5.4 EXPERTISE

- > MANY TEACHERS LACK THE CONFIDENCE TO MEDIATE ANY CULTURAL ACTIVITY
- > TEACHERS MAY LACK THE NECESSARY QUALIFICATIONS
- > THERE ARE INADEQUATE OPPORTUNITIES FOR TEACHER PROFESSIONAL DEVELOPMENT AND LIFELONG LEARNING IN THE ARTS
- > MORE RESEARCH IS NEEDED INTO THE EXTENT OF ARTS EDUCATION PROVISIONS IN INITIAL TEACHER TRAINING
- > THE WIDER ADOPTION FOR A PROJECT APPROACH TO TEACHING ARTS AND CULTURAL EDUCATION WITHIN TEACHER TRAINING HAS BEEN WIDELY CRITICISED
- > IN THE PABOs THERE IS SO LITTLE CONTACT TIME BETWEEN THE STUDENTS AND THE TEACHER EDUCATORS

The respondents were asked to nominate the key characteristics of a 'good arts and cultural educator. In summary it was felt that good arts' teachers:

- DO MORE THAN JUST COME
- ARE ACTIVE WITH CHILDREN
- ARE DYNAMIC
- ARE REALLY INTERESTED IN PUPILS
- HAVE A SENSE OF HUMOUR
- HOLD A BROAD VISION OF EDUCATION
- COPE WITH STRESS
- ARE SELF-REFLECTIVE

These qualities of accomplished teachers might be widely agreed, but the limitation is the capability within the system to deliver such teachers. As was poignantly remarked,

WE NEED MORE TIME AND ASSISTANCE. AS TEACHERS WE DON'T HAVE ENOUGH KNOWLEDGE. OUR IGNORANCE KEEPS THE DOOR CLOSED.

Particularly in the primary school, it seems that the wider adoption of specialist teachers may be of assistance.

WE NEED SPECIALIST TEACHERS IN THE PRIMARY SCHOOL. I HAVE TRIED TO USE AS MUCH OF THE TALENT AS WE HAVE IN THE SCHOOL BY SWAPPING TEACHERS.

GENERALIST TEACHERS ARE NOT ALLOWED TO TEACH SPORT AND IT SHOULD BE THE SAME FOR THE ARTS.

There are disadvantages of employing more specialists in the primary school, especially the lack of capacity for integration into general education and across areas of learning and also the lack of intimacy and continuity for the children. But many teachers feel that they lack the necessary qualifications:

MANY TEACHERS LACK THE CONFIDENCE TO MEDIATE ANY CULTURAL ACTIVITY. THEY DON'T KNOW ANYTHING ABOUT CULTURE. THEY FEEL THAT THEY LACK SKILLS TO BE CREDIBLE TEACHERS OF THE ARTS. MANY ARE FRIGHTENED THAT THE CHILDREN WILL GO WILD IN THE CLASS. BECAUSE THE ARTS ARE ONLY EVER A SPECIAL EVENT, LIKE A FESTIVAL, THE CHILDREN SEE THE ARTS AS BEING PLAY NOT LEARNING. I HEAR TEACHERS SAY AT THE START OF AN ART LESSON, "YOU ARE NOT GOING TO BE SILLY I HOPE". THE ARTS SHOULD BE FUN, BUT IT SHOULD ALSO BE A REAL PART OF STRUCTURED LEARNING. THE CHILDREN DON'T HAVE ENOUGH EXPOSURE TO THE ARTS AND NEVER GET TO EXPERIENCE THE DIFFERENT LEARNINGS THAT THE ARTS CAN OFFER. THE TEACHER IS NERVOUS AND FRIGHTENED OF THE ARTS AND THAT BECOMES THE ROLE MODEL FOR THE CHILDREN.



The issue of the amount of qualified teachers, especially in harder to staff schools is likely to get worse, as this teacher educator points out.

THE AVERAGE AGE OF TEACHERS IN DUTCH SCHOOLS IS 49.8. IN FIVE YEARS WE ARE GOING TO FACE A REAL CRISIS AND A SHORTAGE OF TEACHERS. WE ALREADY HAVE A SHORTAGE IN SOME AREAS. TO COUNTERACT THAT, THE LEVEL OF ENTRY TO COURSE HAS FALLEN AND SO STUDENT TEACHERS ARE DIFFERENT FROM THE PEOPLE WHO WENT INTO TEACHING TWO YEARS AGO. WHEN THE STUDENT TEACHERS COME HERE, WE DO A LOT OF MODELLING. THEY HAVE VERY LITTLE TIME IN THEIR COURSES. WE DO A LOT OF TEAM TEACHING AND THEY LEARN QUICKLY, BUT THEY COME INTO TEACHING FROM A VERY LOW BASE ESPECIALLY IN TERMS OF THEIR OWN CULTURAL KNOWLEDGE AND CONFIDENCE.

While there are no general provisions for specialists art teachers in the primary school, many schools have made the decision to rearrange staff and to seek funds to employ specialists.

WE USED TO HAVE SPECIALIST TEACHERS ABOUT 10 YEARS AGO. THERE WAS ONE FOR MUSIC AND ONE FOR VISUAL ARTS. I WISH WE COULD HAVE KEPT THEM ON, BUT WE HAD TO HAVE A SPECIALIST GYM TEACHER INSTEAD. AFFLUENT SCHOOLS GET BOTH ART AND GYMNASTICS. I REMEMBER UP UNTIL THE 90S THIS SCHOOL HAD A SPECIAL ATELIER. BUT THAT STOPPED IN THE 90S. THE SPECIALIST TEACHER LEFT AND THE ATELIER WAS DESTROYED.

While employing specialist teachers might provide a short term solution, the key to sustainable improvement is both initial and continuing teacher training.

Preservice¹⁶ education is considered to fall far short of what is required to teach contemporary arts and cultural education to young people.

THERE IS INADEQUATE TRAINING IN ARTS AND CULTURAL EDUCATION

IT IS ONE OF OUR GOALS AND WISHES TO FILL THE GAP IN TERMS OF THE POOR SKILL LEVEL AMONG TEACHERS. WE OFFER TO SPEAK TO TRAINEE TEACHERS AND TO WORK WITH THE TEACHER TRAINING INSTITUTIONS AND WE ALSO OFFER TRAINING OURSELVES. TEACHERS ARE REALLY LOOKING FOR TRAINING. THEY KNOW IT IS NECESSARY IF WE COULD PROVIDE TEACHER TRAINING, WE MIGHT REALLY SEE SOME LONG-TERM PROGRESS.

ONE OF THE TEACHER TRAINING INSTITUTES INVITED US IN TO DO ONE DAY OF TRAINING. WE THOUGHT THAT WAS GOOD, THEN WE REALISED THAT ONE DAY WAS ALL THE TRAINING ALL TEACHERS WERE RECEIVING. ONE DAY! ONLY FOR ONE DAY!

.....
 16 'PRESERVICE' IS THE TERM USED INTERNATIONALLY TO DESCRIBE THE TEACHER TRAINING – IN TOTAL – THAT A STUDENT RECEIVES PRIOR TO BECOMING A FULLY QUALIFIED TEACHER. IT CAN INCLUDE COURSES OF STUDY, TEACHING EXPERIENCES, PRACTICUM, MENTORING AND SO ON.

In a widely held belief, it was felt that the nature of people becoming trainee teachers had changed. It was expressed that prior to the last 10 years, prospective teachers had academic educations and came from the middle to upper classes. As such, they were in the more privileged sector of society that had more exposure to – and experience of – the arts. Due to shortages of teachers, falling popularity of teaching as a career option and changes in the status of the teaching profession, in the past decade students, especially into the primary education and early years of secondary training, have come from lower levels of education themselves, and, it could be argued, lower classes of society.

While it could be argued that the move towards teachers coming from a broader social strata is opening up the profession to greater diversity – which is a positive thing – the inherent discrimination in participation patterns in the arts, means that the new graduates coming into teacher training have themselves had limited or no experience of the arts.

THE STUDENTS ARE DIFFERENT FROM THEY WERE IN THE 1970s. THERE IS A SHORTAGE OF PEOPLE COMING INTO TEACHING. NOW 60 PERCENT OF STUDENTS COME FROM HAVO, 20 PERCENT FROM MBO AND ONLY 20 PERCENT FROM GYMNASIUM. AT THE END OF THE FIRST YEAR, 30 PERCENT OF STUDENTS ARE DEEMED TO BE UNSUITABLE FOR TEACHING AND LEAVE. THE GRADUATES ARE STILL PREDOMINANTLY WHITE, MIDDLE CLASS WOMEN. WE ARE REALLY LOOKING FOR STUDENTS WITH CULTURAL DIVERSITY. IN ROTTERDAM WE HAVE NOW LIFTED THE PERCENT TO 30 PERCENT FROM A CULTURALLY DIVERSE BACKGROUND. IN MUSIC THEY ONLY DO A TOTAL OF 20-30 HOURS, 20 HOURS FOR VISUAL ARTS/CRAFT AND 15 HOURS FOR DRAMA. CULTURAL EDUCATION GETS 60 HOURS IN TOTAL. THE TIME WE HAVE FOR ARTS AND CULTURAL EDUCATION IS A LOT LESS THAN WE USED TO HAVE. STUDENTS NEED TO EXPERIENCE ART FOR THEMSELVES, BUT THERE IS JUST NOT ENOUGH TIME. WE TRY TO GET THE STUDENTS TO SEE THAT ART IS A SERIOUS THING, NOT JUST SOMETHING TO ENJOY. I WOULD SAY ONLY 10 PERCENT SEE ART AS BEING IMPORTANT. THE ARTS HAVE DISAPPEARED IN THE PRIMARY SCHOOL. THE STUDENTS HAVE VERY LITTLE UNDERSTANDING OF THE VALUE OF THE ARTS. THEY TEND TO MAKE VAGUE STATEMENTS ABOUT THE CLIMATE OF THE CLASSROOM AND THAT THE ARTS MIGHT HELP SOCIAL COHESION.

THERE IS A BIGGER STRUCTURAL PROBLEM WE ARE NOT TALKING ABOUT AND THAT IS THE CHANGE OF THE SOCIAL CLASS OF THE FUTURE TEACHER. WHEN YOU INVITE FUTURE TEACHERS TO A PERFORMANCE, IT IS USUALLY THE FIRST TIME THEY HAVE EVER BEEN IN A THEATRE. THEY ONLY COME TO THE THEATRE BECAUSE THEIR TEACHING COLLEGE IS MAKING THEM COME. THEIR KNOWLEDGE OF THE ARTS IS NO DIFFERENT FROM THE AVERAGE 14-15 YEAR OLD. THEY JUST DON'T HAVE THE EXPERIENCE OF THE ARTS.

WE BRING TEACHERS INTO OUR PERFORMANCES AND WE TRY TO GET THEM INVOLVED IN THE ARTS AND TO LEARN BY WORKING ALONGSIDE THE CHILDREN, BUT THE TEACHERS LACK ANY ENTHUSIASM. THEY WOULD RATHER DRINK A COFFEE. THEY TALK DURING THE PERFORMANCE AND YOU HEAR THEM SAY, "IS IT OVER YET".

THEIR ATTITUDE RUBS OFF ON THE CHILDREN. IF THE TEACHERS DON'T VALUE THE EXPERIENCE, WHY SHOULD THE CHILDREN VALUE IT?

50 YEARS AGO A TEACHER WAS SOMETHING, BUT NOW TO BE A TEACHER IS A LOWLY PROFESSION. THIS PROBLEM IS BEYOND ARTS EDUCATION. IT IS A REFLECTION OF SOCIETY.

THE TEACHERS ARE NOW IN THE MIDDLE OR LOWER GROUPS, BOTH INTELLECTUALLY AND CULTURALLY. WE REALLY NEED TO ACCEPT THAT AND THEN FOCUS ON THAT GROUP RECEIVING GOOD ARTS EDUCATION IN OUR SCHOOLS. IF THEY CAN EXPERIENCE THE ARTS DIFFERENTLY, THEN PERHAPS THEY WILL BRING THAT EXPERIENCE TO THE CHILDREN THEY WILL TEACH IN THE FUTURE. CURRENTLY THIS GROUP RECEIVES THE WORST ARTS EDUCATION AND THAT IS ONLY GOING TO MAKE THE SITUATION MUCH WORSE IN THE FUTURE. WE HAVE TO MAKE SURE THEIR EXPERIENCES ARE DIFFERENT. WE MUST BROADEN THEIR EDUCATION.

WHEN I WAS DOING MY PRIMARY EDUCATION TRAINING THERE WAS A LITTLE BIT OF VISUAL ARTS. I REMEMBER WE DID SCREEN PRINTING. MUSIC WAS COMPULSORY BUT IT WAS SO UNINSPIRING. THERE WAS NO DANCING, NO DRAMA, NO PLAYING. WE WERE TOLD WE WOULD LEARN "THE EASY THINGS TO DO WITH CHILDREN".

STUDENT TEACHERS HAVE CHANGED A LOT. IT IS VERY DIFFICULT TO SAY HOW THEY HAVE CHANGED. OLDER TEACHERS COMPLAIN ABOUT THE LACK OF KNOWLEDGE. IN SOME WAYS THOUGH I WOULD SAY THEY ARE BETTER PREPARED AS TEACHERS- THEY MIGHT HAVE BETTER PEDAGOGICAL SKILLS THAN THE OLDER TEACHERS HAD WHEN THEY GRADUATED.

THE STUDENTS KNOW VERY LITTLE ABOUT THE ARTS THEMSELVES. I SAID WE WERE GOING TO HEAR THE PHILHARMONIC ORCHESTRA AND THE STUDENT SAID I DON'T LIKE CLASSICAL MUSIC. I ASKED HER IF SHE HAD BEEN TO A CONCERT, AND SHE HAD NEVER HEARD LIVE MUSIC AND ONLY KNEW THAT CLASSICAL MUSIC WAS SORT OF OLD FASHIONED.

ACADEMIC TEACHERS ARE DIMINISHING. 30 YEARS AGO BEING A TEACHER WAS SOMETHING PRESTIGIOUS. NOWADAYS YOU CAN EARN A LOT MORE MONEY OUTSIDE EDUCATION. WE ARE FACING A REAL PROBLEM OVER THE NEXT FEW YEARS. BY 2012 60 PERCENT OF OUR TEACHERS WILL HAVE RETIRED. TO ATTRACT ENOUGH STUDENTS INTO TEACHER TRAINING WE HAVE HAD TO LOWER THE ENTRY STANDARDS. THIS IS LEADING TO A PROBLEM IN QUALITY. ACADEMIC TEACHERS CAN PICK AND CHOOSE, SO THEY GET JOBS IN THE BEST SCHOOLS, THEN THE OTHER SECONDARY AND PRIMARY SCHOOLS STRUGGLE TO FIND ANY TEACHER, LET ALONE A GOOD TEACHER.

SCHOOLS ARE TRYING TO GET A POOL OF TEACHERS BY WORKING DIRECTLY WITH TEACHER TRAINING. THEY HAVE TO CONTACT THE STUDENTS WHILE THEY ARE STILL IN TEACHER TRAINING AND SIGN THEM UP SO THEY CAN KEEP THE LEVEL HIGH



ENOUGH. IN SOME INSTANCES THE SCHOOLS HAVE NO CHOICE BUT TO EMPLOY PEOPLE NOT TRAINED TO WORK WITH CHILDREN.

While it would be easy to blame the lack of quality of the student teachers themselves, the student teachers interviewed in this research bemoaned the lack of arts education in their programmes. They were enthusiastic towards the arts and criticised the amount of focus (or lack of focus) it received in the teacher training course.

WE DIDN'T DO MUCH. THERE WAS SOME HANDICRAFTS AND DRAWING AND WE LEARNT TO PLAY THE RECORDER. I DID QUITE A BIT OF TEXTILES. WE DID NOT DO ANY DANCE OR DRAMA.

WE DO A LITTLE BIT OF MUSIC, DANCE AND DRAMA.

WE MAKE A PLAY OUT OF A STORY. WE HAVE HAD A FEW COMPULSORY PROJECTS IN THE ARTS. IT TAKES A LOT OF TIME BECAUSE IT IS HARD TO GET EVERYONE TOGETHER TO WORK ON THE PLAY.

Not only was it to be insufficient in terms of the amount it was also likely to be out of touch with contemporary arts practice, being based heavily on skills and experiences rather than on purpose and quality. It was also felt that teacher training was not closely enough connected to the 'real' art world.

THE STUDENT TEACHERS ARE CERTAINLY NOT GETTING ENOUGH IN ARTS AND CULTURAL EDUCATION. THE PABOs ARE NOT DOING ENOUGH. IT IS ALMOST NOTHING! THE POWER TO CHANGE THINGS SHOULD BE WITHIN THE ARTS PROFESSION, BUT EVEN THEN, FEW OF MY COLLEAGUES TAKE EDUCATION SERIOUSLY, ESPECIALLY TEACHER TRAINING. ONCE A YEAR WE WRITE TO THE PABO AND TRY TO GET THE TEACHERS THERE INTERESTED, BUT THERE IS NOT A LOT OF RESPONSE.

WE HAVE A PROBLEM IN TEACHER TRAINING. WHAT IS ADEQUATE QUALITY? HOW DO WE MAKE SURE WE PROVIDE HIGH QUALITY? WHAT IS THE BASIC MINIMUM FOR EVERY STUDENT? HOW CAN WE INCREASE THE PROFILE OF THE ARTS AND DEVELOP THE TALENTS OF THE TEACHERS? WE NEED MUCH MUCH MORE TIME. I THINK IT WILL TAKE AT LEAST FIVE YEARS TO START TO BUILD UP OUR PROGRAMMES AGAIN IN THIS AREA. WE HAVE TO WORK TOGETHER WITH ARTS AND CULTURAL AGENCIES. WE HAVE TO WORK TOGETHER. WE HAVE TO MAKE PARTNERSHIPS.

IT IS VERY HARD TO TEACH THE STUDENTS EVERYTHING. I WANT THEM TO BE GOOD ART TEACHERS. BUT HOW CAN YOU DO THAT WHEN YOU HAVE 10 FRIDAY AFTER-NOONS! THERE MUST BE A CLEARER LINE, NOT JUST ONE-OFF INCIDENTS.

TEACHER TRAINING NEEDS TO GIVE TIME FOR THE STUDENT TEACHERS TO DEVELOP THEIR TALENTS. LEARNING THE ARTS TAKES A LONG-TERM COMMITMENT. THINKING THAT STUDENT TEACHERS CAN LEARN IT IN A FEW HOURS IS RIDICULOUS.



It was widely felt that this lack of time and focus had become more of a problem since the introduction of cultural education as opposed to discipline based arts education.

WE HAVE A VERY BAD SITUATION AT THE PABO. ALL OF ARTS EDUCATION IS ROLLED INTO ONE WEEK. THE STUDENTS ENJOY IT, BUT THAT IS THEN ALL THEY LEARN ABOUT ARTS AND CULTURAL EDUCATION FOR THEIR ENTIRE COURSE. IF THE ARTS ARE A SIXTH OF THE PRIMARY CURRICULUM IT SHOULD BE A SIXTH OF THE TIME AND CONTENT WITHIN TEACHER TRAINING.

SINCE THE INTRODUCTION OF CULTURAL EDUCATION, THE PABO WHERE I WORK HAS ROLLED EVERYTHING INTO THIS SUBJECT. SO BEFORE, WE HAD SUBJECTS IN MUSIC, DRAMA, DANCE, DRAWING AND HANDICRAFT. NOW THESE HAVE BEEN ROLLED INTO ONE SUBJECT CALLED CULTURAL EDUCATION. IT IS GOOD TO INTEGRATE THE SUBJECTS, BUT NOW WE GET 20 HOURS IN TOTAL TO TEACH THESE SUBJECTS WHEREAS BEFORE WE WOULD HAVE HAD NEARLY THAT MUCH PER WEEK!

TEACHERS NEED MORE SKILLS AND KNOWLEDGE TO BE ABLE TO STIMULATE THE CHILDREN IN THEIR CARE IN CREATIVE WAYS. THE THRESHOLD TO GET INTO TEACHER TRAINING IS LOWER.

THERE IS LESS AND LESS TIME WITHIN TEACHER TRAINING FOR LEARNING SKILLS AND KNOWLEDGE ABOUT THE ARTS. TEACHERS DO NOT KNOW HOW TO TEACH CHILDREN TO BE CREATIVE. THE ARTS CAN BE ABOUT SIMPLY LOOKING AROUND, AND CHILDREN NEED TO DO THIS AND NOT JUST LOOK AT A COMPUTER SCREEN.

IN THE PABOs THERE IS SO LITTLE CONTACT TIME BETWEEN THE STUDENTS AND THE TEACHER EDUCATORS. YOU CANNOT LEARN TO BE A GOOD ARTS AND CULTURAL TEACHER ONLINE OR BY READING A BOOK OR SOME LEARNING MATERIALS. YOU HAVE TO EXPERIENCE IT. IT WAS INTERESTING, WE WERE RUNNING A PILOT PROGRAMME IN THE PABO AND WERE HAD THE ENTIRE COURSE WRITTEN AND THEN IT WAS THE TEACHER EDUCATORS THEMSELVES THAT FOUND THE PRACTICAL PARTS HARD TO DO!

Similarly, not only was there a lack of focused time, but the teacher educators themselves acknowledged the applicability of what most courses were covering.

WE ARE ALWAYS TALKING ABOUT WHAT AND HOW BUT NOT WHY! WITH THE CULTURAL COORDINATORS WE ARE TRYING TO START THEIR TRAINING WITH ASKING THEM WHY? IN OUR MIND, THE MAIN AIMS OF ARTS AND CULTURAL EDUCATION FOR PRIMARY SCHOOL CHILDREN IS TO DEVELOP IMAGINATION AND TO ALLOW CHILDREN TO EXPRESS THEMSELVES. WE WANT THE STUDENTS TO EXPERIENCE ACTIVE LEARNING AND HAVE A CONFRONTATION WITH THE PROFESSIONAL ART WORLD.

A BROAD RANGE OF PROJECTS HAS BEEN SET UP TO ENSURE THAT AROUND HALF OF ALL TEACHER TRAINING COURSES FOR PRIMARY EDUCATION (PABOs) DEVOTE ADDITIONAL ATTENTION TO THE CULTURAL EDUCATION IN PRIMARY SCHOOLS.



This has certainly not happened with widespread dissatisfaction expressed by students, teacher educators, teachers who take student teachers and the general teaching fraternity. An in-depth examination is currently underway into teacher training provisions in arts and cultural education. Even where schools with innovative practice proactively seek students, the connections with the PABOs seem difficult to form:

IT IS INTERESTING. WE ARE FINDING THAT STUDENT TEACHERS ARE VERY MUCH TRAINED IN THE TRADITIONAL APPROACHES AND KNOW VERY LITTLE ABOUT THE ARTS. REALLY THEY DON'T UNDERSTAND ANYTHING. WE TAKE IT AS OUR ROLL TO HAVE TO TEACH THEM ABOUT DIFFERENT WAYS OF LEARNING. WE ARE REALLY COMMITTED TO TEACHER TRAINING. WE NOW BRING TEAMS OF PABO STUDENTS INTO THE SCHOOL. THEY ATTEND FOR THE WHOLE YEAR FOR THREE DAYS A WEEK. IT IS IMPORTANT THAT THEY DON'T COME INTO FOR JUST A WEEK OR TWO. IT TAKES TIME FOR STUDENT TEACHERS TO LEARN. THEY NEED IT. WE HAD FIVE TEACHERS FROM THE PABO ALSO COME TO LEARN OUR APPROACH. THIS IS AMAZING SINCE WE HAVE BEEN TRYING ON CONTACT THEM FOR THREE YEARS AND NOW ONLY JUST HAVE THE PABO TEACHERS COMING. THE PABOs ARE BEHIND WHERE MANY OF THE SCHOOLS ARE AT. EDUCATION HAS MOVED ON, BUT SOME OF THE PABO TEACHERS ARE NOT UP TO DATE.

The wider adoption of a project approach to teaching arts and cultural education within teacher training has been widely criticised. While it is considered to be based on sound pedagogical principles and encourages group work and collaboration amongst students, the projects are often conducted over a week or less and their intensity means that this is often then the only cultural education received 'using-up' the available hours. Further criticism is made of the reduction in face to face teaching in teacher training and the reduction in time given to the arts and cultural education. There is also considerable concern expressed about the way in which the various disciplines of arts education have been 'rolled into' a notion of cultural education which does not fully recognise and acknowledge the skills and concepts embedded in understanding the various arts disciplines. Yet there were some examples of projects working effectively as this vignette shows:

5.4.1 VIGNETTE: *WE REALLY WORKED ON INSPIRING THE TEACHER*

We did an interesting project. It was good because we did pre talk and post talks with teachers. We really worked on inspiring the teacher. The teachers were motivated and really connected to the project. We introduced the teachers to theatre and the students were the audience and it was amazing. It is so important that the teacher feel the arts. It was a partnership with a school but in actual fact it was more teacher training. I wish we could get all the teachers from the PABO to experience theatre. I know they are taken three times a year to some cultural facility. But they don't really feel the arts and don't know how to value it. When I work with the PABOs I am just astonished at how little the trainee teachers know. A teacher is so important. I remember I liked biology at school only because I fell in love with the biology teacher. The real value the arts could bring to society would be to work with the teachers and to really inspire them. At the moment saying you are a teacher is almost like saying I am a failure.

In some instances, there are clear contacts between the PABOs and the cultural sector. In the case of this interview with an art museum, they have a strong partnership with teacher training:

5.4.2 VIGNETTE: *IT TAKES A LOT OF TIME*

The trainee teachers from the PABO come and participate in two of our courses. We also have virtual contacts through our website. Student teachers can come and do practice teaching with us or attend our inservice training courses. We usually take a group of about 10 4th year students. They don't have to come, but if they do they get extra credit in their programme. The students are very interested. We find when they arrive they have done very little arts education. We have to do a sort of crash course in art history. I don't know what they are learning in their undergraduate course.

Basically the student teachers coming to us don't know anything. We talk with them. Everything they learn is something. We also try to talk to the teacher educators as well. Before we used to help run a week at the PABO focused on arts and culture, but now they have a new programme and there is no time for that. Most of our priority is on developing new projects so we have little time to evaluate. It's very very hard. To reach everyone you want to reach is very hard and it takes a lot of time.

The problems within secondary teacher training were similar to those seen in primary teacher training, with complaints about the lack of available time to explore cultural aspects of the curriculum. Complaints were also levelled at moves to make more of the course 'online' or by independent project.

THE EUPHEMISM OF "SELF-SUPPORTED LEARNING" IS BEING USED AS AN EXCUSE FOR STOPPING PRACTICAL ARTS LESSONS. INSTEAD OF TEACHING THE CHILDREN ANYTHING ABOUT THE ARTS THEY SAY "WE WANT YOU TO WORK IN GROUPS AND DO SOME CULTURAL PROJECT". I THINK THERE NEEDS TO BE A SERIOUS DISCUSSION ABOUT THE EFFICIENCY OF STUDENTS DOING SELF-LEARNING. STUDENTS DON'T HAVE ENOUGH KNOWLEDGE TO KNOW WHERE TO START. TEACHING DOES NOT HAVE STATUS ESPECIALLY FOR MEN.

There appears to be very little study of individualised learning techniques. There is inadequate investigation of the impact of learning styles, and in particular the way arts and cultural education might expand innovative approaches to learning. And links with cultural institutions remain largely elusive: *"Teachers would think of 200 excuses not to come. There is a general lack of cultural interest among teachers."*

There were several teacher training programmes visited where real attempts were being made to extend the cultural experiences of the trainee teachers and to connect to broader issues of arts and cultural education.

IN OUR TEACHER TRAINING PROGRAMME, THE STUDENTS HAVE TO VISIT 24 CULTURAL CENTRES – 12 FOR THEIR OWN INTEREST AND 12 WHERE THEY TAKE CHILDREN. WE STATED THIS PROGRAMME BECAUSE THE STUDENTS HAD VERY LITTLE IN THE WAY



OF CULTURAL EXPERIENCES. WHEN THEY GO WITH THE CHILDREN THEY HAVE TO DEVELOP WAYS TO RETRANSLATE THE EXPERIENCE FOR CHILDREN.

IT IS INTERESTING. WE ARE FINDING THAT STUDENT TEACHERS ARE VERY MUCH TRAINED IN THE TRADITIONAL APPROACHES AND KNOW VERY LITTLE ABOUT THE ARTS. REALLY THEY DON'T UNDERSTAND ANYTHING. WE TAKE IT AS OUR ROLL TO HAVE TO TEACH THEM ABOUT DIFFERENT WAYS OF LEARNING. WE ARE REALLY COMMITTED TO TEACHER TRAINING. WE NOW BRING TEAMS OF PABO STUDENTS INTO THE SCHOOL. THEY ATTEND FOR THE WHOLE YEAR FOR THREE DAYS A WEEK. IT IS IMPORTANT THAT THEY DON'T COME INTO FOR JUST A WEEK OR TWO. IT TAKES TIME FOR STUDENT TEACHERS TO LEARN. THEY NEED IT. WE HAD FIVE TEACHERS FROM THE PABO ALSO COME TO LEARN OUR APPROACH. THIS IS AMAZING SINCE WE HAVE BEEN TRYING ON CONTACT THEM FOR THREE YEARS AND NOW ONLY JUST HAVE THE PABO TEACHERS COMING. THE PABOs ARE BEHIND WHERE MANY OF THE SCHOOLS ARE AT. EDUCATION HAS MOVED ON, BUT SOME OF THE PABO TEACHERS ARE NOT UP TO DATE.

With careful mediation, these programmes could reap benefits in terms of the skills and attitudes of the trainee teachers.

I WOULD SAY THAT IT IS ABOUT 90 PERCENT PRACTICE AND 10 PERCENT THEORY. IT IS IMPORTANT TO MAKE SKILLS. THE GOVERNMENT SAYS "GO FOR THE SKILLS" IN THE NEW DEVELOPMENTS IN TEACHER TRAINING. SO THE UNIVERSITY SAYS "GO FOR THE SKILLS". THAT IS THE CRY, "SKILLS". I THINK THE STUDENTS DON'T HAVE A LOT OF EDUCATION IN THE ARTS. IT IS DIFFERENT SCHOOL BY SCHOOL, BUT GENERALLY THERE IS A BIG DIFFERENCE. I HAVE BEEN IN TEACHER TRAINING FOR 30 YEARS. THE CHANGE I NOTICE IS THAT THERE IS A LOWER LEVEL OF THEORY. THE STUDENTS THEMSELVES ARE COMING FROM THE LOWER LEVELS OF SECONDARY EDUCATION (VMBO AND MBO). WHEN I TRAINED IT WAS FIVE YEARS AND NOW IT IS FOUR YEARS. MY VIEW IS NOW THAT THE STUDENTS CAN DO EVERYTHING BUT THEY CAN DO NOTHING!

Up until now, the report has been focused on the teacher training received by generalist teachers, primarily working in the primary school. Do these issues hold true in specialist programmes? Certainly these programmes provide a far greater grounding in the art forms, but it was equally argued that specialist courses have too little teaching pedagogy, were disconnected from the art world and did not adequately prepare trainee teachers¹⁷ for the current social and cultural reality in schools – especially not equipping them to teach in more challenging teaching and learning contexts.

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 17 IN THE REFLECTIVE PHASE OF THE RESEARCH, IT WAS COMMENTED BY A SENIOR RESEARCHER IN THE VISUAL ARTS AREA THAT COMMENTS RELATED TO MUSIC EDUCATION MAY NOT BE APPLICABLE TO VISUAL ARTS SCHOOLS. THE FOLLOWING COMMENT WAS MADE, "IN MOST OF THEM THERE IS MUCH ATTENTION FOR TEACHING PEDAGOGY, MANY TEACHERS ARE ARTISTS AND ARE PART OF THE ART WORLD."

THE MUSIC TEACHERS COMPLETE A SLIGHTLY DIFFERENT CURRICULUM. THEY DO GENERAL DIDACTICS, LEARNING STYLES, PSYCHOLOGY AND METHODS. THEY ALSO HAVE TO DO A PRACTICUM IN SCHOOLS AND CAN ALSO DO AN INTERNSHIP IN AN EDUCATIONAL CONTEXT. THEY HAVE TO LEARN BOTH TUNED AND PERCUSSION INSTRUMENTS, PLUS WORK ON ORCHESTRA AND CHOIR. IN THE 4TH YEAR THEY WORK COLLABORATIVELY TO PUT ON A MUSICAL. IT IS GOOD TRAINING AS IT IS A BIG PRODUCTION AND THE STUDENTS ARE SOLELY RESPONSIBLE – EVERYTHING FROM BUDGETS, TO PR, COMPOSITION AND REHEARSING.

Also in the specialised degrees and in the academies comments were made about the changing nature of students and their capacities:

STUDENT TEACHERS HAVE CHANGED A LOT. IT IS VERY DIFFICULT TO SAY HOW THEY HAVE CHANGED. OLDER TEACHERS COMPLAIN ABOUT THE LACK OF KNOWLEDGE. IN SOME WAYS THOUGH I WOULD SAY THEY ARE BETTER PREPARED AS TEACHERS- THEY MIGHT HAVE BETTER PEDAGOGICAL SKILLS THAN THE OLDER TEACHERS HAD WHEN THEY GRADUATED.

There are several options in postgraduate education that may be applicable to arts education professionals including postgraduate programmes in choreography and dance therapy.

Courses are comprehensive and cover technical and performance aspects, creative development, theoretical considerations, educational practice, policy, professional training. There are extensive offerings in projects with both an educational and health areas. There offerings range from classical violin to urban music and cover a range of offerings in the expressive and graphic arts.

The Master of Education in the Arts covers concept development in the arts, artistic research, presentational skills, multi-disciplinary art appreciation, project management in art education, art educational theory. It also contains practice teaching and a research thesis.

Postgraduate offerings in cultural education have increased with the introduction of a Master in Cultural Education in several locations around the Netherlands. As these courses have only begun in the last 12-months (or less) it is too early to determine their impact. At the outset¹⁸ there has been criticism that students undertaking these courses may not have jobs in schools as most schools have only a few hours per week in timetabled classes or other roles related to cultural education. Despite this, in their first year of operation, cultural education has been a popular choice for students.

THE PABO HAS 40 STUDENTS (OUT OF 300) THAT HAVE CHOSEN TO SPECIALISE IN CULTURAL EDUCATION. THEY COME TO SEE PERFORMANCES AND THEY WORK IN OUR YOUTH PERFORMANCES. WE ARE EXCITED BY THE POSSIBILITIES FOR THESE TEACH-

.....

¹⁸ IT WAS NOTED IN REFLECTION THAT STUDENTS UNDERTAKING THE MASTER OF EDUCATION IN THE ARTS ARE PART-TIME AND REQUIRE TEACHING JOBS. IT WAS FURTHER POINTED OUT THAT THIS COURSE WAS NOT “MEANT FOR GENERAL TEACHERS”.



ERS IN THE FUTURE. BUT THE QUESTION IS RAISED AS TO WHETHER THERE WILL BE JOBS FOR TEACHERS WITH CULTURAL EDUCATION AS THEIR SPECIALISATION BECAUSE THERE IS CURRENTLY NOT A DESIGNATED CULTURAL COURSE IN SCHOOLS.

While the growth in postgraduate offerings in arts education has grown, many of these options are still in practice difficult for a full-time employed teacher to undertake. Similarly, the disparity in salaries means that there is little motivation for a primary or vocational teacher to take such courses. There is also the likelihood in that even if they persevered and were successful they would then leave the primary or vocational school to seek employment in the more preferred and lucrative academies. It is unrealistic to think that a teacher graduating after four years can have all the competencies needed to be a high quality teacher for the next 40-50 years. Models of lifelong learning and professional pathways need to be embedded for all aspects of Dutch education, but are particularly pertinent to arts and cultural education, where the field of knowledge is itself changing so rapidly.

5.5 IMPLEMENTATION

- > ASPIRATION FALLS SHORT OF MORE COMPREHENSIVE VISIONS OF ARTS AND CULTURAL EDUCATION
- > EMPIRICAL RESEARCH SUGGESTS THAT IT IS STILL SEVERAL YEARS AWAY FROM ARTS AND CULTURAL EDUCATION BEING EMBEDDED IN SCHOOL PRACTICES
- > CULTURAL AND ARTS NETWORKS ARE SUCCESS STORIES IN DUTCH ARTS EDUCATION
- > LOCAL GOVERNMENT PROVIDE VALUABLE FINANCIAL AND IN-KIND SUPPORT. THE SERVICES PROVIDED BY LOCAL FUNDERS SEEM TO BE HELD IN HIGH REGARD BY THE USERS OF THE SERVICES
- > A STRONG CONNECTION BETWEEN EDUCATION AND CULTURE SHOULD ENSURE A SMOOTH TRANSITION BETWEEN IN-SCHOOL AND OUT OF SCHOOL PROVISIONS

The policy suggests that increasing the visits to – and experiences of – culture will be the ultimate measure of success, for example, “At the end of the day, it is all about getting more pupils to visit cultural institutions and more artists and cultural institutions to visit schools.” (Van der Hoeven, 2004, p 16).

While this is certainly of value, as an aspiration it falls short of more comprehensive vision of arts and cultural education. While the considerable expenditure on arts and cultural education has at least in part allowed many more young people to experiences arts and cultural than ever before, the empirical research suggests that it is still several years away from arts and cultural education being embedded in the school, rooted in policy and practice.

Dutch education is pluriform in nature in that it is comprised of school systems that reflect the broad cross section of the various religious and social movements in Dutch society.

Undoubtedly one of the major success stories of Dutch arts and cultural education has been the establishment of a network of regionally and city-based cultural agencies, responsible for the



training of cultural coordinators for the schools and the establishment of links between the local education and arts cultural sectors. These units are well-staffed and very professional. Most have been in operation for five years and in this time have managed to develop close relations between the stakeholders from the education sector and the cultural sector.

Local government provide valuable financial and in-kind support and the services provided by these agencies seem to be held in high regard the users of the services.

LOCAL COMMUNITIES REALLY USE THE EDUCATIONAL AND CULTURAL SERVICES. THEY HAVE FORGED LONG-TERM RELATIONSHIPS AND ARE WORKING TOWARDS PERMANENT STRUCTURAL COLLABORATIONS. THESE SORT OF GROUND-UP INITIATIVES ARE REALLY VALUABLE.

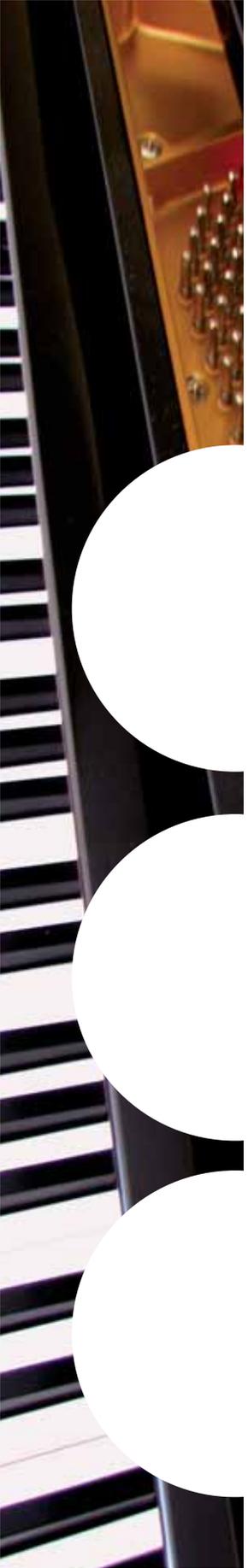
Policy promotes the intrinsic and extrinsic value of arts and cultural education and is recognised as being a 'fixed part of education.' Teachers are encouraged to adopt open-ended and problem solving approaches to learning in the arts and to make full use of partnerships with cultural agencies and artists.

Local support centres provide assistance to schools at the municipal level and ensure there is a good geographical reach of services across the country. The increased funding for arts and culture in schools over the past three years has meant that resources for arts and cultural education have become accessible to all schools, though the impact of this funding on the grounds in terms of the improvement in the quality of the arts and cultural provisions is less clear. The harmonisation of local, provincial and national policy has connected the funding and provided a basis for ensuring a greater connection between policy and supply.

In primary school, children receive on average less than two hours per week arts and cultural education. Generally this is in music and visual arts and is taught by the class teacher. There is limited tracking of the frequency, scope or quality of this input, so in practice, some children receive no arts education while others may get up to the equivalent of one day per week – or more- of arts education. Once gain it is the skills and interest of the teacher that appears to be the determining factor in allocation received.

In early secondary school, there are specific discipline –based subjects offered in the arts. In most of the schools visited, this equated to two hours a week in the first year and either one or two hours per week in the second year. The classes were normally music and/or visual arts, with a lesser number of schools also offering textile or design courses. As with the primary schools, the reality of the amount of arts education received differs from the intention of the policy.

But unlike primary schools, the enormous variation noted from school to school was less the product of the teacher's own passion for or skill in the arts and more based upon a decision of the school director or pragmatic timetable or personnel issues. These issues tended to align themselves around socio economic and education level lines. For example, schools in socially deprived areas and in the lower level vocational stream tended to receive the least arts education, while schools in the gymnasium or general secondary education in more affluent areas, with more highly educated



parent population never likely to receive the most. Lack of timetabled allocation for arts was less in the more underprivileged schools, and it was also hard to recruit trained arts teachers in these schools.

During the third and fourth year of secondary school, it is common for the pupils to receive no arts education. While throughout secondary years, there are opportunities for children to attend a range of cultural performances, event and workshops held within the local community or within the school, these tend to be one-day or short term instance and are generally not linked into a substantial learning line for arts and cultural education. Schools with a stringent arts ethos or with a particular arts profile might prove supplementary arts experiences in the middle secondary years to counteract the lack of provisions.

The students themselves might also instigate arts projects through links with the local community or through student generated activities such as school performances, talent quests, school dances, bands and other initiatives.

In the final years of secondary education while discipline connected arts education has gone from most schools, children receive cultural provisions through a voucher system. This is described more fully in subsequent sections, but in summary it can be said, that as with early secondary years, the quality and scope of provisions is largely tied to the academic and socio-economies status of the school, with once again the most thorough and high quality provisions being received by the more academic schools with educated parents and the lower quality provisions generally being experienced by children in VMBO level schools, in poorer socio-geographic areas. This differentiation of service quality is exacerbated by the academic oriented schools also offering a number of examinable arts electives. It is common for upper level students to be able to choose to focus their studies in the humanities with specialist study often available in visual arts, music, and drama.

So, in summary, it could be said that The Netherlands has the policy, intention and structural approach that should ensure high quality arts and cultural education for all children, but in reality what children on average receive is a more disjointed pattern of arts and cultural experiences that are of varying quality. In determining if the high ideals of policy are transformed into classroom practice, there needs to be strong and capable school leaders on the ground in schools. The following section explores issues of school leadership.

5.6 LEADERSHIP

- > HIGH QUALITY ARTS AND CULTURAL EDUCATION IS MOST LIKELY TO OCCUR IN A SCHOOL WHERE THERE IS A STRONG AND VISIONARY DIRECTOR WHO SHOWS PRACTICAL AND PHILOSOPHICAL SUPPORT FOR ARTS AND CULTURE
- > THE SCHOOL BOARDS IN THE NETHERLANDS PLACE LITTLE VALUE ON ARTS AND CULTURAL EDUCATION AND LACK AN UNDERSTANDING OF ITS POTENTIAL IMPACT ON EDUCATIONAL QUALITY

There is no doubt in a practical sense the greatest influence on whether a school has high quality arts education is the attitude and passion of the school director. There were numerous examples observed during the research where a committed leader had determinedly guided staff to become more enthusiastic and competent at teaching the arts. These leaders could influence pupils and parents and seemed to have an enormous capacity to pool resources where others would claim no resources existed! Such inspirational leadership is shown in the following example:

THE DIRECTOR CHANGED OUR WAY OF WORKING. SHE INSPIRED ALL THE TEACHERS TO USE THEIR TALENT. WE NOW WORK AS A TEAM AND IF ONE TEACHER IS MUSICAL AND ONE IS ARTISTIC AND ONE IS GOOD AT SOMETHING ELSE WE CAN USE THOSE TALENTS ACROSS THE SCHOOLS AND ALL TEACHERS FEEL LIKE THEY ARE DOING A GOOD JOB. WE HAVE WRITTEN A CULTURAL POLICY AND WE HOLD TALKS FOR PARENTS AND MEETINGS. THE LEADER IS VERY IMPORTANT. YOU HAVE TO HAVE A GOOD LEADER.

One school director was so committed to the value of building other good school directors that he had developed a 'checklist' of the characteristics of a good school leader. It could be argued that such a list would hold true over total school leadership, but specifically in the context of this report, leadership that encourages arts and cultural education is being targeted. The principal began by saying he was going to recount the 10 characteristics of good leadership, but then went on to say far more than that!



5.6.1 VIGNETTE:

10? CHARACTERISTICS OF A GOOD SCHOOL DIRECTOR BY A SCHOOL DIRECTOR

These are the 10 characteristics of a good School Director:

- Chief of organisational chaos
- Having the confidence to say "yes" to the team
- Being an example of innovation
- Giving facilities
- Giving support
- Acknowledging the school as a learning environment
- Acknowledging themselves as learners and having the courage to say "I am a learner"
- Only seeing the positive in colleagues
- Practicing what you preach
- Being a critical friend
- Trying different models of decision making
- Not listening to pressure groups

Oh that is more than 10! But here are a few more:

- Seeing teachers as people
- Caring about HR <human resources> issues
- Seeing teachers as being people beyond the subject they teach and recognising their other talents
- Networking – I am always on the road
- Talking with the pupils
- Can walk into a classroom in the school at anytime
- Providing a mirror for colleagues in the school

We host a yearly conference for school managers. We are trying to connect our school with other schools in the area. We are also trying to open our school to the community. Here when the school day finishes and new life for the buildings begin. Why should school be empty after 4pm every day?

Similarly, in a school with excellent arts and cultural education and a clear vision for education and the arts, a high quality arts teacher at the school commented, with a smile:

THE DIRECTOR SAYS HE STILL WANTS US TO DO MORE ARTS AND CULTURE IN THE SCHOOL. HE IS A GREAT FAN OF THE VALUE FOR ARTS EDUCATION AND HE WANT TO INTRODUCE MORE MUSIC EDUCATION AND CREATIVE THINGS, BUT LIKE ALL SCHOOLS WE ARE SORT OF SNOWED UNDER.

All schools in The Netherlands have a legally recognised, competent authority, referred to as the School Board (Directorate-General for Education and Culture, 2005), which is responsible for all financial and material aspects of the school, personnel, policy, curriculum and admission of pupils. School Boards may be classified as associations or foundations for statutory purposes. The School Boards receive the block funding for the school and decide how this is to be spent. The Boards directly control:

- CURRICULUM
- PHILOSOPHY
- OPERATIONS
- SELECTION OF TEACHERS
- PROPERTY

Their priorities are:

1. BUILDINGS AND PROPERTY;
2. BUDGETS; AND
3. HUMAN RESOURCE MANAGEMENT.

It was interesting to notice that neither children nor curricula were offered as priorities. A representative of a School Board stated: "Actually everything is the responsibility of the School Board".

Officially, the School Boards are responsible for the quality of schools, but in practice, this is a matter for the School Director, except where poor performance has been noted by an inspection team. The Inspectors are independent of the Board, but report to and speak to the Board following their review of a school. This would particularly be the case if a school was perceived to be under-performing.

In relation to arts and cultural education, there is an almost complete lack of interest from the boards. Even the boards of high achieving, creative schools give little more than lip service to creativity;

THE BOARD HAVE PUT THE FINISHED ART WORK UP IN THEIR BOARD ROOM, BUT THEY HAVE NEVER ASKED ABOUT THE PROCESS. THEY DID NOT EVEN BOTHER TO COME TO THE OPENING OF THE CHILDREN'S SHOW.

As one respondent accurately stated; "A lot of Boards are not even interested."

This comment is echoed by the direct experiences of the research team. We arrived at the regional meeting of School Boards and were an item on their agenda. There were 12 members for the meeting, but when the topic was arts and culture education, 75 percent of the board members left claiming that this was not relevant to them.

School Boards are a major force in Dutch education and control large amounts of money and can cover more than 30,000 pupils. Some Board members are elected, other co-opted. Some Boards have administrative support and officers. Board members can be paid. The members of Boards can come from all walks of life but many are former school directors, parents, business people, politicians, finance sector and academics. There are different terms of office. Board members are not briefed or trained. The School Boards mandate the Director to operate as a representative of the Board. The accountability for the Board is somewhat unclear. In a recent case that was perceived to be quite extreme, the Ministry had to intervene in an issue of a dysfunctional Board, and it appears that even then it may be difficult to dismiss a School Board.



School Boards are affiliated to either a primary or secondary School Board Association. The primary and secondary Boards never have any contact.

Major advocacy has to be undertaken to outline to School Boards about the importance of arts and cultural education and its role in learning and social development.

5.7 QUALITY ASSURANCE AND MONITORING

- > THERE IS A STRONG EMPHASIS IN ARTS AND CULTURAL POLICY IN THE NETHERLANDS ON ISSUE OF QUALITY
- > SCHOOLS WITH AN ARTS PROFILE PERFORM WELL, ARE MORE POPULAR WITH PARENTS AND CHILDREN AND ARE ABLE TO RETAIN TEACHERS FOR A LONGER PERIOD
- > THE PERCEPTION THAT THE INSPECTION SERVICE DOES NOT LOOK AT THE ARTS IS A POWERFUL DE-MOTIVATING FACTOR IN SCHOOLS GIVING FINANCIAL, TIME AND HUMAN RESOURCES TO THE ARTS.
- > THERE IS A WIDELY HELD COAL FACE BELIEF THAT IF NO ONE IS CHECKING, THEN THERE IS LITTLE POINT IN DOING IT DESPITE WHAT LEGISLATION OR POLICY MAY EXPECT
- > THERE IS A LACK OF EXPERTISE WITHIN THE INSPECTION SERVICE. THIS MEANS THAT THE CAPACITY TO MAKE INFORMED JUDGEMENTS IS LIMITED IN RELATION TO ARTS AND CULTURAL EDUCATION.

There is a belief in The Netherlands, and more broadly in the arts community that it is difficult to pinpoint quality. This in fact is not the case. The international research indicated that sets of indicators of quality occurred together in high frequency and across a range of cultural backgrounds, policy guidelines and practices (Bamford, 2006). As has been canvassed in chapters 2 and 3, it is possible with a high level of predictability to ascertain if a particular arts education programme is likely to be high quality by measuring the extent to which it meets the given alpha of a 'healthy' arts programme.

THERE IS NO POINT DOING WHAT WE ARE DOING IF WE DON'T CONSIDER ISSUES OF QUALITY. WE WANT THE ARTS AND CULTURAL EDUCATION PROVISIONS TO CONTINUE AND EXPAND. IT IS THE RIGHT FOR EVERY CHILD TO GET THE CHANCE TO EXPERIENCE HIGH QUALITY ARTS. WE ARE CONCERNED THAT POLICY IS ALWAYS CHANGING. IT TAKES CONSIDERABLE TIME TO BUILD UP A STRONG NETWORK BETWEEN THE ARTS AND CULTURAL SECTOR AND EDUCATION AND IF THERE IS UNCERTAINTY ABOUT EITHER FINANCE OR QUALITY THEN IT WILL NOT TAKE LONG FOR THOSE CONNECTIONS TO BE DESTROYED.

There is a strong emphasis in arts and cultural policy in The Netherlands on issue of quality. As applied within the Dutch context, this includes the need to ensure that the quality of arts education received by children is of the highest standard. The quality argument has also been extended to imply that schools can both improve and extend the overall quality of education by more effectively

profiling the arts. The empirical research would suggest that schools with an arts profile perform well, are more popular with parents and children and are able to retain teachers for a longer period.

The view that the Inspection Service does not look at the arts is a powerful de-motivating factor in schools giving financial, time and human resources to the arts. There is a widely held coal face belief that if no one is checking, then there is little point in doing it despite what legislation or policy may expect. This is a major hindrance in the wider implementation of arts and cultural policies if schools feel that any effort they make towards arts and culture is likely to be invisible.

The role of Inspection Service in The Netherlands is a crucial one in assuring the quality of Dutch education. All schools are inspected every one to two years and in all the schools interviewed there was strong evidence of the importance placed on receiving a good inspection report. In relation to arts and cultural education, there was a strongly expressed perception that these inspections focused very narrowly on only a few aspects of the total life of the school. These included numeracy and literacy results, pupil social welfare and physical learning environment. Effectively, this focus meant that arts and cultural education receives little attention from the Inspection Services. This resulted in two different responses from the schools.

The first, and over whelming more common, was for the schools to give a low priority to the arts, ensuring that they had adequately 'ticked the boxes' by doing some arts and cultural education within the year to meet basic requirements, but not highlighting the arts as being a valuable part of the core curriculum.

THE TEACHERS ALWAYS FEEL THE PRESSURE OF TESTS. EXTERNAL TESTS. THE INSPECTORS ARE ONLY INTERESTED IN TEST SCORES. WE TRY TO SHOWCASE OTHER THINGS WE DO BUT THEY ARE NOT INTERESTED. I THINK WE GET BOTH. WE HAVE EXCELLENT TEST SCORES AND GOOD ARTS EDUCATION, BUT THE ONLY THING THAT COUNTS IS THE TEST SCORES, AND SO THAT IS WHAT THE TEACHERS WANT. EVEN NEW TEACHERS COMING INTO THE SCHOOL ARE SO FOCUSED ON THE CHILDREN GETTING GOOD SCORES IN TESTS AND NOT ON LEARNING.

The second effect was that schools that had spent considerable time and effort on really enhancing and profiling the schools within the arts and cultural education felt very much undervalued by the inspection process. For example, one school, who had been working in a very challenging learning environment, had made major developments in drama education. Their programme was developed in consultation with local arts and cultural providers; had clearly thought through aims; had considered measurable indicators of outputs, learning and success; and had been used to very effectively alter the poor profile of the school. Despite this programme being a model of excellence in arts education and the focus of the schools energies over the past two years, the inspector did not ask any questions about this of the other arts and cultural offerings in the school and focused purely on literacy and numeracy scores.

By way of example, this comment from a school director shows the trivial nature of the inspector's response in relation to major creative initiatives in the school:



THE INSPECTORS NEVER ASK ABOUT THE ARTS AND CULTURE. THEY HAVE A VERY NARROW VIEW. THEY ASK ABOUT LANGUAGE, READING AND MATHEMATICS. THEY LOOK AT THE COLOURS OF THE WALL AND SAY "OH YOU HAVE PAINTED THE WALL. THAT IS NICE. LAST TIME WE CAME IT WAS ALL GREY. AND THAT WAS ALL THEY SAID ABOUT ARTS AND CULTURE. THE INSPECTOR NOTED THAT HE COULD HEAR SINGING AND JUST SAID 'THAT'S UNUSUAL' <THE SCHOOL DIRECTOR ROLLS HER EYES AND MAKES A LOOK OF EXASPERATION>.

The Education Inspectorate reports directly to the Minister of Education, Culture and Science and is responsible for ensuring the quality of education. They do this through visiting the schools and also with reference to the self-evaluations conducted by the school Directors and/or School Boards. In 2006, the Ministry recommended that the Inspection Service conduct stricter supervision of arts and cultural education in schools. While a process is currently underway to develop quality measures for arts and cultural components within the curriculum, the unanimous findings of the empirical research was that currently the Inspection Services gives little or no attention to arts and cultural education.

This has a compounding effect as schools with a cultural profile feel undervalued to continue their efforts when these efforts are not acknowledged or rewarded and underperforming schools feel that there are no external sanction or even questioning to motivate them to become more attuned to the need for cultural education. Concurrently, the lack of expertise within the Inspection Service means that the capacity to make informed judgements is limited in relation to arts and cultural education.

WE USED TO HAVE AN INSPECTOR WHO HAD AN INTEREST IN ARTS EDUCATION BUT HE HAS GONE ABOUT TWO YEARS AGO. THE INSPECTORS ARE NOT TRAINED IN THE ARTS. THEY SHOULD BE CHECKING HOW THE 10.90 IS SPENT AND WHETHER THE CHILDREN MEET MINIMUM STANDARDS BUT THEY DON'T EVEN ASK.

THE INSPECTORATE NEEDS TO BE CLEARLY BRIEFED ABOUT WHAT TO LOOK FOR IN ARTS AND CULTURAL EDUCATION.

The following vignette is from an extended interview with a school inspector. He highlights some of the challenges facing the Inspection Service.

5.7.1 VIGNETTE: FOCUS ON BASIC MATHS AND VOCABULARY

We tend to focus on schools where things are going wrong. There is a tendency when we are in a school to focus on basic maths and vocabulary. In the future I think there might be more of a focus on media education. Issues of internet security and IT are becoming more and more important. Social integration and security in the school are also important.

In the 90s inspectors had their areas for expertise. So there were geography inspectors, art inspectors and so on, but now it is only one or two people that visit and they can be from any background. The inspector is only in the school, one or two days.

Between 2003-07, every school has had at least one general school visit. On these visits the focus in maths and language. We might also look at learning materials, climate and special education. Schools also have to produce a self evaluation report. This is really a financial report and a report on the school's progress on improvement targets. There is also the annual schools guide, but this is more a public promotional document. About once every four years schools produce a school plan, as a sort of strategic plan.

The inspection team use a range of quality assurance tools including questionnaires, and school self-evaluations, and SWAT analysis. There are 10 of these tools but I can only think of three at the moment. We are trying to build up more evaluation tools and would welcome tools for measuring more soft aspects such as art and culture. We have very little time in the schools and that is getting worse in the future so any tool has to be very easy and quick to use.

There is a growing trend for government to withdraw from the schools. The Netherlands has a firm tradition of freedom of education so any inspection or system of standards is always going to be challenging. There is a strong desire within the government for more efficiency.

I would say about 80-85 percent of schools are doing OK, so the inspection will focus on those schools that are not OK. There will be a change in the future, so inspections will be based more on a risk assessment, with those schools at a higher risk of failure, getting more focus. That will mean that around 20 percent of schools will be monitored more closely than they are now, but the other 80 percent will be monitored far less. We will then rely on school support centres to pick up the challenge of quality, so for the arts and culture it will be through the support centres that improvements can be initiated.

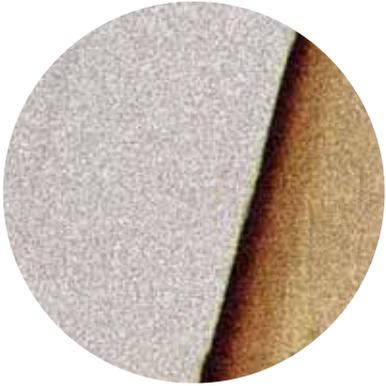
Most inspectors are ex-school directors. There are seven centres throughout The Netherlands where inspectors are trained and based, but these are likely to be reduced.

The government gives money for basic education. We look only at the things that are easiest to measure <researcher asks the questions, But isn't art and cultural basic education?> Yes well then if we had the tool we would measure it. In October/November we are preparing a more detailed survey for 200-300 schools. We could make a list of questions about arts and culture. We are in the process of preparing the survey.

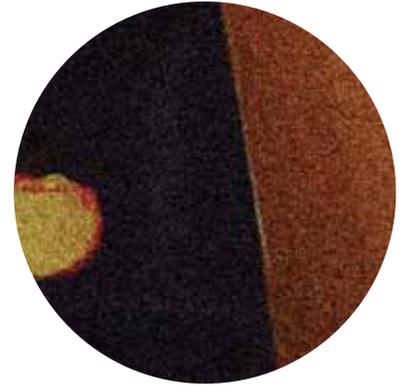


The role of the Inspection Service is also limited to determining quality **within schools**. The quality of arts education delivered within cultural institutions or by artists or other cultural agencies falls outside the jurisdiction of the inspectorate and so other means will need to be developed to ensure that quality standards can be applied across all delivery sectors. Similarly, the quality of teacher training and universities also is outside the brief of the inspection system.





Chapter 6 Recommendations



6.1 INTRODUCTION

The invitation to conduct this research is a reflection of the Dutch commitment to world leading arts education research and the desire to document the impact of policy of arts and cultural education. Throughout the research, the respondents at all levels have been welcoming and honest and have shown the highest level of motivation to ensure that all Dutch children receive the best possible arts and cultural education.

It is hoped that this research report presents an authentic picture of these voices and that as it is read, arts and educational colleagues can feel a strong affinity with the strengths, challenges and recommendations being highlighted.

This chapter succinctly presents the main recommendations emerging from the report.

6.2 RECOMMENDATIONS

There are eight major recommendations from this research:

1. *POLICY AND IMPLEMENTATION*
 - 1.1 DISTINCTION NEEDS TO BE DRAWN BETWEEN ARTS (*KUNST*) EDUCATION AND (*CULTUUR*) CULTURAL EDUCATION
 - 1.2 CLEAR LINES OF LEARNING NEED TO BE DEVELOPED FOR THE ARTS TO COVER ALL A CHILD'S EDUCATION
 - 1.3 LINKAGES AND OVERALL CONCEPTS SHOULD BE MADE APPARENT AND EXPLICIT TO THE PUPILS
 - 1.4 MEDIA EDUCATION SHOULD BE DEVELOPED, ESPECIALLY USE OF NEW MEDIA IN PRIMARY SCHOOLS
 - 1.5 THE CONNECTION BETWEEN PRIMARY AND SECONDARY SCHOOLS NEEDS TO BE STRENGTHENED
 - 1.6 TIME ALLOCATED TO ARTS EDUCATION SHOULD BE SPECIFIED, ESPECIALLY IN THE PRIMARY SCHOOL AND THE 3RD AND 4TH YEAR OF SECONDARY SCHOOL
 - 1.7 THE ROLE OF CULTURAL COORDINATOR IN SECONDARY AND PRIMARY EDUCATION APPEARS TO BE A HIGHLY SUCCESSFUL WAY TO EMBED ARTS AND CULTURAL EDUCATION IN SCHOOLS, BUT THESE ROLES NEED TO RECEIVE LONG-TERM AND CONTINUED SUPPORT
 - 1.8 LOCAL CULTURAL AGENCIES HAVE A VERY STRONG ROLE AS INTERMEDIARIES IN ENSURING THE QUALITY FOR ARTS EDUCATION AND THEY SHOULD CONTINUE TO RECEIVE LOCAL AND NATIONAL SUPPORT
 - 1.9 CLEARER DEFINITIONS OF DESIRED IMPACTS AND OUTCOMES SHOULD BE SPECIFIED FOR EACH AGE LEVEL SO IT CAN BE ASCERTAINED IF OBJECTIVES HAVE BEEN REACHED

2. *BUDGETS AND FINANCE*

- 2.1 FUNDING NEEDS TO BE MORE EMBEDDED AND LONG TERM, BUT REMAIN AS COLLARED FUNDS FOR ARTS EDUCATION
- 2.2 THE FREE-MARKET APPROACH MAY BE LEADING TO RISING COSTS AND A WATERING-DOWN OF CULTURAL OPTIONS. THIS NEEDS TO BE CLOSELY MONITORED.
- 2.3 AUDIT PROCESSES SHOULD BE DEVELOPED IN RELATION TO LABELLED ARTS AND CULTURAL MONEY, INCLUDING AN AUDIT OF QUALITY SELECTION

3. *COLLABORATION AND SHARING*

- 3.1 MONEYS SHOULD BE SPECIFICALLY TIED TO SHARING GOOD PRACTICE
- 3.2 THERE ARE EXCELLENT EXAMPLES OF COLLABORATIONS BETWEEN EDUCATION AND CULTURAL INSTITUTIONS, BUT THESE PARTNERSHIPS NEEDS TO BE MADE CORE AND THEIR DURATION, FUNDING AND OCCURRENCE EXTENDED
- 3.3 STRONGER PARTNERSHIPS WITH THE CREATIVE INDUSTRIES SHOULD BE DEVELOPED
- 3.4 LOCAL CULTURAL AGENCIES PROVIDE EFFECTIVE AND COST-EFFICIENT SUPPORT FOR ARTS EDUCATION AND THEIR ROLE SHOULD BE STRENGTHENED AND EXTENDED

4. *ACCESSIBILITY*

- 4.1 CHILDREN WITH SPECIAL NEEDS SHOULD HAVE EQUITABLE ACCESS TO PART-TIME ARTS EDUCATION AND BROAD SCHOOLS

5. *ACTIVE CREATION*

- 5.1 CKV1 EXPERIENCES SHOULD BE MORE BALANCED BETWEEN CONSUMING ARTS AND CULTURE AND ACTIVELY CREATING IT
- 5.2 IT IS IMPORTANT THAT PROJECTS AND LEARNING LINES CULMINATE IN A HIGH QUALITY PRESENTATION OF THE LEARNING PROCESS
- 5.3 PROCESS AND PRODUCT SHOULD BE CLEARLY LINKED

6. *EXPERTISE: PROFESSIONAL DEVELOPMENT AND TEACHER TRAINING*

- 6.1 FUNDING NEEDS TO BE SPECIFICALLY TARGETED AT PROVIDING ONGOING PROFESSIONAL DEVELOPMENT IN ARTS AND CULTURAL EDUCATION FOR MID CAREER TEACHERS
- 6.2 SHORTAGES OF TRAINED ARTS TEACHERS, ESPECIALLY IN THE VMBOS NEEDS TO BE URGENTLY ADDRESSED
- 6.3 INSERVICE, PROFESSIONAL DEVELOPMENT OPPORTUNITIES NEED TO BE LINKED TO PATHWAYS INTO HIGHER DEGREES
- 6.4 POST-GRADUATE STUDY SHOULD BE MADE MORE DESIRABLE AND POSSIBLE FOR TEACHERS IN FULL-TIME EMPLOYMENT, ESPECIALLY IN THE PRIMARY SCHOOL
- 6.5 THE PROFESSIONAL TEACHER ASSOCIATIONS COULD BE VALUABLE PARTNERS IN PROFESSIONAL DEVELOPMENT, BUT CURRENTLY THERE IS A LACK OF COLLABORATION AND CONSENSUS THINKING BETWEEN THESE GROUPS
- 6.6 MORE RESEARCH IS NEEDED INTO THE EXTENT OF ARTS EDUCATION PROVISIONS IN INITIAL TEACHER TRAINING, ESPECIALLY IN THE PABOS



7. ASSESSMENT AND EVALUATION

7.1 STRATEGIES FOR ASSESSMENT AND EVALUATION ARE VERY LIMITED WITHIN ARTS AND CULTURAL EDUCATION AND THIS AREA NEEDS FURTHER RESEARCH AND DEVELOPMENT

7.2 SIMPLE MODELS FOR DETERMINING QUALITY IN ARTS EDUCATION NEED TO BE DEVELOPED AND APPLIED

8. LEADERSHIP AND MONITORING

8.1 SCHOOL DIRECTORS, SCHOOL INSPECTORS AND SCHOOL BOARDS NEED KNOWLEDGE OF THE IMPACT OF ARTS AND CULTURAL EDUCATION AND TRAINING IN IMPLEMENTING AND MONITORING QUALITY ARTS EDUCATION

6.3 AREAS REQUIRING MORE RESEARCH

While the previously listed recommendations are based on detailed evaluative research, there are areas that will require more research. These include:

- TEACHER TRAINING
- TRACKING OF ACCESSIBILITY FOR PART-TIME ARTS EDUCATION AND THE BROAD SCHOOL PROGRAMMES
- DEVELOPMENT OF ASSESSMENT STRATEGIES
- MAPPING OF LEARNING LINES IN THE ARTS
- DEVELOPMENT OF SIMPLE MEASURE FOR DETERMINING AND MONITORING QUALITY
- EARLY YEARS' EDUCATION AND THE ROLE OF ARTS AND CULTURE

In addition to these areas, media education, links with creative industries and specification of aims should also be further investigated.

Evidence-based policy relies crucially upon accurate, empirical assessments. There is the impression that some of the official figures in relation to participation in arts and cultural activities are not congruent with the actual, observed findings of this research.

A criticism levelled at much of the international research in arts and cultural policy is the close link between the funders and the research agents. In other words, results are often more proving what the funder wants to hear than presenting a credible picture of the quality on the ground.

This is understandable in a climate where advocacy for the arts is vital for financial stability, but does not help to accurately inform policy makers or those charged with implementation. Connected with this, the separation in The Netherlands between policy and implementation means that experiences gained at the coal face of deliver may not be conveyed effectively to policy makers and vice versa. As a result of this innovations may not get translated into new broader initiatives.

The following extended comment was made during the reflective stage of the research:



POLICYMAKERS CANNOT GIVE SCHOOLS FULL RESPONSIBILITY. THESE SCHOOLS DO NOT HAVE THE EXPERTISE ANYMORE AND UNFORTUNATELY THERE IS A GREAT LACK OF QUALITY TEACHING AT THE MOMENT. I THINK POLICY MAKERS SHOULD BE MORE DECISIVE AND SET STANDARDS AND MONITOR THEM. SCHOOLS CAN ALWAYS TRANSLATE THESE STANDARDS IN THEIR CURRICULUM. POLICY MAKERS SHOULD INJECT STRUCTURAL MONEY TO LIFT UP THE QUALITY OF ARTS EDUCATION AS THIS AREA HAS BEEN UNATTENDED FOR A LOT OF YEARS.

The close link between gaining access to funds and a perception of being committed to arts and cultural education could lead to a situation where lip service is paid to the place of arts in the curriculum without this being actually matched by developments in the classroom.

Therefore, a committee of both internal and external members should be formed to oversee the responses to the recommendations. Actions emerging from these responses should be evaluated to determine their success.

6.4 CONCLUSIONS/FUTURE DIRECTIONS

Quality arts education programmes have impact on the child, the teaching and learning environment, and on the community, but these benefits were only observed where quality programmes were in place. Inadequate programmes do little to enhance the educational potential of the child or build first-rate schools. Poor quality programmes are detrimental to children's creative development and adversely effect teacher confidence and the participation of cultural agencies. High quality programmes are no more expensive to implement than poor quality programmes and afford the opportunity to initiate sustained educational reform and greatly enhance the overall excellence of education.

While arts and cultural education in The Netherlands is excellent by world standards, there is also still a considerable gulf between the nature, extent and quality of arts education received by children.

More research is needed into **early years' education** and the role of arts and culture. There are two issues of particular focus that need to be researched in the nursery years and these are the effect of enhancement of cultural capital on children's transition into school and the supporting and extending of the creativity of young children. Also of interest would be investigations of the socio-educational context of early years' education and the role of the arts in the child's socialisation processes.

In sample municipalities in The Netherlands, quality assured arts education has been in place within primary schools for three years, or more. The role of the cultural centres in working with both cultural providers and schools means that there has been a sustained model of implementation. Within such contexts, it would be possible to **undertake impact measurement studies** to determine the consequences of the rollout of local and national policy initiatives. A detailed study of this nature would assist determining the outcomes of arts expenditure, actions and policy.

As one of the major functions of arts education is to socialise the child and to contribute to the development and reinforcement of the child's **identity**, more discussion and research is needed to ascertain the value basis on which the arts should operate in this regard. Modern interpretations of citizenship are highly complex and evolving, so any socialisation role of the arts – especially connected to levels of prescribed content or canons – need to be carefully considered to ensure their relevance to broader society and to the needs and aspirations of the child and the education system.

Over recent years, there has been considerable funding being directed towards enhancing the **provisions of arts and cultural education within disadvantaged schools**. The introduction of the Broad school and other initiatives targeting lower income areas has focused attention on the needs of children within different sectors of society. It is often contended that the arts within disadvantaged schools increase educational attainment, reduce problematic behaviour and perform a social and community regenerative function. More research is needed to determine whether these claimed advantages are evident. There is also still a considerable gulf between the nature, extent and quality of arts education received by children in the more privileged settings, so consideration needs to be given as to how this imbalance might be addressed.

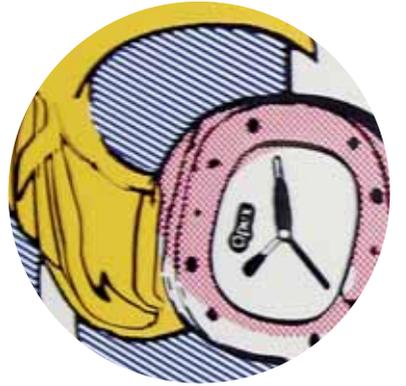
There appears to be considerable discrepancy between the policy ideals and the practice within schools. In part this appears to be due to the lack of expertise of teaching staff, especially in primary schools and the VMBOs sector. Research currently being undertaken into initial teacher training and recent commencement of post-graduate courses in cultural education may address this issue. Complementary research should examine possibilities for enhanced professional development, especially the manner in which this can be connected into accredited pathways of lifelong learning for teachers.

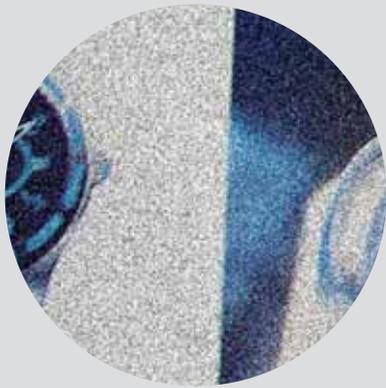
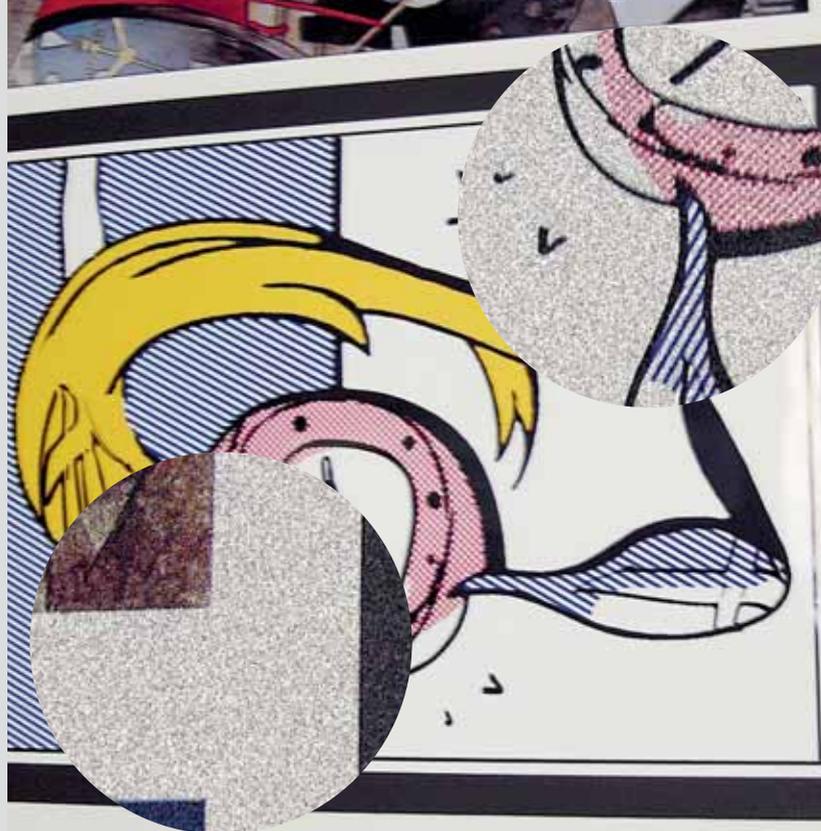
In a broader sense, more detailed tracking is needed of the implementation trajectory from policy to practice. This would allow for the mapping of arts and cultural education to reveal where the implementation might be being blocked or accelerated and the factors aiding or hindering wider sharing, expansion and adoption.

Aligned to this, it would be recommended that The Netherlands continues its record of international links, leadership and publication in the fields of arts and cultural education and expand these to include the formation of a series of benchmarking exemplars to determine comparative achievement and impact for students. Links with Flanders may provide suitable comparative studies, but future visions might look further to innovative work occurring in other countries. In particular, Canada and Finland might be useful comparators for teacher professional development.

Given these supporting factors, The Netherlands, as this final quotation suggests, might lead the world into the sort of education children need for the new century.

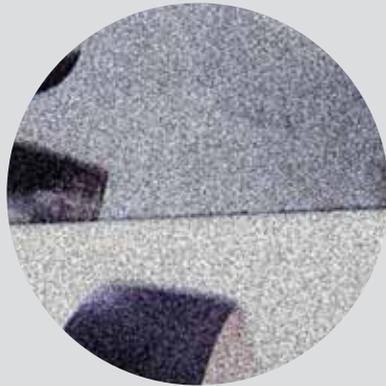
ARTS AND CULTURE IS NICE, BUT IT IS MUCH, MUCH MORE THAN THAT. SCHOOLS MUST BE OBLIGED TO DO IT. IT IS HOW WE LEARN TO UNDERSTAND EACH OTHER. IT IS ABOUT CULTURAL WISDOM, CULTURAL CAREERS AND CULTURAL CONNECTIVITY. WE REALLY NEED A NEW CULTURAL POLICY FOR A NEW CENTURY. WILL YOU MAKE SURE YOUR REPORT CARRIES THAT MESSAGE WITH POWER AND STRENGTH?





Hoofdstuk 6 – Aanbevelingen

[Dutch]



6.1 INLEIDING

De uitnodiging om dit onderzoek te verrichten toont de Nederlandse inzet voor wereldwijd onderzoek op het gebied van kunsteducatie en de wens om van het kunst- en cultuureducatie vast te leggen wat de invloed is van het beleid. In alle fasen van het onderzoek hebben de respondenten, in alle geledingen, enthousiast en oprecht meegewerkt. Ze bleken bijzonder sterk gemotiveerd om zeker te stellen dat alle Nederlandse kinderen het best mogelijke onderricht krijgen in kunst en cultuur.

Wij hopen dat dit onderzoeksrapport een authentiek beeld geeft van wat er leeft en dat collega's uit het kunst- en onderwijsveld zich tijdens het lezen kunnen vinden in de pluspunten, uitdagingen en aanbevelingen die erin belicht worden.

Dit hoofdstuk geeft de belangrijkste aanbevelingen uit het rapport beknopt weer.

6.2 AANBEVELINGEN

Uit dit onderzoek komen acht belangrijke aanbevelingen naar voren:

1. BELEID EN VERWEZENLIJKING

- 1.1 ER MOET ONDERSCHIED WORDEN GEMAAKT TUSSEN KUNSTEDUCATIE EN CULTUURE-
EDUCATIE.
- 1.2 VOOR KUNST DIENEN DUIDELIJKE LEERLIJNEN TE WORDEN ONTWIKKELD DIE DE
GEHELE SCHOOLLOOPBAAN VAN EEN KIND OMVATTEN.
- 1.3 VERBANDEN EN TOTAALCONCEPTEN DIENEN ZICHTBAAR EN DUIDELIJK GEMAAKT
TE WORDEN VOOR DE LEERLINGEN.
- 1.4 MEDIA-EDUCATIE DIENT TE WORDEN ONTWIKKELD, MET NAME HET WERKEN MET
NIEUWE MEDIA OP BASISCHOLEN.
- 1.5 DE AANSLUITING TUSSEN BASISCHOLEN EN VOORTGEZET ONDERWIJS DIENT
VERSTERKT TE WORDEN.
- 1.6 DE TIJD DIE SCHOLEN MOETEN BESTEDEN AAN KUNSTEDUCATIE DIENT NADER TE
WORDEN VASTGELEGD, MET NAME OP DE BASISCHOLEN EN IN HET DERDE EN
VIERDE JAAR VAN HET VOORTGEZET ONDERWIJS.
- 1.7 DE FUNCTIE VAN CULTUURCOÖRDINATOR IN HET VOORTGEZET EN PRIMAIR
ONDERWIJS LIJKT EEN ZEER GESLAAGDE MANIER OM KUNST- EN CULTUUREDUCA-
TIE EEN VASTE PLAATS TE GEVEN OP DE SCHOLEN. HET IS DAN WEL NOODZA-
KELIJK DAT DEZE FUNCTIE VOLDOENDE STEUN KRIJGT, OOK OP DE LANGE
TERMIJN.
- 1.8 BIJ HET WAARBORGEN VAN DE KWALITEIT VAN KUNSTEDUCATIE SPELEN DE
LOKALE CULTUURINSTANTIES EEN ZEER BELANGRIJKE ROL ALS TUSSENPERSON.
ZIJ DIENEN DUS VERZEKERD TE BLIJVEN VAN ONDERSTEUNING OP ZOWEL
LOKAAL ALS LANDELIJK NIVEAU.



1.9 VOOR ELKE LEEFTIJDGROEP DIENT EEN DUIDELIJKER DEFINITIE TE KOMEN VAN GEWENSTE IMPACT EN OPBRENGSTEN, ZODAT KAN WORDEN VASTGESTELD OF DE DOELSTELLINGEN GEHAALD ZIJN.

2. *BUDGET EN FINANCIËLE ASPECTEN*

2.1 DE BEKOSTIGING DIENT VERDER VERANKERD TE WORDEN IN HET BUDGET, OOK VOOR DE LANGE TERMIJN; WEL MOET ER EEN SPECIFIEK BUDGET BLIJVEN VOOR KUNSTEDUCATIE.

2.2 DE VRIJEMARKTAANPAK KAN LEIDEN TOT KOSTENSTIJGING EN EEN VERWATERING VAN DE CULTURELE MOGELIJKHEDEN. DIT MOET GOED IN DE GATEN WORDEN GEHOUDEN.

2.3 ER DIENEN AUDITPROCEDURES TE WORDEN UITGEWERKT MET BETREKKING TOT DE GELDEN DIE GERESERVEERD ZIJN VOOR KUNST EN CULTUUR. OOK VOOR DE SELECTIE VAN KWALITEIT MOET ER EEN AUDITPROCEDURE KOMEN.

3. *SAMENWERKEN EN DELEN*

3.1 ER MOETEN SPECIFIEKE GELDEN WORDEN UITGETROKKEN VOOR HET DELEN VAN *BEST PRACTICES* MET ANDERE SCHOLEN.

3.2 ER ZIJN UITSTEKENDE VOORBEELDEN VAN SAMENWERKING TUSSEN ONDERWIJS- EN CULTUURINSTELLINGEN. DEZE SAMENWERKINGSVERBANDEN MOETEN ALS UITGANGSPUNT DIENEN; LOOPTIJD, BEKOSTIGING EN FREQUENTIE VAN DE SAMENWERKING MOETEN UITGEBREID WORDEN.

3.3 ER MOETEN INTENSIEVERE SAMENWERKINGSVERBANDEN WORDEN ONTWIKKELD MET DE CREATIEVE INDUSTRIE.

3.4 DE LOKALE CULTUURINSTANTIES ONDERSTEUNEN DE KUNSTEDUCATIE OP EEN DOELTREFFENDE EN KOSTENEFFICIËNTE MANIER; HUN FUNCTIE MOET VERSTERKT EN UITGEBREID WORDEN.

4. *TOEGANKELIJKHEID*

4.1 LEERLINGEN MET LICHAMELIJKE EN/ OF GEESTELIJKE BEPERKINGEN DIENEN IN GELIJKE MATE TOEGANG TE HEBBEN TOT BUITENSCHOOLS KUNSTEDUCATIE EN BREDE SCHOLEN.

5. *ACTIEVE BEOEFENING*

5.1 BIJ DE ACTIVITEITEN IN HET KADER VAN CKV1 MOET ER MEER EVENWICHT ZIJN TUSSEN CONSUMEREN VAN KUNST EN HET ACTIEF CREËREN ERVAN.

5.2 HET IS BELANGRIJK DAT PROJECTEN EN LEERLIJNEN CULMINEREN IN EEN HOOGSTAANDE PRESENTATIE VAN HET LEERPROCES.

5.3 ER DIENT EEN DUIDELIJKE KOPPELING TE ZIJN TUSSEN PROCES EN PRODUCT.

6. *EXPERTISE: PROFESSIONALISERING EN LERARENOPLEIDINGEN*

6.1 DE BEKOSTIGING DIENT SPECIFIEK GERICHT TE WORDEN OP HET VERWEZENLIJKEN VAN DOORLOPENDE PROFESSIONALISERING IN KUNST- EN CULTUUR-EDUCATIE VOOR MID-CAREER LEERKRACHTEN.

- 6.2 DE TEKORTEN AAN BEVOEGDE VAKLEERKRACHTEN OP HET GEBIED VAN KUNST, MET NAME IN HET VMBO, DIENEN MET SPOED AANGEPAKT TE WORDEN.
- 6.3 MOGELIJKHEDEN VOOR PROFESSIONALISERING EN BIJSCHOLING MOETEN AANSLUITEN OP DE TRAJECTEN NAAR HOGERE OPLEIDINGSVORMEN.
- 6.4 POSTDOCTORALE OPLEIDINGEN DIENEN AANTREKKELIJKER GEMAAKT TE WORDEN EN HAALBAAR VOOR LEERKRACHTEN MET EEN VOLTIJDS DIENSTVERBAND, MET NAME IN HET PRIMAIR ONDERWIJS.
- 6.5 DE VAKVERENIGINGEN VAN LEERKRACHTEN KUNNEN WAARDEVOLLE PARTNERS ZIJN VOOR WAT BETREFT PROFESSIONALISERING. MOMENTEEL IS ER ECHTER SPRAKE VAN EEN GEBREK AAN SAMENWERKING EN EENSGEZINDHEID TUSSEN DEZE GROEPEN.
- 6.6 MEER ONDERZOEK IS NODIG NAAR DE OMVANG VAN HET AANBOD VAN KUNST-EDUCATIE BIJ DE INITIËLE LERARENOPLEIDINGEN, MET NAME OP DE PABO'S.

7. *BEOORDELING EN EVALUATIE*

- 7.1 DE BEOORDELINGS- EN EVALUATIESTRATEGIEËN ZIJN ERG BEPERKT BINNEN DE KUNST- EN CULTUUREDUCATIE. OP DIT GEBIED IS MEER ONDERZOEK EN ONTWIKKELING NODIG.
- 7.2 HET IS NOODZAKELIJK OM EENVOUDIGE MODELLEN TE ONTWIKKELEN EN TOE TE PASSEN VOOR HET VASTSTELLEN VAN KWALITEIT IN DE KUNSTEDUCATIE.

8. *LEIDERSCHAP EN TOEZICHT*

- 8.1 SCHOOLLEIDERS, ONDERWIJSINSPECTIES EN SCHOOLBESTUREN MOETEN MEER INZICHT HEBBEN IN DE IMPACT VAN KUNST- EN CULTUUREDUCATIE, EN BETER OPGELEID ZIJN VOOR HET REALISEREN EN BEWAKEN VAN HOOGSTAANDE KUNST-EDUCATIE.

6.3 ASPECTEN DIE NADER ONDERZOEK BEHOEVEN

De bovenstaande aanbevelingen zijn gebaseerd op uitvoerig evaluatief onderzoek, maar er zijn ook aspecten die nader onderzoek behoeven. Dat zijn o.a.:

- OPLEIDING VAN LEERKRACHTEN
- BIJHOUDEN VAN TOEGANKELIJKHEID VOOR BUITENSCHOOLSE KUNSTEDUCATIE EN DE PROGRAMMA'S VOOR DE BREDE SCHOOL
- ONTWIKKELING VAN BEOORDELINGSSTRATEGIEËN
- INVENTARISATIE VAN DOORLOPENDE LEERLIJNEN IN DE KUNSTEN
- ONTWIKKELING VAN EENVOUDIGE MAATREGELEN VOOR HET VASTSTELLEN EN BEWAKEN VAN KWALITEIT
- VOOR- EN VROEGSCHOOLSE EDUCATIE EN DE ROL VAN KUNST EN CULTUUR HIERIN

Naast deze aspecten is ook verder onderzoek nodig naar media-educatie, de banden met de creatieve industrie en het formuleren van specifiekere doelstellingen.

Voor *evidence-based* beleid zijn nauwkeurige, empirische beoordelingen van cruciaal belang. De indruk bestaat dat een deel van de officiële cijfers met betrekking tot deelname aan kunst- en cultuuractiviteiten niet strookt met de feitelijke, waargenomen bevindingen van deze studie. Veel van de internationale studies naar het kunst- en cultuurbeleid worden bekritiseerd vanwege de nauwe band tussen de financiers en de uitvoerders van de studie. Met andere woorden: vaak tonen de uitkomsten eerder aan wat de financier wil horen dan dat ze een geloofwaardig beeld geven van de feitelijke kwaliteit.

Dit is begrijpelijk in een klimaat waar het pleiten voor kunst essentieel is voor financiële stabiliteit, maar het draagt er niet toe bij dat beleidsmakers c.q. degenen die het beleid uitvoeren van nauwkeurige informatie worden voorzien. Daar komt bij dat er in Nederland een scheiding bestaat tussen beleid en uitvoering; dit houdt in dat de ervaringen van de werkvloer zich niet altijd effectief laten overbrengen aan de beleidsvormers en omgekeerd. Dientengevolge worden niet alle innovaties vertaald in nieuwe, bredere initiatieven.

Tijdens de reflectieve fase van het onderzoek werd de volgende opmerking gemaakt:

BELEIDSMAKERS KUNNEN DE SCHOLEN GEEN VOLLEDIGE VERANTWOORDELIJKHEID GEVEN. ER IS NIET MEER VOLDOENDE EXPERTISE OP DE SCHOLEN EN HELAAS IS ER OP DIT MOMENT EEN GROOT GEBREK AAN GOED ONDERWIJS. IK VIND DAT BELEIDSMAKERS DOORTASTENDER MOETEN ZIJN, DAT ZE NORMEN MOETEN STELLEN EN DIE MOETEN BEWAKEN. DE SCHOLEN KUNNEN DEZE NORMEN ALTIJD OPNEMEN IN HUN CURRICULUM. DE BELEIDSMAKERS ZOULDEN STRUCTUREEL GELD MOETEN UITTREKKEN VOOR HET VERBETEREN VAN DE KWALITEIT VAN DE KUNSTEDUCATIE, WANT DIT DOMEIN IS AL HEEL WAT JAREN VERWAARLOOSD.

Dat de toegang tot financiën zo nauw samenhangt met een imago van betrokkenheid bij kunst- en cultuureducatie zou kunnen leiden tot een situatie waarin lippen dienst wordt bewezen aan de positie van kunst in het curriculum, zonder dat de ontwikkelingen in de klas daar gelijke tred mee houden.

Derhalve is het noodzakelijk om een commissie te vormen, bestaande uit zowel interne als externe leden, om toe te zien op de reacties op de aanbevelingen. Maatregelen die voortvloeien uit deze reacties dienen geëvalueerd te worden om vast te stellen of ze resultaat hebben.

6.4 CONCLUSIES / RICHTING VOOR DE TOEKOMST

Hoogstaande kunsteducatieprogramma's hebben een impact op het kind, op de onderwijsleeromgeving en op de gemeenschap. Dit nut is echter alleen aantoonbaar bij kwalitatief goede programma's. Ontoereikende programma's dragen nauwelijks bij tot het stimuleren van het leerpotentieel bij een kind of tot het opbouwen van excellente scholen. Slechte programma's zijn funest voor de creatieve ontwikkeling van kinderen en hebben een nadelige uitwerking op het zelfvertrouwen van de leerkracht alsmede de deelname van culturele instellingen. Kwalitatief hoogstaande programma's



kosten niet meer dan slechte programma's, maar maken het wel mogelijk om duurzame onderwijservormingen in gang te zetten en het onderwijs in algemene zin naar een veel hoger peil te tillen.

Hoewel de kunst- en cultuureducatie in Nederland wereldwijd gezien uitstekend is, zijn er nog steeds aanzienlijke variaties in aard, omvang en kwaliteit bij de kunsteducatie.

Meer onderzoek is nodig naar de **voor- en vroegschoolse educatie** en de rol van kunst en cultuur hierin. In de kleuterjaren zijn er twee aspecten die met name aandacht behoeven. Het eerste is het effect van de bevordering van cultureel kapitaal op de instroom van kinderen in de school, het tweede is het ondersteunen en vergroten van de creativiteit bij jonge kinderen. Wat eveneens interessant zou kunnen zijn, is een studie naar de sociaal-educatieve context van voor- en vroegschoolse educatie en naar de rol van kunst in het socialisatieproces van kinderen.

In een aantal Nederlandse gemeenten bieden basisscholen al drie jaar of langer kwaliteitsgeborgde kunsteducatie. Door de rol van de lokale en regionale cultuurcentra bij het samenwerken met zowel cultuuraanbieders als scholen is er een duurzaam invoeringsmodel. Binnen een dergelijke context zou het mogelijk zijn om een **impactmeting** uit te voeren om vast te stellen wat de effecten zijn van lokale en nationale beleidsinitiatieven. Een uitvoerige studie hiernaar zou nuttig zijn om te bepalen wat de uitgaven, de activiteiten en het beleid op het gebied van kunst opgeleverd hebben.

Aangezien kunsteducatie mede bedoeld is om kinderen te socialiseren en bij te dragen tot de ontwikkeling en versterking van hun **identiteit**, is meer dialoog en onderzoek nodig voor het vaststellen van de waarden-basis die in dit opzicht als uitgangspunt zou dienen voor de kunst. De hedendaagse interpretaties van burgerschap zijn bijzonder complex en veranderen voortdurend. Een eventuele socialisatiefunctie van kunst – met name indien deze gekoppeld is aan verplichte leerinhouden of canons – zou dan ook zorgvuldig overwogen moeten worden om zeker te zijn van de relevantie daarvan voor de maatschappij in bredere zin, maar ook voor de behoeften en ambities van het kind en het onderwijs.

De laatste tijd worden er forse bedragen uitgetrokken voor het bevorderen van het **kunst- en cultuuraanbod op achterstandsscholen**. Door de invoering van de Brede school en andere initiatieven gericht op mindervermogende wijken is er meer aandacht voor de behoeften van kinderen in de verschillende lagen van de maatschappij. Vaak wordt betoogd dat kunst op achterstandsscholen de leerresultaten verbetert, probleemgedrag terugdringt en bijdraagt aan de participatie in de maatschappij en de gemeenschap. Meer onderzoek is nodig om te bepalen of deze veronderstelde voordelen daadwerkelijk uitkomen. Verder zijn er ook nog steeds aanzienlijke variaties in aard, omvang en kwaliteit bij de kunsteducatie aan kinderen in een bevoorrechte omgeving. Het is noodzakelijk om aandacht te besteden aan de aanpak van deze ongelijkheid.

Er lijkt een aanmerkelijke discrepantie te bestaan tussen de beleidsidealen en de praktijk op de scholen. Voor een deel lijkt dat toe te schrijven aan het gebrek aan deskundigheid bij de leerkrachten, met name in het primair onderwijs en binnen het VMBO. Studies die momenteel gaande zijn naar de initiële lerarenopleidingen en de recent gestarte postinitiële opleidingen kunsteducatie zouden hier aandacht aan kunnen besteden. Daarnaast zou er aanvullend onderzoek verricht



moeten worden naar de mogelijkheden voor verbeterde professionalisering, met name de wijze waarop die kunnen aansluiten op geaccrediteerde routes voor levenslang leren voor leerkrachten.

In meer algemene zin is het noodzakelijk om het uitvoeringstraject van beleid tot praktijk nauwkeuriger te bewaken. Dit maakt het mogelijk om de kunst- en cultuureducatie in kaart te brengen teneinde te signaleren waar de uitvoering tegengehouden of juist versneld zou kunnen worden en te inventariseren welke factoren bevorderend dan wel belemmerend werken op het grootschaliger delen, verspreiden en aannemen ervan.

Het valt aan te bevelen dat Nederland zijn reputatie op het terrein van internationale verbintenissen, leiderschap en publicaties op het gebied van kunst- en cultuureducatie hooghoudt. Dit zou kunnen worden versterkt met het verwezenlijken van een reeks benchmarkmodellen voor het bepalen van de relatieve prestaties en impact voor de leerlingen. De band met Vlaanderen zou geschikte vergelijkende studies kunnen opleveren, maar voor de toekomst zou men verder kunnen kijken naar de innovatieve werkwijze in andere landen. Met name Canada en Finland zouden nuttig vergelijkingsmateriaal kunnen bieden voor wat betreft de professionalisering van leerkrachten.

Uitgaande van dit fundament zou Nederland, zoals dit laatste citaat voorstelt, de wereld kunnen voorgaan naar het soort onderwijs dat kinderen nodig hebben voor de nieuwe eeuw.

KUNST EN CULTUUR IS LEUK, MAAR HET IS ZO VEEL MEER. SCHOLEN MOETEN VERPLICHT WORDEN OM IETS AAN KUNST EN CULTUUR TE DOEN. DAT IS HOE WE ELKAAR LEREN BEGRIJPEN. HET GAAT OM CULTURELE WIJSHEID, CULTURELE CARRIÈRES EN CULTURELE CONNECTIVITEIT. EEN NIEUW CULTUURBELEID HEBBEN WE ECHT NODIG VOOR DEZE NIEUWE EEUW. WILT U EROP TOEZIEN DAT UW RAPPORT DIE BOODSCHAP LUID EN DUIDELIJK LAAT HOREN?

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