



Culture education at the Kottenpark

A study on the execution of culture education at the Kottenpark to
reinforce the culture curriculum

Author: Nadya M. Bolhaar

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Graduation Committee:

First supervisor: Dr. Ir. Hans Vos

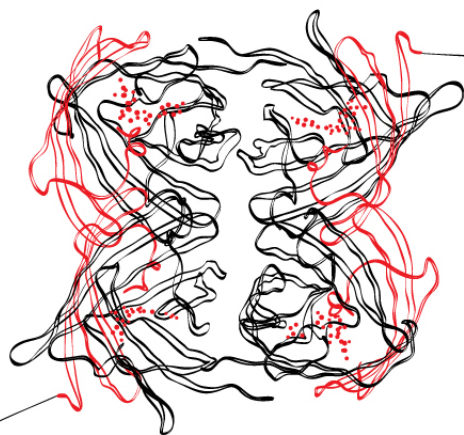
Second supervisor: Drs. S. Oosterloo

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Department of Educational Science and Technology

University of Twente, the Netherlands



Het Stedelijk Lyceum

geeft ruimte aan **jouw talent**

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Abstract

The Stedelijk Lyceum Kottenpark is a Dutch culture profile school¹. However, recent visitation concludes that in order to remain a culture profile school, the culture curriculum should be reinforced. This study has been conducted at the Kottenpark to provide an in depth overview of the present state of the culture education curriculum and to provide advice on reinforcing the culture curriculum. In order to guide the research, the following two research questions were posed:

- *How can the culture education curriculum be described at the Kottenpark at the several representations of a curriculum? (teachers, students, documents)*
- *In which way could the culture education curriculum be reinforced at the Kottenpark?*

A fully mixed sequential equal status design was used to execute the research. This design was chosen for this method gives the opportunities to give a broad view of the current situation and in depth information from all stakeholders involved in this research. The choice for this design gave the opportunity to study all aspects of the curricular spider-web of Van den Akker (2003) at the several curricular representations (SLO, 2009). The study had a high response, data of 709 students and 43 teachers was gathered by means of a questionnaire. With these data a broad description of the culture curriculum could be made. Of these participants, a selection was made by multistage sampling. First, the participants were selected by purposeful sampling and convenience sampling. Hereafter, interviews with the ten selected teachers and eight students took place for more in depth information about the curriculum and suggestions about the reinforcement on the culture curriculum. Curricular documents and timetables were also analysed to acquire a complete view of the school's curriculum.

It is concluded that culture in school is visible and is a priority among teachers and students, but improvements regarding the implementation need to be made, especially in visibility, communication and collaboration between stakeholders. In the end, the results made a complete description of the school's culture curriculum and guidelines to reinforce the culture education in the school. Also, the completeness of the data in the present study resulted in practical guidelines tailored to the school to reinforce the culture education.

There are still some more variables to explore and there are some limitations of this study which give guidelines for improvement. There is a potential threat of voluntary bias because students and teachers participated on a voluntary basis in this study and the due to time constraints the management was not involved in this study. It is recommended to involve the management for their point of view and to get more insight into the culture curriculum at other schools in order to study similarities and differences in implementing a culture education curriculum.

¹ Culture profile school: Cultuurprofielschool: school with extra focus on culture

Preface

Na het afronden van mijn bachelor opleiding zang aan het conservatorium ben ik begonnen aan de pre-master en master Educational Science and Technology. Misschien niet een voor de hand liggende keuze, maar het bleek voor mij een grote kans mezelf te ontwikkelen. Niet alleen op het gebied van onderwijskunde, waarvan ik de kennis gelijk kon toepassen in mijn werkpraktijk, maar vooral ook op persoonlijk gebied. De belangrijkste ontdekking van dit proces is misschien toch wel de realisatie dat ik tot meer in staat was dan ik zelf had gedacht. Het afstuderen gaf momenten van twijfel en onzekerheid, van niet meer weten hoe ik verder moest en soms de grote vraag of ik het überhaupt wel zou kunnen afronden. Het was een uitdaging om gemotiveerd te blijven in dit project, maar uiteindelijk leerde ik dat juist door deze onzekerheden je uiteindelijk beter kan terugkijken op je werk.

Het afronden van deze opleiding had ik nooit kunnen volbrengen zonder de hulp en ondersteuning van anderen. Om deze redenen zou ik graag verschillende personen willen bedanken. Allereerst wil ik Hans, Hanneke en Sebie bedanken voor de goede begeleiding. Jullie inhoudelijke kennis en kritische houding hebben mij gestimuleerd het beste uit mezelf te halen. Hanneke, die helaas niet bij het colloquium kan zijn, wil ik bedanken voor haar geduld en de vele uren die ze heeft geïnvesteerd om met mij per hoofdstuk de hele scriptie door te nemen. Ook Sebie bedankt dat hij op het laatste moment heeft willen inspringen om de rol van 2^e begeleider te willen overnemen. Daarnaast de externe begeleiding van Martine Horstman van het stedelijk lyceum Kottenpark, heel erg bedankt voor de leuke discussies en het sparren over cultuureducatie. Het was erg prettig dat je me zoveel vrijheid hebt gegeven om mijn onderzoek vorm te geven en het voelde als een warm welkom op jullie school (en nog steeds!). Sowieso wil ik het Kottenpark en alle medewerkers bedanken voor het meewerken aan dit onderzoek.

Daarnaast wil ik graag mijn vriend, vrienden en familie bedanken voor alle steun en hulp tijdens mijn studie. Met name Rik, die mij elke keer wist te motiveren om door te gaan, die zoveel geduld met mij heeft gehad op de momenten dat ik het weer niet zag zitten en elke keer weer bereid was een nieuwe versie van de scriptie door te lezen. Verder alle familie en vrienden die geholpen hebben tijdens het verwerken van de 752(!) vragenlijsten, dit was veel gezelliger samen dan alleen. Ook wil ik alle vrienden en familie bedanken voor de fijne pauze momenten, het was prettig af en toe afleiding te hebben van dit project en te kletsen over van alles en nog wat tijdens een kop koffie of een wijntje. Mijn studiegenoten, ondanks dat jullie allang klaar waren was iedereen toch elke keer enthousiast over mijn afstuderen en kon ik met vragen altijd bij jullie terecht. Verder, de muziek, New Sound Jazz Machine & Donna Dolce, de muziek waar alles mee begon, waar ik alles in kwijt kan en de momenten van rust in kan vinden maar ook alle energie uit krijg. Allen bedankt “Where words fail, music speaks” (Hans Christian Andersen).

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1. Introduction

There is a common consensus that society is changing from an industrial society towards an information- knowledge society (Cheng, 2002), which affects the society and job market. There will be an enlarged need for social workers and knowledge and a decreasing need for routine functions (Reich, 1992). To prepare the youth for the job market they need to develop skills and competences that are needed in the knowledge society, the so called *21st century skills*. (Anderson, 2008). These skills include collaboration, communication, ICT literacy, social and/or cultural skills (including citizenship), creativity, critical thinking and problem solving (Voogt & Roblin, 2010).

In 2010, UNESCO recognises this need for other kinds of education to meet the needs of the development of these 21st century skills by the launch of the international appeal for the promotion of arts education and creativity within schools. This appeal states the important influence of creativity in shaping the human personality within children and adolescents. According to UNESCO art and cultural education, a collective term for art-education, heritage education, media-education and literature education (Bamford, 2007; Scholtens & van Heusden, 2007; Onderwijsraad, 2012) could contribute to provide the labour market with creative, innovative thinkers. The idea behind this thought is that, according to UNESCO, in this complex society, “creative citizens are needed who are able to think in problem solving manners”. Creativity and innovation are critical qualifications in this society, which can be taught by culture education. UNESCO indicated in earlier papers that culture education could be a useful source to enrich educative learning processes and to make learning more accessible and effective (Mbuyamba, 2006).

The study by Bamford (2006), about culture education in several countries worldwide, including the Netherlands, also reports these findings. She states that culture education improves an individual’s ability to handle change in a dynamic society and encourages an appreciation and understanding of heritage. In this way, the arts increase an individuals’ potential to contribute to society by developing communication skills and critical thinking skills that stimulate social responsibility and citizenship. This is also complemented by the statement of Bijl (2012), indicating that culture education contributes to the functioning of students in this knowledge economy by developing the before mentioned skills and competences.

Nowadays, 94% of the countries worldwide include culture and the arts as a key part of their education policy (Bamford, 2006). We can see that there is a high level of acceptance of the value of the arts. However, the level of cultural and art education received by students is often of low quality. Therefore, it is important that the implementation of art education is monitored to ensure that students receive high quality programmes (Bamford, 2006). When students receive high quality programmes in culture and the arts, culture education could be an important factor in the development of the 21st century skills.

In this chapter an overview is given on the current understanding of the potential role and relevance of culture education in the personal development of students, and the skills and competences related to this development. The upcoming sections discuss several topics concerning skills, competences and developments that are related to the integration of arts and culture educations on schools, which are found to be of significant importance in the development of students in the present society. This concerns self-consciousness, creative thinking, cultural self-awareness, the general development of cultural capital, and academic performance. Furthermore, culture education executed in the Netherlands is discussed, as well as culture profile schools. Finally, the Kottenpark Stedelijk lyceum and the aim of this project are outlined.

1.1. Goals of culture education, personal development of 21st century skills

Besides the role of education to prepare students for the labour market, according to UNESCO, education focuses on general personal development. Here, specifically culture education could contribute, were the goals of culture education can be divided into two categories, according to

Oberon (Oomen, Donker, Van der Grinten & Haanstra 2006, 2007). Namely, culture education has a direct value as a learning area, learning art disciplines such as music, dance and drama. On the other hand, culture education serves an indirect goal, the common education goals, learning skills and competences. Oberon defines these two goals as; “education in the arts” (e.g. teaching music, drama, art etc.) and “education through the arts” (e.g. the use of arts as a tool in other subjects for example literacy, numeracy and technology).

According to Schönau (2012) the attention of culture education needs to be focused on artistic behaviour, “education in the arts”, and specifically the way people learn to listen and look to what others try to tell with their artwork. Furthermore, he states that students need to learn how to give meaning to their own artistic ideas and feelings. He claims that the benefit of culture education is the fact that the emphasis lies on the form (dance, poetry, animation) wherein a meaning (idea, thought) is expressed.

1.1.1.General self-consciousness and identity in the arts

When focusing on the indirect goal of culture education, culture education should connect to the general development, the overall development of a child in an interdisciplinary manner (Mollenhauer, 1986). Gude (2000) summarizes statements of other authors and indicates: “the essential contribution of arts education is to teach skills and concepts, while creating opportunities to investigate and represent one’s own experiences, generating personal and shared meaning” (p. 6) (Blandy & Congdon, 1987; Carroll, 2006; Efland, 1995, 2004; Freedman & Stuhr, 2004; Gaudelius. & Speirs, 2002; Greene, 1991; Gude 2000, 2004; Jagodzinski, 1997; Neperud, 1995; Sullivan, 2004; White, 1998; Wilson, 1997).

One of these skills mentioned is self-consciousness. This refers to the image that students have of themselves and how they understand and know themselves. Eisner (2002) states that the arts are seen as an unessential bonus in the curriculum instead to obtaining cognitive knowledge. He indicates that art education might be of significant value for teaching students about other values, norms and behaviours. The arts affect consciousness in a number of ways according to Eisner:

They refine our senses so that our ability to experience the world is made more complex and subtle; they promote the use of our imaginative capacities so that we can envision what we cannot actually see, taste, touch, hear, and smell; they provide models through which we can experience the world in new ways; and they provide the materials and occasions for learning to grapple with problems that depend on arts-related forms of thinking. They also celebrate the consummatory, non-instrumental aspects of human experience and provide the means through which meanings that are ineffable, but feelingly, can be expressed. (Eisner, 2002, pp. 19)

Bamford reports more of the same findings, good quality arts education enhances self-esteem, builds a sense of identity, and encourages unity and diversity. Concurrently, quality arts-rich education leads to an improvement in students’ attitudes towards school, on parental and community perception of schools, as well as on student interest for culture and the arts (Bamford, 2006).

1.1.2.Creative and critical thinking

According to the Raad van Cultuur² (Onderwijsraad, 2012), creativity, thinking out of the box, associative thinking, problem-solving skills and innovative capacity are of essential importance for social development of students. Culture education stimulates this creativity within students (Winner, Golgstein & Vincent-Lancrin, 2013) . In culture education, creativity could be developed by focus on the creative process. Critical thinking could be developed by the implementation of regular reflection and evaluation moments, and divergent assignments improve problem-solving skills. Furthermore, as group assignments are a regular aspect of most art and cultural lessons, students’ collaboration skills will improve (van der Hoeven et al., 2014).

² Raad van cultuur: Advisory board for art, culture and media

1.1.3. Cultural self-consciousness

The research of “Cultuur in de Spiegel”³ (van Heusden, 2012) states that good culture education leads to the development of a student’s cultural self-consciousness. Culture education develops the basis for an independent, creative, critical and nuanced citizenship with feeling and insight to the complexity of culture. Van Heusden indicates that culture education refers to, and is necessary for the self-consciousness of students (van Heusden, 2012). This awareness eventually determines how students act, which could serve as a basis for a critical, independent cultural and social citizenship. According to van der Hoeven, cultural education develops the capacity for cultural self-consciousness. He states that there is education when students give form of their self-consciousness for example in a dance, film, rap, or drawing. As a result, the role of imagination is determinative in culture education (van der Hoeven et al., 2014).

1.1.4. Development of cultural capital

Culture education can contribute to the development of cultural capital; the attitudes and set of beliefs a person has. Culture can cause social segregation through different views on cultural difference (Bovens, Dekker, & Tiemeijer, 2014). Their study showed that those indicated as “less educated” are more likely to have conflicting feelings towards other cultures. By developing understanding of other cultures in relation to one’s own, cultural capital could be connected to cultural engagement (Bennett, 2009). The development could be improved by linking “citizen-of-the-world instruction” to “artistic instruction” (Nussbaum, 2010), for she states that culture and art education have multiple ways of learning others culture.

1.1.5. Promoting academic performances

Culture education is also mentioned as a promotor of positive academic performance of children in other subjects. Research of high quality arts education (Bamford, 2006) shows that quality arts education promotes cultural identity and has a positive impact on the academic performance of children, especially in areas of literacy and the learning of second languages. However, a recent study of See and Kokotsaki (2016), based on a review of 200 prior studies on the impact of arts education on children’s learning and wider outcomes reports that there is little evidence of the benefit of arts education in terms of academic attainment. According to them, this does not mean that participation in arts activities does not have such benefits, but rather that the evidence so far has been inconclusive. This is mainly because much of the research has been poor. They indicate that if raising attainment is the aim, arts education may not be the answer, therefore, the encouragement of art education in schools should be for its own value. This critic is also reported by other researchers. This new type of research to discover “effects” of culture education is instrumental according to van Heusden and scientifically speaking, the methodology of research in this manner is incorrect (van Heusden, 2012). From the point of view of other researchers, comments are stated about the incorrect or little substantiated way of research in culture education (Belfiore, & Bennett, 2010). It is still far from evident what exactly the cognitive processes are in cultural experiences and how this can be identified and assessed according to them.

1.2. Culture education in the Netherlands

In 1996, the project “Culture and School” was initiated by OCW to stimulate integration of culture in education in the Netherlands (van der Grinten et al., 2008). To accomplish this goal, the OCW worked together with several external stakeholders such as cultural institutions and educational organisations. Ten years later, the project was still running. Schools were positive about the obtained results; there was more support in schools with regard to culture education, and relations between schools and external cultural partners were improved. However, there was still a need for improvement in some aspects. Some schools still lacked time, money, space and/or facilities, professional development of teachers and an unclear vision and policy (van der Grinten et al., 2008). The research of Bamford in the Netherlands (Bamford, 2007) confirmed that there was a need for a common vision on culture education. Furthermore, the study of Scholtens & van Heusden (2007) indicated that there was, and

³ Cultuur in de spiegel: culture in the mirror

still is, little known about learning tracks of culture education (inter) national. These findings were the motivation for the latest study on culture education in the Netherlands of van Heusden (van Heusden, 2010, 2012). A theoretical framework was developed that should help schools formulate their vision on culture education, create a clear learning track, and implement culture education in diverse subject areas.

Beside the scientific studies on culture education in the Netherlands, the Dutch government also stated key objectives to guide the cultural development of students. In the Netherlands core goals are formulated for musical education in primary education. Furthermore, interdisciplinary goals are stated for secondary education regarding art and culture education and collaboration between the cultural sector and the educational system is no longer an exception (van Mechelen, 2010). Cultural orientation is one of the seven established areas of learning for education. Several key objectives of this learning area are set in secondary education, namely:

- The students learn to use art, language, music, drama and movement to express feelings and experiences and to communicate with these.
- The students learn to reflect on their own work and the work of others.
- The students acquire knowledge about and appreciation of aspects of cultural heritage.

These key objectives form an important point of reference in culture education (Konings & van Heusden, 2013).

1.3. Culture profile schools (VCPS)

The culture nota from the Secretary of State Zijlstra in 2011 (Zijlstra, 2011) also states the importance of embedding culture education in Dutch education. He advises the Dutch government to increasingly endorse the improvement and intensification of culture education at primary and secondary schools. The goal of culture education is to expose children to culture (art and heritage) in a continuing learning track and offer them a varied program of cultural activities (Sardes, 2005).

One of the arrangements from the Dutch government to embed culture education in the educational system is the possibility for schools to specialize in culture by choosing a culture profile⁴ (Sardes, 2005). Schools can apply for funding from the regulation culture profile schools⁵. More than one hundred schools signed up for this first call and 22 schools received grants to start up the culture profile. Those schools together form the so called association culture profile schools (VCPS; 'vereniging cultuurprofiel scholen'). Nowadays there are 43 schools officially registered as culture profile school and more than 10 schools have shown interest in joining the VCPS.

In order to become a culture profile school, a school should meet several by the VCPS established quality requirements (Oud & Emmelot, 2010). In general, it is important that the majority of the students at a culture profile school are involved with more culture education than in regular schools. A school can choose to implement the culture profile in a school track and integrate culture in the whole curriculum and/or offer special talent development tracks for students. These tracks will give talented students the opportunity to prepare for a specific profession in the art disciplines and should connect to the other regular courses. Also, a wide range of extra-curricular cultural activities is needed (Oud & Emmelot, 2010).

A school that applies to become a culture profile school first becomes an aspirant school. After an initial period, a school is evaluated every four years by the VCPS, with focus on their cultural policy, curricula, integration of culture within regular courses, and year report. This evaluation is performed by a visitation team consisting of a headmaster, culture coordinator and two students from two other culture profile schools. The school receives a report with an advice for possibilities of improvement

⁴ Culture profile: cultuurprofiel

⁵ Culture profile schools: cultuurprofiel scholen

and an opportunity to respond to the advice. Every positive judgment entitles a school to be an 'accredited culture profile school'⁶.

1.4. Culture profile school Stedelijk Lyceum Kottenpark

An example of a public culture profile school is the Stedelijk Lyceum Kottenpark in Enschede, the Netherlands. Culture education has a high priority on this school and they are an accredited culture profile school. The Kottenpark is specialized in talent development as they have a special program for talented students in dance, theatre, arts and music. Besides that, they also aim to organise several cultural projects for all students.

The latest visitation was performed in 2011. In the corresponding report it is outlined that the visitation team met several very enthusiastic culture coordinators, teachers and students and that the choice for talent development through talent classes was typical for this school. They also appoint to the positive relationship with external cultural partners (brief n.a.v. visitatie, 2011).

However, according to this report, the curriculum needs special attention, especially regarding the development of the culture curriculum in regular subjects, and the combination of art and regular subjects. It was concluded that the number of students not attending the talent classes, and therefore not getting in touch with more culture education, is significant. In order to remain a culture profile school, measures need to be undertaken to meet the requirements from the VCPS⁷.

1.5. Aim of this project

To remain a culture profile school, the school must meet the requirements from the VCPS. Therefore, the Kottenpark would like to obtain an overview on the current situation regarding the culture education curriculum. As indicated in 1.3 there is nationwide observed that improvement is needed in some aspects in a culture education curriculum. This research aimed to investigate more of the same problems at the Kottenpark. Furthermore, the Kottenpark would like an advice on how they could improve the culture education in order to create more coherence and how more students could get involved with culture education. Therefore, the purpose of this study was to obtain better insight into the culture education curriculum at the Kottenpark regarding the implementation of culture in regular courses, the coherence of the curriculum, and the experiences of stakeholders. Finally, this study aimed to make recommendations in order to reinforce the culture education curriculum.

⁶ Accredited culture profile school: erkende cultuurprofielschool

⁷ Note: During this research, the school was visited again by the VCPS, more of the same problems were indicated and stated in the letter of recommendation, with note that this current research could offer new perspectives and improvements for the school.

2. Theoretical Framework

This chapter will elaborate on the theoretical framework which is used to describe and structure the relevant themes in this research. Definitions of these relevant topics, culture, culture education and curriculum are based on definitions by the SLO. In literature other descriptions of curriculum design and implementation are found. In this study the choice to outline and use the design method of the SLO is based on two reasons. First, the Kottenpark is a Dutch school and uses Dutch policy terms. Second, the curriculum specifications mentioned in the studies of the SLO make it possible to study all the levels and stakeholders involved in a school in an organised manner and compare all results in a structured way.

First the definition of culture education used in this research is outlined. Hereafter, the importance and effects of culture education are discussed. Furthermore, the concept 21st century skills will be outlined. The next section will give a description of the concept curriculum and outline the various specifications describing a curriculum, curriculum level, curriculum representation and the curricular spider-web (van den Akker, 2003). This description and these specifications of a curriculum are the base of this research for describing the curriculum at the Kottenpark. As this research results in recommendations, the following section will overview possible relevant factors affecting the implementation of change in a curriculum. This chapter concludes with outlining the specific research questions based on this theoretical framework to be able to give insight and suggest recommendations about the current situation of culture education in the curriculum of the Kottenpark, finally closing with the scientific and practical relevance of this research.

2.1. Culture education

Culture education has been described in various manners. The work definition of culture education by the OCW in the project Culture and School (1996) is stated as: “Culture includes all expressions and sources in the field of visual arts, theatre, literature, drama, music, musical theatre, audio-visual art and material cultural heritage (for example buildings, gardens, monuments, archives and archaeology)” (p.12). The OCW (2005) further indicates that culture education focuses on educational activities, designed at bringing students in contact with cultural expressions in active, receptive and reflective form.

The framework of van Heusden (2010) and the SLO expands this definition, where culture is defined as the way in which people give meaning towards reality, whereby certain cognitive skills, and several types of media are used in order to create cultural awareness. Culture is a process of thinking and doing, where people use their minds in order to give meaning to their environment with the use of cognitive skills and several types of media (van der Hoeven et al, 2014). They state that culture is what people make, do, and what moves them.

Current research performed by the SLO, has shown a general consensus regarding culture education being education where for example, art, dance, drama, music and cultural heritage are used as object or medium (van Heusden, 2010). Therefore, culture education should not be seen as a school subject but a commonly used term embracing several educational subjects (LKCA, 2015). This has been outlined in the program “Cultuur in de Spiegel” (van Heusden, 2010) in which the SLO, together with several schools and universities, investigated how cultural awareness among students could be developed through culture education. They conclude that culture education could be implemented among all subjects, however still with the largest accent on cultural subjects.

Van Heusden indicates that culture education is based on three aspects; the subject, the cognitive skills which are used, and several media. Four cognitive basic skills have been described; observing, imagining, conceptualizing, and analysing. The program states that people give meaning towards reality using these skills. Also four types of media are defined; the body, objects, language, and graphical signs, being the ‘carriers’ of culture. According to the SLO, these skills and media can be

used to get a profound insight in a school's culture education curriculum and be of help to improve culture education among the whole curriculum, which is taken into account in this research. These definition of culture education, as defined by the OCW and SLO, are used in this research, as they meet the requirements of the VCPS, which are the boundary conditions in this research.

2.2. 21st century skills

In this developing society students need to develop new skills and competences, the so called 21st century skills. From an international perspective there are many initiatives to define these skills and competences. Meta-studies of Ananiadou & Claro (2009) and Voogt & Roblin (2010) indicate that both skills and competences are found in all models studied in research about 21st century skills. Ananiadou & Claro (2009) speak about skills and competences, while Voogt & Roblin (2010) use the terms interchangeably including knowledge, skills, and competences needed to contribute to the knowledge society.

Available 21st century skills models were gathered in a meta-study of Voogt & Roblin (2010). Skills mentioned in all models are: collaboration, communication, ICT literacy, social and/or cultural skills (including Citizenship). Furthermore, creativity, critical thinking and problem solving are mentioned in almost all models. The models identify three challenges regarding the implementation of 21st century skills: the integration of 21st century skills in the regular curriculum, the need for professional development of teachers, and creating involvement and support with educators, government and the private sector.

Voogt describes several recommendations to improve the 21st century skills. She states that core subjects, 21st century skills and interdisciplinary topics need to be determined based on what is already being taught in schools. Furthermore, links between these core subjects and 21st century skills must be determined to explain how new skills need are integrated into the curriculum. One way to link the core subjects to 21st century skills according to Voogt is with interdisciplinary themes. These themes should be seen as dynamic, constantly changing, and linked to the actuality of society, as they should reflect on contemporary social issues.

According to Mishra and Kereluik (2011) it is important to consider several notions with 21st century skills. They state that it should be considered that the skills are described from different contexts and backgrounds. Moreover, according to them the skills were already necessary in education and in a society to be successful. However, the skills in ICT and culture are new according to them, for these are substantially different in the rise of a knowledge society.

In 2015, a literature study about 21st century skills and culture education in Dutch primary education was executed in the Netherlands (ter Beek- Geertse et al., 2015). According to the authors, creativity, collaboration, social and cultural skills and ICT skills cover the main fields in culture education that are involved in interpreting the environment and so provide a meaningful contribution to the society. The skills, collaboration, creativity, and critical thinking were questioned in this research to study the place of these skills in the curriculum at the Kottenpark.

2.3. Curriculum

Generally, curriculum, or learning plan, is a term with many definitions in a broad spectrum. Here, the used curriculum definition was based on the definition of Taba (1962), a curriculum being a “plan for learning”. The SLO has indicated that the benefit of that concise definition of a curriculum is that it leaves room for specification; curriculum level, curriculum representation and the curricular spider-web (Thijs & van den Akker, 2009). These concepts will be defined in the next section.

2.3.1. Curriculum level

Table 1 shows the several levels on which a curriculum can act (van den Akker, 2003). These levels are hierarchic and affect each other. Typically, a higher level affects the lower levels. This study specifically focused on one specific school, therefore, the focus was at the MESO level. Besides the

MESO level, information was obtained on the MICRO and NANO level; the teachers teaching the subjects, and at NANO level; the experiences of students within the school.

Table 1: Curriculum levels

Level	Description
SUPRA	International
MACRO	System, National
MESO	School, institute
MICRO	Classroom, teacher
NANO	Pupil, individual

2.3.2. Curriculum representations

Thijs and van den Akker (2009) built a scheme based on work of Goodlad (1979) in which six representations of a curriculum can be distinguished. These six representations are differentiated in three groups, the intended, implemented and attained curriculum. This distinction makes it possible to compare various interpretations, where often discrepancies are revealed between the different forms. The preferred situation would be to decrease the gap between the intended, implemented and attained curriculum (Thijs & van den Akker, 2009). Table 2 shows the several representations of the curriculum.

Table 2: Representations of the curriculum

Intended	Ideal	Vision
	Formal/Written	Curriculum documents and materials
Implemented	Perceived	Curriculum as interpreted by its users
	Operational	Actual process of teaching and learning
Attained	Experiential	Learning experiences as perceived by learners
	Learned	Resulting learning outcomes of learners

This approach of Thijs and van den Akker is used in this study because it makes differences between the representations more transparent and makes it possible to determine whether the representations are consistent with each other. In this study the main focus has been on the intended written curriculum, the documents that describe the curriculum. Second, the implemented perceived and implemented operational curriculum, how teachers perceive and implement the intended curriculum was studied. And last, the research studied the attained experiential curriculum, how students perceive the curriculum. The attained learned curriculum was not studied because culture education is not a compulsory school subject evaluated at the student level by tests at the Kottenpark. The intended ideal curriculum was not studied for the management team and principal were not involved in this study.

2.3.3. Curricular spider-web

For every curriculum representation, the curriculum can be described by specific themes defined in the so called curricular spider-web of van den Akker (2003). Generally, the rationale of the curriculum is at the core of the curriculum, where all themes and topics are linked together as shown in Figure 1. The threads of the spider-web refer to all parts of the curriculum, each involving a topic, theme, and/or learning aspect. In an ideal situation, all aspects are connected to each other (Thijs & van den Akker, 2009).

In this research, the topics of the spider-web were used in order to describe the curriculum. Specifically, the aims and objectives, content, learning activities, teacher role, materials and resources and time were studied in this research. The theme location was not studied for all curricular topics took place at the Kottenpark. Grouping was also not outlined, already existing classes in the school were studied. Furthermore, assessment was not included in this study for the school had no intention to test the culture education curriculum at the student level.

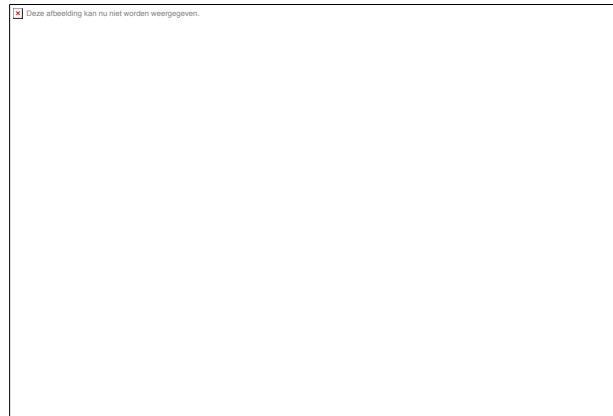


Figure 1: Curricular spider-web

Adopted from Curriculum in development (p. 11) by Thijs and van den Akker, 2009, Enschede: SLO.

2.4. Implementation of change in the curriculum

When changing the curriculum at the several curricular representations and the aspects of the curricular spider-web, conditions for the implementation need to be taken into account. Factors relevant in implementing changes in the curriculum will be outlined below by two studies. These studies were chosen for two reasons, first, the book of Fullan was chosen because Fullan states the factors affecting change that are most useful in a school. Furthermore, Fullan also involves the effect of change on stakeholders, which is useful in this study. Second, the study of the SLO was chosen for it is based on the Dutch educational system.

According to Fullan (2007) several factors are affecting successful implementation of change. First of all, he mentions the characteristics of the innovation or change. These characteristics include the need and clarity of the change. All people involved, the stakeholders, should see the need for an advocating change. The change needs to be of adequate quality and materials and other resources need to be available. Furthermore, all goals and means of the change should be clear among the stakeholders. Second of all, the local roles affecting the change are of great importance. All stakeholders involved in the change, the principals, teachers, and district administrators should be in line regarding the implementation of change. Finally, the external factors, including the government and other agencies are affecting successful implementation of change.

Just as in Fullan (2007), the SLO (Klein, D. & Ten Voorde, 2009) states the importance of stakeholders in their critical success factors. The schoolboard and principal need to formulate a clear vision and year plan, they need to listen to the ideas of teachers and collaborate with them. On the other hand, teachers need to make their ideas clear, participate in decision making and collaborate with each other. Students should also make their ideas clear about the implementation of change.

Besides the stakeholders involved in the implementation of change the SLO also states other critical success factors (Klein, D. & Ten Voorde, 2009). These factors are based on a study regarding factors affecting implementation by Marsh et al. (1990). First of all, three crucial factors are taken into account including the motives, interests, and space for control, responsibility and ownership. It needs to be clear among all stakeholders why the change is wanted and all stakeholders should be willing to be involved in that change. Furthermore, teachers who can participate in the development of change are more willing to be involved and create a more successful implementation of change. Besides these factors, three factors regarding the boundary conditions are also taken into account. A clear vision and concrete plans are crucial in the implementation of change. Also time needs to be scheduled and facilitated to have success in the implementation. Moreover, the teachers should have the possibility to receive support and/or training. The last three factors include the school's climate, leadership and resources. Every school is different and the implementation is different on every school. Besides that, the school leader should have the skills to develop a clear vision and support the teachers in their

needs. Finally, all new changes need to be facilitated, for example by rewarding the involvement of teachers by job reduction.

2.5. Research questions

This research aimed at describing the culture education curriculum in the defined theoretical framework of curriculum levels, representations and curricular spider-web. The research compared the curriculum representations by questioning teachers and students and studying curricular documents. In an ideal situation these representations are all consistent with each other, this research studied the coherence of these levels at the Kottenpark. This study looked at culture education integrated in the regular curriculum, not a separate cultural program.

The aim of this research can be summarized in the following questions:

- *How can the current culture education curriculum be described at the Kottenpark?*
- *In which way could the culture education curriculum be reinforced at the Kottenpark?*

To obtain insight in the defined curricular representations, three sub-questions are formulated:

- *How is culture education reflected in educational materials of the curriculum? Intended formal/written curriculum*
- *In which way do the teachers perceive the culture education curriculum? Implemented perceived/operational curriculum.*
- *In which way do the students experience the culture education curriculum? Attained experiential curriculum.*

To answer the second main question two sub-questions are posed:

- *In which way do the stakeholders (teachers, students and management team) think the culture education curriculum could be reinforced?*
- *In which way could the culture education curriculum be reinforced according to the literature?*

The goal of this research was, using Newman et al.'s (2003) framework, to have an institutional impact on the school and to generate new ideas. Using the objectives stated by Johnson and Christensen (2004) the goal was to make a description of the school, followed by possibilities to reinforce the culture curriculum at the school.

2.6. Scientific and practical relevance

Bamford (2007) has stated that more research is needed towards culture education with special need towards the interdisciplinary culture curriculum. This research was in line with this statement by giving possibilities on how to describe a culture education curriculum and how to reinforce a culture education curriculum at this specific school. Furthermore, this research evaluates the implementation of a culture education curriculum in terms of 21st century skills. Namely, it aims to show if cultural related 21st century skills are stimulated by a school's culture curriculum. Practically this research contributed at the improvement of the culture education curriculum at the Kottenpark. It will make a description of the school's culture curriculum on several levels which give the school the opportunity to make an improvement on their culture curriculum. This research also contributed to knowledge for schools that want to become a culture profile school, because these practical guidelines could also be applicable to other schools. Consequently, this study is an educationally contribution in the field of culture profile schools. By combining theory to the case study at the Kottenpark, this study contributes to a more comprehensive understanding of the interconnection of culture and education.

3. Method

This section will outline the method of the research. First, the design of the research will be outlined. Subsequently, the context where the research was executed, the procedure of the research, the sample and instrumentation is overviewed. Hereafter, the methods used to analyse the data will be elaborated on and finally the quality in terms of reliability and validity will be discussed.

3.1. Design

In order to answer the first research question quantitative data was collected through a questionnaire among students and teachers. Quantitative data was followed by qualitative research in order to get more insight in the qualitative results. Qualitative research, in form of interviews and analysis of curriculum plans and time schedules was used in order to get a more in depth view of the culture education curriculum. Furthermore, the interviews were followed and guided by the results of the questionnaire. These interviews were based on the questions in the questionnaire that needed more explanation. This way of collecting data has been described by Onwuegbuzie and Leech (2006) as a fully mixed sequential equal status design. According to Onwuegbuzie and Leech (2006) conducting mixed methods research involves collecting, analysing, and interpreting quantitative and qualitative data in a single study or in a series of studies that investigate the same underlying phenomenon. This design was chosen because the gathering of data in two ways gave more information about the curriculum. The questionnaires made it possible to gather information of a large group of subjects and the interviews gave the opportunity to question participants more specific. The sequential design made it possible to base the questions in the interviews on the questionnaire and make items more specific. Furthermore, the results of the interviews and questionnaire were of equal status, because they both research the same underlying question.

Partially, this research could also be described as a descriptive case study as it outlined a specific case: The Kottenpark Stedelijk Lyceum. According to Creswell (2006), case study research involves the study of an issue explored through one or more cases within a bounded system (i.e., a setting, a context). In this research, the issue was the culture curriculum within the Kottenpark Stedelijk Lyceum; the system.

3.2. Context

This study was executed at the Kottenpark Stedelijk Lyceum. Kottenpark is a public culture profile school educating HAVO⁸, VWO⁹, and gymnasium students in Enschede the Netherlands and is part of the larger organization “Het Stedelijk Lyceum”. The Kottenpark consist of approximately 890 students and 63 teachers. On this school there is a main focus on special talent classes where talented students can do extra-curricular activities in dance, theatre, arts, crafts and music. Kottenpark wanted to improve their culture education curriculum, allowing more students to get in touch with culture. In this research the special talent classes were not studied, the focus was on the regular curriculum.

3.3. Procedure

Data was gathered by means of questionnaires, interviews, and the collection of curriculum plans and time schedules. The questionnaires of the teachers and students were conducted at approximately the same time, hereafter the interviews, based on questions from the questionnaire that needed confirmation or more explanation, were conducted. During the whole study, curricular plans were collected. A time table overview is shown in Table 3.

⁸ HAVO: Higher vocational education

⁹ VWO: Pre-University education

Table 3
Schematic Overview of the Procedure

	Questionnaire	Interviews	Curricular documents
November '15	Pilot tests		Collection of curricular plans and time schedules
December '15	Students		
January/February '16	Teachers	Students	
March '16		Teachers	

In this study the questionnaire for students and teachers was on paper because the school had negative experiences with the use of online tools among students and teachers. Students rarely use their school email, there were too little computer rooms to fill in an online questionnaire with all students and the latest school survey's by email had a very low response among the teachers. Managers and coordinators were informed about the research to promote students to fill in the questionnaire and to inform the teachers. Hereafter, the team leaders received the questionnaire and an explanation with instructions and information about the research. Besides this, teachers were asked to promote the questionnaire among students. The questionnaire was filled in by the students during mentor hours, in regular school hours. The culture coordinator was asked to distribute the questionnaire among the teachers and students. To minimize the risk for non-response a response period of two weeks was taken into account for the teachers' questionnaire. After one week, a reminder was sent by email.

Respondents for the interviews were approached personally by the culture coordinator, to increase the likelihood of participation.

Because the students were all under eighteen parents had to be informed about the research. This was done by an email written by the management. Parents were given the possibility to contact the school if they did not want their children to participate. When disapproving, their children would be excluded from the research, which was not the case. An approval from the Ethics Committee Behavioural Science was given at December 15, 2015.

3.4. Sample

All students and teachers at the Kottenpark were approached to fill in the questionnaire. In this way the entire population of the school was researched. In total 890 students and 63 teachers were approached. This resulted in the collection of data of 709 students (response rate = 79,7%) and 43 teachers (response rate = 68,3%). Responses of students of all years and educational levels were obtained. In Table 4, a complete overview of the descriptive statistics of the students can be found. Teachers of various subjects filled in the questionnaire, of which 7 were teaching a cultural subject (16,3%) respectively 36 were not (83,7%). Table 5 gives complete overview of the descriptive statistics of the teachers' questionnaire.

The interviews were held with teachers, coordinators and students at the Kottenpark Stedelijk Lyceum to gather information on the MICRO and NANO level of the school. Members of the management team did not participate due to time constraints. Teachers and students stated in the questionnaire whether they would like to be involved in further research. Of these participants, a selection was made by multistage sampling. First, the participants were selected by purposeful sampling. According to Patton (1990) in purposeful sampling, individuals, groups and settings are considered for selection if they are "information rich". In this study, the teachers were selected based on their knowledge in their own subject and students were selected based on diverse years, ages and educational levels. Thereafter, a selection was made by convenience sampling. Convenience sampling is a technique where participants are selected because they are available and willing to participate at that time (Onwuegbuzie & Leech, 2007). Finally, six teachers from different regular subjects and four teachers from different art/culture subjects were selected. 8 Students from different educational levels (HAVO, VWO and Gymnasium) and years (2th, 3th, 4th and 5th year) were also selected.

Table 4
Descriptive Statistics of the Students' Questionnaire

Variable	Percent
Gender	
Male	44,6
Female	55,4
Learning year	
1 th	23,0
2 nd	17,3
3 th	18,1
4 th	22,1
5 th	12,0
6 th	7,5
Education Level	
HAVO	42,7
HAVO/VWO	2,3
VWO	33,7
Gymnasium	21,3
Talent Class	
Yes	20,6
No	79,4
Profile	
Culture and Society	3,1
Economy and Society	11,3
Nature and Health	13,1
Nature and Science	13,4
Culture/Economy and Society	0,7
Not applicable (1 st , 2 nd , 3 th year)	58,4
Art subject in profile	
Yes	11,4
No	88,6

Table 5
Descriptive Statistics of the Teachers' Questionnaire

Variable	Percent
Gender	
Male	37,2
Female	62,8
Subject (in numbers)	Geography: 3 Biology: 3 CKV ¹ : 1 German: 2 Economy: 1 English: 4 Mechanism: 1 Physics: 2 Dutch: 3 Chemistry: 3 CKV and visual arts: 1 Dutch and German: 1 Philosophy: 1 French: 1 History: 2 Gymnastics: 3 Computer Science: 1 Latin and Greek: 2 Math: 3 Management and Organisation: 1 Sociology: 1 Music: 2 CKV and drawing: 1
Teaches art course:	
Yes	16,3
No	83,7
Team:	
HAVO	2,3
HAVO lower years	9,3
VWO lower years	16,3
Gymnasium lower years	23,3
HAVO higher years	20,9
VWO higher years	25,6
Teaches in year:	
Lower years: 1st, 2nd, 3th class	27,9 %
Higher years: 4th, 5th, 6th class	27,9
Both higher and lower years	44,2 %

¹ CKV: Culturele kunstzinnige vorming: cultural art education

3.5. Data collection and instrumentation

In Table 6, an overview is given of the various sub-questions, the curriculum representations they outlined, the instruments, and the respondents and sources that were used in order to answer the research questions. Through selecting several groups of respondents and collecting data at several points in time (questionnaires and interviews) the validity of the research was increased through triangulation of the research (Denzin, 1978) namely triangulation of instrumentation (e.g. using questionnaires, interviews and curriculum plans), and triangulation of respondents (e.g. students and teachers). This section will further discuss the questionnaire, the interviews and the collection of curricular documents analysed for this study.

Table 6:
Overview sub-questions, instruments and respondents

Sub-question	Representation	Instrument	Respondents/Source
How is culture education reflected in educational materials of the curriculum?	Intended formal curriculum	Document analysis	Curriculum description
In which way do the teachers experience the culture education curriculum?	Implemented perceived /Implemented operational curriculum	Questionnaire Interviews	Teachers
In which way do the students experience the culture education curriculum?	Attained experiential curriculum	Questionnaire Interviews	Students
In which way do the stakeholders (teachers and culture coordinators) think the culture education curriculum could be reinforced?		Questionnaire Interviews Interviews	Teachers Teachers Students
In which way could the culture education curriculum be reinforced according to the literature?		Literature study	Literature

3.5.1. Curricular documents

The collection of curricular documents was used in order to examine the intended formal/written curriculum at the MESO and MICRO level. This study focused on the collection of curriculum plans and time schedules. Herewith, a checklist was used based on themes from the curricular spider-web and the basic cognitive skills and media aspects outlined by the SLO (van der Hoeven et al, 2013; van Heusden, 2010; Thijs & van den Akker, 2003).

3.5.2. Questionnaire

To answer the first research question, a questionnaire was given to all students and teachers in order to get a large overview of the current situation of the culture education curriculum at the Kottenpark. This questionnaire was mainly based on existing, valid and reliable scales based on the self-evaluation scan of the VCPS (VCPS, 2012). The questionnaire of the VCPS was adapted for the use of this study.

The questionnaire of the teachers consists of 42 items with a 5-point Likert scale and several open questions about the participants. The questions were based on the themes of the curricular spider-web and the basic cognitive skills and thereafter merged into 4 domains; boundary conditions, curriculum, own subject and personal questions. All questions in the teachers' questionnaire were stated in order to study two curricular representations: the implemented perceived curriculum, how the teachers interpreted the curriculum and the implemented operational curriculum, the actual process of the teachers.

Questions in the students' questionnaire were (re)written based on several themes of the curricular spider-web. The themes aims and objectives, content, learning activities, teacher role, material and resources and time were included. Themes of the basic cognitive skills identified by the SLO (van der Hoeven et al, 2013; van Heusden, 2010) were also included in the questionnaire: creativity, collaboration and reflection. The questions focused on the opinion of students and the extent to which they see culture in their school lessons and so study the attained experiential curriculum. After the items were outlined, the questionnaire was categorized into 5 domains; the culture education

curriculum, the art subjects, regular subjects, culture in diverse regular subjects and personal opinion questions. In total, the questionnaire of the students consisted of 50 items with a 5-point Likert scale and several open questions about the participants. Appendix A and B show the questionnaires for students and teachers.

3.5.3. Interviews

Interviews were conducted with six teachers of regular subjects and four teachers of art subjects. The interview questions were semi-structured, this had the advantage that there was a possibility to elaborate on answers of respondents and thereby obtain more in-depth information (Barriball & While, 1994). The semi-structured interview questions were developed based on items of the questionnaire, the curricular spider-web, and the basic cognitive skills. Questions from the questionnaire that needed a clearer statement were chosen for the interviews. For example, the question “I would like to be involved in preparing and executing cultural activities”. In the interviews this question was followed by the question “why” or “why not” to obtain more information.

In order to answer the first research question, questions were asked about the integration of culture in the whole curriculum to study the attained experiential curriculum of the students and the implemented perceived and operational curriculum of the teachers. For example, in the interviews with teachers: “do the cultural activities connect well to the regular subjects?” (implemented operational level) and in the interview with students: “Are there projects in school involving cultural and regular subjects?” (attained experiential curriculum). In order to answer the second research question, questions were posed about the opinion of teachers and students regarding the reinforcement of the culture education curriculum at the Kottenpark. For example, in the interviews with teachers: “How could you integrate culture into your own subject?” and in interviews with students: “How could the integration of cultural activities into regular subjects be improved in your opinion?”

The duration of the interviews differed between approximately 30 to 45 minutes. The interview questions are found in Appendix C and D.

3.6. Data analysis

This section describes how the different quantitative and qualitative data were analysed through several methods. This section will first outline the methods used to analyse the questionnaire, hereafter the method of analysing the interviews is explained in detail and finally the method used for analysing the curricular documents is outlined. All data from the questionnaire was analysed individually and hereafter mixed at the data interpretation stage to obtain differences and similarities between students and teachers.

3.6.1. Curricular documents

Time schedules and curriculum plans were used to study the intended formal/written curriculum. Curriculum plans were analysed with a checklist. The checklist of the SLO: “does my teaching material meet the standards for art/cultural orientation” (SLO, 2015) was adapted for this study based on themes from the curricular spider-web (van den Akker, 2003) and the basic cognitive skills and media aspects of the SLO (van der Hoeven et al, 2013; van Heusden, 2010). See Appendix E for the whole checklist. After coding and analysing the curriculum plans, a detailed report was developed forming a summary of culture found in the described curriculum plans.

3.6.2. Questionnaire

Closed questions with a 5-point Likert scale were analysed with SPSS. T-tests and ANOVA’s were executed in order to find significant differences between several groups, because conditions for parametric tests were satisfied. The Games-Howell test was used as a post hoc test to find differences between diverse groups when equal variances could not be assumed. The Bonferroni test was used as post hoc test when equal variances could be assumed.

3.6.3.Interviews

The interviews were recorded and transcribed. Hereafter, statements relevant to this study were placed in a network. This network was used to organise and structure the qualitative data of the interviews. The method of Attride-Stirling (2001) was used for the analysis of the interviews. This method organized the data into a hierarchical thematic network divided into three organizing levels:

1. Basic theme
These themes were directly formed from the text.
2. Organizing theme
These were the overarching themes of clusters of basic themes within the same topic.
3. Global theme
The main theme of the network, in which all organizing themes came together.

The global theme was derived directly from the main research goal: culture education. All basic themes were found by a semi data driven design, they were gathered directly from statements of stakeholders in the interviews with the theory in mind. The transcribed interviews were analysed, statements that were connected to themes of the theoretical framework were highlighted and form the basic themes. Hereafter, the basic themes were clustered to find the overarching organizing themes. The interviews were based on the questionnaire and the questionnaire based on the topics of the curricular spider-web, hence, the themes in the network overlapped the themes from the theoretical framework described in Chapter 2.

3.6.4.Reliability and validity

To increase reliability and verifiability, a written checklist was used to analyse the documents (Poortman & Schildkamp, 2012). A pilot test took place for all instruments to improve the construct validity (Poortman & Schildkamp, 2012). One group of first year students tested the first students' questionnaire and the culture coordinator tested the first teachers' questionnaire. Furthermore, to increase the reliability audio recordings were made and transcribed during the interviews (Poortman & Schildkamp, 2012). In the resulting transcripts information on the culture curriculum was coded. Misinterpretation of interviewees' statements was avoided by member checking based on the transcribed interviews (Onwuegbuzie & Leech, 2007). The coded interviews based on the hierarchic coding scheme network from Attride-Stirling (2001) was send to the participants with an explanation of the coding scheme. Furthermore, reliability and construct validity were enhanced by using multiple sources of evidence (Yin, 2003).

4. Results

This section overviews the results of the research organised using the theoretical framework described in Chapter 2, where the results are organised by the specific curricular representations defined in Section 2.3, and divided into the organising themes and basic themes within the global network, to obtain a structured overview on the current situation of culture education curriculum of the Kottenpark.

First, an overview of the described curricular documents is made in order to describe the intended formal/written curriculum. Second, the experiences of teachers on the culture curriculum are outlined to describe the implemented perceived and the implemented operational curriculum. Hereafter, an overview of all the experiences about the culture curriculum of students is made to describe the attained experiential curriculum. Finally, findings regarding the improvement of the culture education curriculum at the Kottenpark are stated; first the opinions of students and second the opinions of teachers.

Data of the interviews was analysed and structured by a network coding scheme. The network was made around the global theme culture education, the main topic of this study. The organising and basic themes were gathered from the interviews, a semi data driven design. When transcribing the interviews, the curricular spider-web was kept in mind. The transcribed interviews were analysed, statements that were connected to themes of the curricular spider-web were highlighted and form the basic themes. By defining the relation between the themes the basic and overarching organizing themes were defined. Four organizing themes were defined: curriculum, boundary conditions, stakeholders and improvement. These were the most important topics of the interviews and were also found in the theoretical framework. The themes described in the theoretical framework, the curricular spider-web and the basic cognitive skills, fit within these organizing themes. The organizing themes are connected to each other to form the network. After rereading the interviews, the network was refined and all clustered statements were placed in one final scheme. All basic themes were connected to the organizing themes, which are connected to the global theme, culture education, the main topic of this study. This section uses the network to obtain a structured overview on the current situation of culture education curriculum of the Kottenpark. Appendix F shows the entire network.

4.1. Intended formal/written curriculum

In order to answer the first sub question; “*How is culture education reflected in educational materials of the curriculum?*” and hereby study the intended formal curriculum, documents in terms of curriculum programs and time schedules were analysed. National timetables were searched to make comparisons with this school, however no recent timetables were found. There are no compulsory hours for a school to spend on the subjects, a school is free to give their own interpretation (Ministerie van Onderwijs, cultuur en wetenschap, 2015) In 2009, Sardes and Oberon studied the state of affairs about culture in secondary education. They stated that 1 and 2 HAVO and VWO spend 3,2 hours on average on cultural subjects. In the lesson tables of the Kottenpark is found that 1 and 2 HAVO and VWO spend 1,5 hours a week on cultural subjects. Gymnasium students spend 3 hours a week on cultural subjects, with 3 gymnasium 1 hour extra in philosophy. An overview of the hours that students have in cultural subjects is shown in Table 9.

Table 9
Overview Hours in Art Subjects at the Kottenpark

	1HAVO	1HAVO	1VWO	1GYM ¹	2GYM	3GYM	3HAVO	3VWO	4HAVO	5HAVO	4VWO	5VWO	6VWO
Drawing	0,5	0,5	0,5	1	1	1	1	1	-	-	-	-	-
Crafts	0,5	0,5	0,5	1	1	1	1	1	-	-	-	-	-
Music	1	1	1	1	1	1	1	1	-	-	-	-	-
Philosophy	-	-	-	-	-	1	-	1	-	-	-	-	-
Chosen art subject	-	-	-	-	-	-	-	-	3	3	3	3	2
Music old way	-	-	-	-	-	-	-	-	3	3	2	3	3
CKV	-	-	-	-	-	-	-	-	2	-	1	2	-

¹: GYM: Gymnasium

The students at the Kottenpark can choose for extra cultural subjects in the talent classes. An overview of the hours that students have in the special talent classes is shown in Table 10.

Table 10
Overview Hours in Special Talent Classes at the Kottenpark.

Subject	Hours
Theatre	2
Music	2
Arts and crafts	2
Theatre dance	6 till 8

All available curriculum plans were analysed with the checklist introduced in section 3.6.1. Of the 22 school subjects at the Kottenpark, ten subjects had a curriculum plan, of which seven were complete. Five of the curriculum plans were from regular subjects, the other five from cultural subjects. One of the curriculum plans described culture education, the others did not. An overview of all analysed curriculum plans is given in Table 11.

Table 11
Overview Described Curricula

Overview described curriculum	Biology	Engels	French	Latin	NLT ¹	HV ²	CKV	Dance	Music	Theatre
The curriculum is complete	-	-	✓	-	✓	✓	✓	✓	✓	✓
The curriculum contains the following aspects:										
Culture	-	-	✓	✓	-	✓	✓	-	✓	✓
Culture education	-	-	-	-	-	✓	-	-	-	-
The curriculum contains the following skills:										
Observation	-	✓	✓	-	✓	✓	✓	-	✓	✓
Imagine	-	-	✓	-	✓	✓	✓	-	✓	✓
Conceptualising	-	-	✓	-	✓	✓	✓	-	✓	✓
Analysing	-	✓	-	-	✓	✓	✓	-	-	✓
The curriculum contains aspects of the media square:										
Body	-	-	✓	✓	-	✓	✓	✓	✓	✓
Object	-	-	✓	✓	✓	✓	✓	✓	✓	✓
Graphical signs	-	✓	✓	✓	✓	✓	✓	-	✓	✓
Language	-	✓	✓	✓	-	✓	✓	-	✓	✓
The curriculum contains elements of the creative process:										
Orientation	-	-	✓	✓	-	✓	✓	-	✓	✓
Exploration	-	-	✓	✓	-	✓	✓	✓	✓	✓
Performing	-	-	✓	✓	-	✓	✓	✓	✓	✓
Evaluation	-	✓	✓	-	-	✓	✓	-	-	✓
Reflection takes place in all phases	-	-	✓	-	-	-	✓	-	-	-
The perception of students has a central place in the choice of assessment	-	-	✓	-	-	✓	✓	-	-	✓
The curriculum presents possible collaboration with:										
(other) art disciplines	-	-	-	✓	✓	✓	✓	-	-	-
Cultural heritage	-	-	✓	✓	-	✓	✓	-	-	-
Language	-	✓	✓	✓	-	-	✓	-	-	-
Sociology	-	-	-	✓	-	-	-	-	-	-
The curriculum focuses on learning outside and inside the school.	-	-	✓	✓	✓	✓	✓	✓	-	✓
There is attention to the communication and cooperation with students in the assignments	✓	✓	✓	-	-	✓	✓	-	✓	✓
A reference is made in the curriculum to:										
Cross-curricular goals and skills	-	-	-	-	✓	✓	✓	-	-	-
Cultural core objectives	-	-	-	-	-	✓	-	-	-	-
21st century skills	-	-	-	-	-	-	-	-	-	-

¹NLT: Natuur, leven en technologie: nature, life and technology

²HV: Handvaardigheid: arts and crafts

4.2. Implemented perceived curriculum

In order to answer the second sub-question of the first research question: “In which way do the teachers perceive the culture education curriculum?” the teachers’ questionnaire and interviews were analysed, described and hereafter clustered in topics regarding the organising themes of the coding scheme and the levels of curriculum representation. First the implemented perceived curriculum will be outlined, hereafter the implemented operational curriculum. Every representation will start with an overview of the percentages clustered at the organising themes from the coding network, hereafter the items from the basic themes and questionnaire topics will be described and differences between groups

will be indicated. Appendix G shows an overview of the results in percentages of all questions in the teachers' questionnaire.

4.2.1. Content of the curriculum

Table 12 gives an overview of the descriptive statistics on the content of the curriculum at the implemented perceived curriculum representation.

Table 12

Items on the Implemented Perceived Curriculum. Organizing Theme: Content of the Curriculum

	N	M	SD
Culture education has a clear place in the compulsory curriculum in art subjects.	33	3,70	0,684
Culture education has no clear place in the compulsory curriculum in regular subjects.	35	2,77	0,910
Culture is described in the curriculum of my subject.	41	2,90	1,480
Culture is an important part of my subject.*	40	3,43	1,259
The culture curriculum is in line with the needs of the students.	34	3,09	0,379
The culture curriculum is in line with the needs of the teachers.	33	3,15	0,442
There is sufficient consistency within the culture curriculum between subjects in one year	33	2,91	0,522
There is sufficient consistency within the culture curriculum between subjects in successive years	33	3,00	0,559

*Significant differences $p < 0,005$, were found among groups

Art and regular subjects

All teachers agree that culture takes a clear place in art subjects, 0% of the teachers disagree with this statement. There is less consensus about the place of culture in regular subjects. 25,6% of the teachers indicate that culture has no clear place in regular subjects, 16,3% say it has. Those findings were also visible in the interviews.

"I notice culture education in school mainly in the music and dance evening, and mainly in the art subjects, not in the regular subjects no."

"Culture fits well in my subject, but I think it would be hard to implement culture in for example mathematics."

"I just see less exchange in the science subjects."

Almost half of the teachers, 44,2%, indicate that culture is not a part in the described curriculum of their own subject. No clear statements were made by teachers in the interviews about their own described curricula. One teacher indicated that culture could be found indirectly in their subject.

"Indirect there is culture in my subject, for example the cultural society."

More than half of the teachers, 51,1%, indicate that culture is an important part in their subject, where 25,6% state that culture is not an important part. Post hoc comparisons using the Games Howell test indicated that the mean scores were different between the teachers from art subjects and alfa, language and beta subjects ($F(3,36) = 22,707p < 0,001$). Teachers of art subjects indicate the most that culture is important in their subject ($M=5,00$, $SD=0,000$) teachers of beta subjects the least ($M=2,00$, $SD=0,667$). Teachers of language subjects ($M=4,15$, $SD=0,689$) and alfa subjects ($M=3,17$, $SD=1,030$) are in between.

Culture offered

Regarding the culture offered by the school teachers indicate that there are activities but not per se more than other schools have. They mention that it could be a little more.

“I know there are cultural activities, we go to a museum with all students etc., but I would say every secondary school does.”

“It should be a little more than on a ‘normal’ secondary school and I do not think that is the case at the moment. That there is more culture than in other schools, no. I think we have a couple of cultural activities but other schools probably have those too.”

Alignment with stakeholders’ wishes

Teachers do not disagree or agree with the item that the culture curriculum is in line with wishes of students and teachers. 67,4% of the teachers do not disagree or agree with the item on students’ wishes, 60,5% of the teachers do not disagree or agree with the item on teachers wishes. Teachers mention in the interviews that they think that the offering of culture education is in line with wishes of students and teachers.

“There are activities for all students’ needs, with excursions and lectures etc.”

“Yes, the content of the cultural activities is in line with the needs of the children I think.”

“It is in line with the children’s’ perceptions, and if it is not in line we will hear that from the students.”

Consistency of the curriculum

Most of the teachers do not disagree or agree with the statements about the consistency of the culture curriculum. 55,8% of the teachers do not agree or disagree with the statement of consistency between subjects in one year and 53,5% do not disagree or agree with the statement of consistency in different school years. In the interviews there is shown that teachers would like more consistency between the subjects regarding culture education. They state that integration of courses is important to them.

“I think the cultural activities should be integrated more widely among subjects, I stated that before in school and it sometimes happens.”

4.2.2. Boundary conditions

Table 14 gives an overview of the descriptive statistics of the boundary condition items at the implemented perceived curriculum representation.

Table 14
Items on the Implemented Perceived Curriculum. Organizing Theme: Boundary Conditions

	N	M	SD
The vision of the school regarding the culture policy is clear	42	3,57	0,831
The vision and goals of the school regarding the cultural policy are described in the curriculum.	37	3,65	0,789
The added value of the culture profile school is clear	41	3,98	0,689
The school propagates the culture profile curriculum in communication within the school	39	3,54	0,913
It is desirable the school propagates the culture profile curriculum in the communication within the school	39	3,90	0,852
I notice that I teach at a school where culture and art play an important role.	43	4,02	0,707
Culture is <u>not</u> that important in this school	42	1,62	0,731
The vision and goals of the cultural policy are supported by teachers of the art subjects.	37	4,19	0,660
The vision and goals of the cultural policy are supported by teachers of the regular subjects.	39	3,08	0,664

Vision

Most teachers, 88,3%, indicate that culture is an important aspect in their school. This corresponds with the assertion if they notice they work on a school in which culture plays an important role, 81,4% indicate they do and if they see the added value of being a culture profile school; 76,7% of the teachers agree with this assertion. The statements made in the interviews with teachers complement these

findings. Teachers indicate that they see the added value of culture in school, but some are also wondering about how it should be implemented.

“It has an added value on paper, the question remains how the practice works, but I would say it’s very valuable, also for students to evolve themselves.”

“I think that a school should be shaping for personal development. Not only a cognitive education but also shaping, and culture fits well as a part of that education.”

The table shows that 53,5% of the teachers indicate that the vision of the school regarding the culture policy is clear. Findings in the interviews are the opposite of these percentages. One of all interviewees did know the vision of the school.

“The vision? Well, I do not know. They state that culture is important. The vision weighs heavily. I do not think everyone is aware of the vision.”

“I do not know what the vision of the school is regarding the cultural policy, what truly the vision and mission is of the school in the field of culture? I have no clue.”

Almost half of the teachers, 48,8%, indicate that the vision is described in the general school plan. The opposite is found in the interviews, teachers do not know what the vision is and they never saw documents describing the vision. Some of the teachers also indicate that they have no interest in knowing the vision of the school regarding the cultural policy.

“I do not know the vision; I never saw a culture policy plan or something like that regarding the vision.”

“I do not like all the paperwork, how they formulate the vision on paper, I could not care less.”

There is a difference in percentages about the items regarding the support of teachers from cultural or regular subjects at the vision. 74,4% of the teachers indicate that the art subject teachers support the vision and goals of the school regarding the culture policy, none of the teachers disagrees with this statement. 18,6% of all teachers indicate that the vision is supported by the regular subject teachers. Statements of teachers during the interviews complement these percentages. Teachers mention that they think that teachers from art subjects know the vision better than teachers from regular subjects.

“I think teachers of art subjects know the vision regarding the culture curriculum better than teachers of regular subjects.”

Communication

At the Kottenpark, 55,8% of the teachers indicate that the school propagates the culture profile in their communication. This is also desirable according to the teachers, 69,8% of the teachers indicate it is desirable that the school bears the culture profile in their communication. This is contradicted in the statements in the interviews. Teachers indicate that there is lack of good communication, and that they don’t know what happens in the school. However, all teachers indicate that they would like to have good communication about the cultural activities and they want to be kept informed.

“Communication is truly an issue, sometimes the announcement of a presentation or concert is really late, and I already planned something else.”

“I think the activities are not visible, whereby many people do not know what happens in school.”

“The special talent classes communicate in their own way with their students, this needs to be improved, this way other stakeholders are not included in the communication and miss out in a lot of things.”

4.2.3.Stakeholders

The descriptive statistics on the stakeholders at the implemented perceived curriculum representation are showed in Table 15.

Table 15

Items on the Implemented Perceived Curriculum. Organizing Theme: Stakeholders

	N	M	SD
It is clear how to integrate culture in my subject.	39	3,10	1,273
I would like to have help on how to integrate culture in my subject.	37	2,86	1,273
Projects where art and regular subjects collaborate are important to me.*	43	3,72	0,908
I would like to collaborate with art subjects.*	42	3,45	0,993

*Significant differences $p < 0,005$, were found among groups

Collaboration

Teachers indicate that projects where art and regular subjects collaborate are important to them, 66,5% of the teachers agree on this statement. Significant differences were found between teachers from art, alfa, language and beta subjects, ($F(3,39) = 5,994, p < 0,002$). A Games-Howell test was used as a post hoc test in order to find were the differences are between the subject groups. It was shown that teachers from art subjects indicate that projects where art and regular subjects collaborate are important to them the most ($M=4,80, SD=0,447$) teachers from beta subjects the least ($M=3,08, SD=1,084$). The groups with teachers from alfa subjects ($M=3,77, SD=0,599$) and language teachers ($M=3,85, SD=0,689$) are in between.

Furthermore, most of the teachers were enthusiastic about the cooperation between art and regular subjects and share the opinion that they would like to cooperate with teachers from art. In the interviews a total of twenty statements were made that they would like to cooperate with teachers from other subjects and to create interdisciplinary projects.

"I think it would be great to invent projects together, yes that seems very nice!"

"What I really would like is that we will have cross-curricular projects, for example renaissance. But all teachers should be able to fit those projects in their schedule."

An independent sample t-test was conducted to compare female and male teachers in order to find differences between these groups if they would like to collaborate with art subjects. Significant differences were found between female teachers ($M=3,73, SD=0,667$) and male teachers ($M=3,00, SD=1,265$), conditions $t(40) = 2,455, p < 0,019$. This suggest that female teachers would like to collaborate with art subjects more rather than male teachers.

Subsequently, significant differences were found by a Games Howell post hoc test between teachers of art subjects and alfa, language and beta subjects ($F(3,9) = 10,445, p < 0,001$). It can be noted that regarding the cooperation with teachers of art subjects there was a significant difference between teachers of different subject groups. Teachers of art subjects state the most that they cooperate with other teachers of art subjects ($M=4,75, SD=0,500$) teachers of beta subjects the least ($M=2,67, SD=1,155$). The groups of teachers in language subjects ($M=3,92, SD=0,494$) and alfa subjects ($M=3,31, SD=0,630$) are in between these scores.

Integration

There is no clear consensus among teachers about the clearness on how to integrate culture in their subject. 32,6% of the teachers indicate they don't know how to integrate culture in their subject, 34,9% of the teachers indicate they know how to integrate culture in their subject, 32,6% of the teachers would like to receive help how to integrate culture. Some teachers mention in the interviews that they do not see the need to implement more culture in their subject.

"I do not feel the need to integrate more culture in my subject. I think culture is fantastic but you should not force the integration of culture in all kinds of subjects."

4.3. Implemented operational curriculum

4.3.1. Content of the curriculum

Table 18 gives an overview of the descriptive statistics on the content of the curriculum at the implemented operational curriculum representation.

Table 18

Items on the Implemented Operational Curriculum. Organizing Theme: Content of the Curriculum

	N	M	SD
The policy and practice of culture education is evaluated by the teachers.	34	2,65	0,734
It is desirable that the policy and practice of culture education are evaluated by the teachers.	40	3,88	0,686
Outcomes of the evaluation are used to improve the culture education curriculum	34	3,41	0,743
The cultural activities are not in line with the regular subjects.	41	3,32	0,820
The cultural activities are in line with the art subjects.	32	3,34	0,701
I pay considerable attention to culture education.	41	2,90	1,338

Content

Teachers indicate that the cultural activities are not in line with the regular subjects. Regarding the affiliation with art subjects most of the teachers think the cultural activities are in line with the art subjects. When looking at the interviews teachers also indicate that they think that the cultural activities are not in line with the regular subjects, and that they think that it might be difficult to implement in those subjects.

“I do not think that the cultural activities are in line with the regular subjects.”

“I wonder if you can make the connection of culture in all subject compulsory.”

There is no clear statement about the attention paid to culture in the subjects, 39,6% of the teachers indicate that they don't pay attention to culture in their subject, 30,3% say they do.

Evaluation

There is little consensus around the items on evaluation of the policy and practice of culture education. 25,6% of the teachers indicate that the policy is not evaluated by teachers, where 4,7% state it is and 9,3% does not know. 32,6% of the teachers indicate that the outcomes of evaluation are used to improve the culture curriculum. However, 65,1% of the teachers indicate that it is desirable to evaluate the policy and practice of the culture education curriculum. No clear statements about evaluation and assessment were made in the interviews.

4.3.2. Boundary conditions

Table 19 shows the descriptive statistics of the boundary conditions at the implemented operational curriculum representation.

Table 19

Items on the Implemented Operational Curriculum. Organizing Theme: Boundary Conditions

	N	M	SD
There are sufficient physical facilities for culture education at this school.	40	3,42	0,813
There are sufficient substantive facilities for culture education at this school.	38	3,47	0,647
There is sufficient time to spend on culture in my subject.*	39	2,69	1,280
There is sufficient time to be involved in the preparation and execution of cultural activities.	37	2,54	0,869

*Significant differences $p < 0,005$, were found among groups

Material and recourses

Most of the teachers, 44,2%, agree with the statement that there are enough facilities for culture education at their school. They also state that the amount of substantive facilities is sufficient; 39,6% agrees with this statement. These findings contradict findings in the interviews. Teachers indicate that there is not enough money and resources for culture education at school. Note: maybe the facilities were not explained well enough in the questionnaire and is money not taken into account by the teachers.

"The school is supposed to profile itself, but the resources are not available, its minimal, truly minimal."

Time

Time is a crucial theme in culture education according to the teachers. 48,9% of the teachers, state that there is not enough time to spend on culture in their subject. Significant differences were found between teachers of different subject groups ($F(3,14) = 13,806, p < 0,001$). Using Games-Howell as a post hoc test it was indicated that the mean score from teachers of beta subjects ($M=1,67, SD=0,500$) was significantly different than the art subjects ($M=4,40, SD=0,849$), language subjects ($M=2,85, SD=1,214$) and alfa subjects ($M=2,58, SD=1,165$).

Teachers also state in the interviews that time is an important theme in culture education. All ten interviewees state that there is simply not enough time to implement extra culture in their classes. All interviewed teachers state that they would like to do more with culture but due to time constraints this is not possible. A total of 27 statements were made regarding the lack of time, a few examples:

"I would not like to integrate more culture in those two little hours."

"Culture is definitely important, but in the current amount of hours it is not realizable."

"Look, everything is under pressure in school, every subject troubles in finishing their own program, so when more hours are taken to do some projects...."

"It is not possible to integrate more culture simply because there is not enough time."

"The program is already under pressure; we do not even have sufficient time to spend on the end exams!"

"It is not facilitated at the moment."

In participating in the preparation and evaluation of cultural activities time is also an important aspect. 41,9% of the teachers indicate that there is also not enough time to be involved in the preparation and implementation of cultural activities. In the interviews the teachers indicate that they don't want to be involved in the preparation and execution of cultural activities because of lack of time.

"I am not involved in preparing and executing cultural activities at this moment, but I also have no time to be involved. That sounds harsh and ugly, but I would not know where to gather the time!"

"The things that I have to coordinate on my own are more than sufficient, so I do not want to be involved more regarding the cultural activities.""

"I am not involved at the moment but I also do not want to be involved due to lack of time, I do not get paid to do so and there is no time available."

4.3.3.Stakeholders

Table 20 gives an overview of the descriptive statistics of the stakeholders at the implemented operational curriculum representation.

Table 20

Items on the Implemented Operational Curriculum. Organizing Theme: Stakeholders

	N	M	SD
I collaborate with teachers of art subjects regarding culture education.	40	2,40	1,257
I collaborate with teachers of regular subjects regarding culture education.	39	2,23	1,012
I stimulate students to participate in cultural activities of the school.	43	3,67	0,865
I offer students possibilities for compensation when they participate in cultural activities.	40	3,15	1,167
I am involved in the preparation and execution of cultural activities.*	41	2,68	1,150
I would like to be involved in the preparation and execution of cultural activities.	40	2,70	1,043

*Significant differences $p < 0,005$, were found among groups

Collaboration

More than half of the teachers, 55,8%, indicate that they do not collaborate with art subject teachers concerning the cultural activities. 16,3% of the teachers state they do cooperate with teachers from art subjects. 55,8% of the teachers also state that they do not cooperate with teachers from regular subjects and 11,6% state they do. These findings are in line with the statements made by teachers in the interviews. Teachers say that collaboration simply is not possible because there is not enough time or that time is not spend well.

“According to me there is no collaboration between art subjects and regular subjects.”

“That (the lack of collaboration) is due to lack of time of course, and the fact that all teachers are at school on different times.”

“I think that we meet a lot and blather too much. Nothing really happens. You could use that time in a much better way.”

Involvement

Most of the teachers indicate that they are not involved in the preparation and execution of cultural activities. 21% state they are involved. 32,6% of the teachers do not want to be involved.

Regarding the involvement of teachers in preparing and executing cultural activities significant differences were found with a Bonferroni post hoc test between teachers from different subject groups ($F(3;12,26) = 5,279, p < 0,014$). The significant differences were found between the teachers from art subjects, language and beta subjects. Teachers from art subjects state that they are involved in preparing and executing cultural activities the most ($M = 4,50, SD = 1,00$) and teachers from beta subjects the least ($M = 2,08, SD = 0,996$). The groups of language teachers ($M = 2,69, SD = 1,109$) and teachers in alfa subjects ($M = 2,67, SD = 0,778$) score in between.

Motivation and direction

Most of the teachers, 65,2%, indicate that they do stimulate students to participate in cultural activities. 48,9% of the teachers indicate that they offer students compensation of schoolwork when the students are participating in cultural activities and 27,9% of the teachers state they do not offer compensation. All teachers mention in the interviews that they support and stimulate students to participate in cultural activities. For example:

“Yes, I stimulate students to participate in cultural activities.”

“I suppose I could advertise for culture in my class. I always ask students if they are attaining activities, “who will be there?” “You should go there, that is fun!””

4.4. Attained experiential curriculum

In order to answer the third sub question of the first research question; *“In which way do the students experience the culture education curriculum?”* the questionnaire of the students was analysed and described and hereafter clustered in several topics from the attained experiential curriculum, the organising themes of the network and the skills and competences circle of the SLO (van der Hoeven et al, 2013; van Heusden, 2010). Hereafter, interviews with the students were analysed by the schematic coding scheme and summarized in one table. Some of these statements will be outlined to give more in depth information about the topics.

Each organising theme will start with an overview of the percentages, hereafter the basic themes of the network will be outlined and statements from the interviews will be described. An overview of the percentages of all students' statements is shown in Appendix H.

4.4.1. Content of the curriculum

Table 22 shows the descriptive statistics of the content of the curriculum at the attained experiential curriculum representation.

Table 22
Attained Experiential Curriculum. Organizing theme: Content of the Curriculum

	N	M	SD
There is no attention on culture in the regular subjects.*	701	3,02	0,962
In most regular subjects there is attention for culture.	700	2,70	0,903
There are projects where art and regular subjects are combined.*	652	2,61	1,051
You can develop your talents in the special talent class.	425	3,56	0,975
There is space for your own ideas in the special talent class.	428	3,71	0,943
The cultural activities are in line with the art subjects.	560	3,28	0,951
The cultural activities are in line with the regular subjects.	685	2,87	0,926
In the art subjects I learn to reflect on my own work.	551	3,02	0,993
In the art subjects there is attention for my own creativity.	563	3,60	0,992
There is no room for your own ideas in the art subjects.	559	2,05	0,943
There is attention for collaboration in the art subjects.	557	3,18	1,064
There is no room for my own ideas in the regular subjects.	699	2,89	1,011
There is attention for collaboration in the regular subjects.	700	3,40	0,871
In the regular subjects there is space for my own ideas.	691	2,89	0,939
I learn how to reflect on my own work in the regular subjects.	685	3,07	0,894
In the regular subjects there is attention for my own creativity.	696	2,72	0,953

*Significant differences $p < 0,005$, were found among groups

Regular subjects

Of all students, 29,8 percent agrees with the item that there is no emphasis on culture in the regular subjects, 29,5 percent disagree. However, 43 percent of the students indicate that there is no emphasis on culture in most regular subjects on the item *“In most regular subjects there is attention for culture”*. These findings are also complemented in the interviews. Students indicate that there is no extra attention to culture in regular classes.

“It's not that there is a lot of culture in lessons. There is no extra attention for culture in for example, German and English or something.”

“I do not notice in regular lessons that we are a culture profile school.”

“Sometimes a teacher tells something extra, for example in French; French music will be addressed sometimes and questions about the song will be stated.”

“We are in fact now really occupied with the subject content and not with culture”

Post hoc comparisons using the Bonferroni test indicated significant differences between students in the first year and the other years ($F(5,694) = 7,527, p < 0,001$). Students in the first year notice attention to culture in regular subjects the most ($M=3.31, SD=0,930$) while students in their 3th year

($M=2,75$, $SD=1,000$) and 5th year ($M=2,77$, $SD=0,869$) notice attention to culture in regular subjects the least. The scores of the groups of students in their 2nd year ($M=2,95$, $SD=0,978$), 4th year ($M=3,00$, $SD=0,929$) and 6th year ($M=2,83$, $SD=0,893$) are in between.

Table 24: Content: regular subjects. Attention for culture in several subjects

	N	M	SD
In this subject there is attention for culture:			
Dutch	687	3,06	1,054
Modern foreign language	684	3,33	0,939
Math	669	1,67	0,877
	571	3,91	0,948
History			
Geography	531	3,55	1,104
Economy and MO	349	2,35	1,022
Biology	525	2,32	1,001
Physics	465	2,00	0,998
Sociology	260	3,59	1,154

Table 24 shows the attention of culture in several different regular subjects. Most of the culture integrated in regular subjects is found in the subject history; 58,8%. Hereafter culture is found in the languages subjects. 47,4% of the students indicate that there is culture education in modern foreign languages and 36% state that culture is embedded in the subject Dutch. According to the students, culture is the least found in the beta subjects; 3% of the students indicate that culture is found in Math; 5,8% in Economy; 8% in Biology; and 4,9% in Physics. These findings correspond with the statements made in the interviews.

“I mean, physics and mathematics, these subjects have nothing to do with art”

“I think it is not so easy to implement in physics etc.”

Combination art and regular subjects

According to most of the students there are no projects in which art subjects and regular subjects are combined. However, significant differences were found with the Bonferroni post hoc test between students in the first year and the other years ($F(5, 646) = 10,083$, $p < 0,001$). Students in their first year notice projects whereby art and regular subjects are combined the most ($M= 3,08$, $SD=1,018$) while students in their 6th year notice art and culture the least ($M=2,15$, $SD=0,937$). The scores of the groups with students in their 2nd ($M=2,69$, $SD=1,099$), 3th ($M=2,37$, $SD=1,026$), 4th ($M=2,53$, $SD=0,991$) and 5th year ($M=2,46$, $SD=0,954$) are in between.

The statements from students in the interviews complement the foregoing findings. All students indicate that there are no projects between different subjects and that all teachers work for themselves in their own subject. Sometimes collaboration is found among teachers of the same subject according to the students.

“There are no projects where teachers collaborate at this time, I think.”

“Between the same subjects there is collaboration, but between different subjects there is no collaboration.”

“Nobody collaborates.”

“There is no coherence between subjects, nothing.”

Talent class

Regarding the special talent classes students indicate that they can develop their talents and that there is space for their own ideas in these classes.

Cultural activities

Most students, 35,1%, indicate that the cultural activities fit well in the art classes. This is not the case regarding the regular subjects. 32,4% of the students indicate that the cultural activities do not fit well with the regular subjects. This is complemented by the statements from students in the interviews. Students indicate that cultural activities fit well in the art classes.

“They are a little in line, but not much. It is enough for me.”

“I think that the activities are in line with the art subjects.”

Skills and competences (21st century skills)

Most of the skills and competences stated by the circle of the SLO (van der Hoeven et al, 2013; van Heusden, 2010) are visible in the art classes according to the students. 49,7% of the students indicate that there is room for their own creativity, and their own ideas in the art classes (58%). There is no clear consensus about reflection and collaboration, 33,5% state there is attention for collaboration, 19,6% state there is no attention for collaboration. This corresponds to the statements made in the interviews. Students indicate that there is room for their own creativity.

“You have quite often a choice in arts subjects, creativity”

Some of the skills and competences of the SLO circle are found in the regular subjects. Collaboration takes place in the regular subjects according to 52,4% of the students. Space for their own creativity and ideas is less noticeable; 39,5% of the students' state that there is no place for their own creativity in regular classes, and there is no clear consensus about the statement that there is room for their own ideas; 32,5% state that there is no room for their own ideas. There is also no clear consensus regarding reflection, 31,2% state they do learn to reflect on their own work, 22,7% state they do not. This is also visible in the interviews. Students state that there is collaboration but no creativity;

“We have quite some cooperation assignments.”

“It is especially bookwork and doing what's in the book.”

“In the non-arts subjects, there is not really room for creativity, we do not do our own things often, we cannot really talk about our own things”

4.4.2. Boundary conditions

Table 26 shows the descriptive statistics of the items on the boundary conditions at the attained experiential curriculum representation.

Table 26

Items on the Attained Experiential Curriculum. Organizing Theme: Boundary Conditions

	N	M	SD
I notice I am attaining a school where culture and art are important.*	703	3,67	0,943
Culture is not that important at this school.	703	2,12	0,939

*Significant differences $p < 0,005$, were found among groups

Vision/Visibility

Most students, 62,4%, notice that they are students in a school where art and culture play an important role. Post hoc comparisons using the Games Howell test showed significant differences between the students in their first year and the 3th, 4th, 5th and 6th year ($F(5, 258) = 12,336, p < 0,001$). We can say that there were significant differences between students in their first year and the students in other years. Students in the first year notice art and culture in their school the most ($M=4,09, SD=0,865$) while students in their 6th year notice art and culture the least ($M=3,28, SD=1,026$). The scores of the groups with students in their 2nd ($M=3,82, SD=0,878$), 3th ($M=3,52, SD=0,890$), 4th ($M=3,49, SD=0,896$) and 5th year ($M=3,48, SD=0,997$) are in between.

Significant differences were also found between students who participate in talent classes ($M=4,12$, $SD=0,723$) and students who are not participating in the talent classes ($M=3,56$, $SD=0,959$), ($t(701) = 6,660$, $p < 0,001$). This suggests that students participating in the special talent classes notice more culture in their school than students who are not participating. Post hoc comparisons using the Bonferroni test indicated that the mean score of students in HAVO ($M=3,55$, $SD=0,941$) is also lower than students in gymnasium ($M=3,83$, $SD=0,908$) ($F(3, 699) = 6,797$, $p < 0,001$). The score of the group with VWO students is in between ($M=3,68$, $SD=0,949$).

These findings are also reflected in the statements of students in the interviews. The statements show that culture is visible in school, but mostly in the special talent classes and not in a great extent. Students indicate that more culture in school would be desirable.

"I don't know if you notice a lot, yes, we do have an open house and then the school is full of artworks. I think I notice the importance of art and culture in the school but it could be a little more is my opinion."

"You notice it especially on theatre, dance and music"

"I notice by the music and dance evening, and the Christmas concert that we do cultural things. But that is only two times a year, it is not regular."

"Culture at school are really the arts subjects, theatre, music, crafts and drawing"

"You notice it, but it's not really the schools' highest priority, it is more a kind of sideshow"

However, all interviewees indicate in the interviews that they see the added value of culture in school.

"It is an addition, for example the lecture, which I found interesting."

"We find it important that culture is implemented in the lessons"

"I think that culture some adds something to the subjects, and especially if you are taught in a fun manner. You probably can get people interested in German languages for example"

4.4.3. Stakeholders

The descriptive statistics of the items on stakeholders at the attained experiential curriculum representation are showed in Table 28.

Table 28
Attained Experiential Curriculum. Organizing Theme: Stakeholders

	N	M	SD
When planning and executing the cultural activities your interests and wishes are taken into account.	670	2,73	1,068
I am involved in preparing and executing cultural activities*	676	2,81	1,025
Teachers encourage you to participate in the cultural activities of the school.*	705	2,99	0,948
Teachers offer possibilities for compensation if you organise or participate in cultural activities.	653	3,01	1,108

*Significant differences $p < 0,005$, were found among groups

Involvement

Most students, 38%, indicate that their interests are not taken into account in the planning and execution of cultural activities. Concerning the items on involvement in cultural activities there was no consensus among students and no clear statements are made regarding the involvement in the preparation and execution of cultural activities.

There were significant differences found among students from different years, ($F(5, 670) = 9,991, p < 0,001$) and students from different levels (HAVO, VWO, Gymnasium), ($F(3, 672) = 13,613, p < 0,001$). Students in their first year had the highest mean ($M=3,26, SD=0,998$) and students in their later years had lower means (2nd: $M=2,87, SD=1,040$), (3th: $M=2,53, SD=1,012$), (4th: $M=2,72, SD=0,938$), (5th: $M=2,56, SD=0,957$), (6th: $M=2,61, SD=1,021$). This could mean that students in their first year are more involved in the preparation and execution of cultural activities than students in their later years. Regarding to the levels, students in the gymnasium classes ($M=3,10, SD=1,015$) indicate that they are more involved than students in VWO classes ($M=2,67, SD=0,931$). $M_{\text{difference}}=-0,436, p<0,001$, and HAVO classes ($M=2,71, SD=1,037$).

Furthermore, significant differences were found between students who participate in talent classes ($M=3,22, SD=0,776$) and students who are not ($M=2,70, SD=0,996$), $t(221) = 5,494, p < 0,001$. This indicates that students participating in the special talent classes are more involved in preparing and executing the cultural activities in school than students who are not participating in the special talent classes.

More of the same opinions were indicated by the students in the interviews. They mention that students who participate in cultural activities, for example the students in the talent classes, are more involved in preparing and executing the activities than the other students.

“Regarding the cultural activities we are not involved, no.”

“When you are in a talent class and you perform at such an activity you are involved, otherwise not really.”

Teacher role

There was no clear consensus regarding the items on the teacher role. In the interviews it became clear that all students indicate that teachers should be aware of the fact that they are teaching at a culture profile school. They don't see that among all teachers at this moment.

“I think it's important that teachers are doing so primarily because it is a culture profile school, then it is important that everyone adheres to it.”

“Only the teachers of arts subjects promote they are teaching in a culture profile school.”

“I did not notice that teachers promote they teach at a culture profile school.”

A third of the students indicate that teachers encourages them to participate in the cultural activities of the school. Significant differences were found between students in several levels ($F(3, 701) = 9,790, p < 0,001$). Post hoc comparisons using the Bonferroni test indicated that the mean score of students in HAVO ($M=2,85, SD=0,956$) is lower than the score of students in gymnasium ($M=3,21, SD=0,957$) and VWO ($M=2,98, SD=0,888$).

Students' interest

Table 29: Students interests: Culture in regular subjects

	N	M	SD
I think it is important that there is attention to culture in these subjects:			
Dutch.	681	3,19	1,190
Modern foreign language.	676	3,42	1,105
Math.	659	2,17	1,258
History.	575	3,56	1,223
Geography.	540	3,40	1,173
Economy and MO.	381	2,68	1,199
Biology.	541	2,61	1,181
Physics.	481	2,31	1,187
Sociology.	304	3,46	1,302

Most students indicate that culture embedded in diverse subjects is important to them. The importance of culture integrated in regular subjects is shown specifically in the languages and gamma subjects. 50,4% of the students indicate that they find it important that culture is integrated in foreign languages subjects, 45,2% state that it is important in history, 41,2% in Dutch, and 37,4% in geography. They find it less important to integrate culture in beta subjects, 13,9% find culture important in math, 12,8 % in economy, 16,9% in biology and 10,3% in physics. This is also visible in the statements from students in the interviews.

“For me it is not necessarily that science is combined with art.”

“I think it is very important that there is attention to culture in Dutch and other languages. In biology and economics not necessarily.”

4.5. Improvement

In order to answer the second research question; *In which way could possibilities to reinforce the culture education curriculum be integrated at the Kottenpark*, and the sub question; *In which way do the stakeholders (teachers and students) think the culture education curriculum could be reinforced?* the interviews were analysed, described and hereafter clustered by the network in several topics regarding improvement; curriculum, stakeholders and boundary conditions.

4.5.1. Students

Curriculum

Comments were made by the students regarding the amount of cultural activities. All interviewees would like to have more cultural activities implemented in their regular school curriculum. They state that all students would like to have the cultural activities that gymnasium students have.

“There should be more cultural activities, not just for gymnasium classes.”

“Perhaps more cultural activities, because in my opinion you learn more about something when you are going there and see by yourself how it's done. You probably also remember it better this way instead of reading it in a book.”

“I would be great to also have some kind of gymnasium days.”

“Perhaps we could also do a kind of gymnasium days, they have Greek and Latin, and we could have Dutch and English for example. We could integrate into that culture and learn with that a couple of days of in forms of a culture night.”

However, they also state that more choice about activities would help improve the curriculum, and if activities were not being judged by grades.

“They should give us more freedom, let ourselves choose the songs.”

“More cultural activities but not attached to an assignment.”

“I think it would help when there are less grades but more names like sufficient or good or something. That teachers don’t grade you but just tell if you did right or wrong.”

They also think that more students will be involved if cultural activities were compulsory and during normal school times.

“I would make the performances mandatory.”

“I think if activities were during regular lessons more children would participate.”

All students also state that more hours spend on only culture would improve the curriculum. For example:

“Maybe an extra hour each week for something like art history? In the lower levels? So truly an integrated subject during school hours and not after school.”

“A culture week in the middle of the school year would be good.”

Furthermore, students think that more culture could be integrated in regular courses, mainly in languages and all students would like to have more projects where regular and art subjects would be combined.

“I think that separate projects in regular subjects about culture and art will make a huge difference.”

“The combination of several subjects would be fun. It also gives a different challenge when combining several subjects!”

“I think it would be great fun if subjects would collaborate with each other, I really think one could lean on a different manner in that way, not specifically more, but just in a different manner. For example, music and language.”

Stakeholders

Students state that announcements to inform students about cultural activities should be made by the teachers.

“Announcements really should be made by the teachers.”

Boundary Conditions

According to the students the communication about culture and cultural activities needs to be improved. They state that the student council could be helpful, and they would like to have direct communication for example with someone informing them in class. Activities should be made more visible according to the students.

“I think it is helpful if someone comes into the classroom, then immediately everyone is involved.”

“Perhaps the student board could tell something in the class in advance.”

“They could indicate in the lower classes all cultural subjects: there is this, etc.”

4.5.2. Teachers

Curriculum

All teachers state that they would like to improve the curriculum by practical activities, in project weeks or for example in study days. They also state that culture should be part of the curriculum plans.

"You should get real assignments within a team "" It should be practical, you must get assignments: do something cultural, something like that."

"I think you could handle it in each team in a team plan, culture could definitely be added in a team plan, where you stand as a team in this field, what you want as a team, yes, that would be great."

"On project basis, things like that, for example, the Renaissance project, science can also be helpful in that."

"You could make culture part of the curriculum plans."

All interviewed teachers state they would like to have cooperation between different subjects. For example, in a project week.

"I would like to have more integration of subjects, CKV and history and geography, the beta subjects, that you get one complete program with assignments, for example also integrated in the PTA's in the higher levels. An impact needs to be made in that part."

"Maybe you can link it to some kind of theme week, whereby several subjects are involved. However, I like the fact that the emphasis in the activity weeks is now on art and culture."

Stakeholders

There is no consensus among the statements of teachers made regarding the involvement of stakeholders when improving the culture curriculum. Some teachers state that improvement needs to be facilitated and imposed from above by the management. Others don't agree and state that it should only work when discussing improvement of the culture curriculum in teacher teams, while still others state that students should be the ambassadors of culture in school.

"You should impose from top-down that teams need to improve on their culture policy. Or a task policy regarding art and culture need to be made."

"Eventually I would say that the management team needs to make a proposal: this is how we like to see things; check how you can set it up in the teams. But it makes no sense to impose."

"An initiative like that could only be made within the teams, because that is the place where guidelines for the students are stated."

"Ultimately, it should actually come from the teachers."

"Students who are joining the talent classes could become ambassadors of the arts, they could tell in class about the things they do in the talent classes, give workshops etc. Something that enthusiasts the other students."

"I can imagine that the student board will make efforts for culture."

Boundary conditions

All teachers state in the interviews that the visibility is a crucial point. Visibility of contents of subjects, visibility of cultural activities for example in form of a cultural calendar of openness in communication.

“The profiling should be made visible, for example by publishing the year calendar of the art subjects, and possibilities for other subjects to connect with the art subjects. Only with making it visible improvements could be made.”

“You need to know the key element of all subjects in every period.”

“It could be an idea to make a newspaper at the end of the year wherein every team, or all students in a team, indicate what they have done regarding culture.”

But most statements were made about the resources. All teachers state that if the culture curriculum is supposed to be improved, it needs to be facilitated by means of money, time and space.

“Organisation, time and money. I would say those are the three main topics in the improvement of the development of the culture profile school, yes.”

“You need to get the time to communicate with each other about possible projects.”

“They need to make space inside a task-policy. As a school you should facilitate that in deliberation with a teacher, for example: “You will get 50/100 hours from the task-policy in order to make a better link with the biology section.””

“For me, more investment needs to be made by the school, the profiling costs money, but also attracts students of course.”

5. Conclusion and discussion

The goal of this study was to answer the main research question: *How can the current culture education curriculum be described at the Kottenpark?* The main outcome is that culture in school is visible and is a priority among all stakeholders, but improvements regarding the implementation need to be made.

In this section the conclusion and discussion will be further elaborated on. First, findings regarding the various curriculum representations will be outlined. Second, findings related to the second research question, reinforcement of the culture education curriculum will be specified. Subsequently, a general conclusion and recommendations of the study and finally limitations and implications for further research will be given.

5.1. Curricular representations

The curricular representations were studied and defined. To describe and improve a curriculum, the gap between the curriculum representations needs to be minimized, therefore the various curriculum representations were investigated. This section will outline all curricular representations and themes of the network and curricular spider-web.

5.1.1. Intended formal curriculum

Many of the documents were not complete and most subjects did not have curriculum plans. Therefore, no conclusions can be made about the content of the described curriculum. However, it can be concluded that there are no guidelines about the content of a described curriculum, and therefore no coherence between the described curricula of each subject. Furthermore, culture education has no part of most described curricula. If we compare the amount of hours at the Kottenpark with the latest data from 2009 (Sardes & Oberon, 2009) we can state that the Kottenpark spends less hours on culture in the 1st and 2nd classes than the average amount in the Netherlands. This is also indicated by the teachers in the interviews, teachers mention that the Kottenpark does not organise more cultural activities than other schools.

5.1.2. Implemented perceived curriculum

The majority of the teachers indicate that culture is an important aspect in their school and almost all of the teachers see the added value of the culture profile. The problems international found in culture education regarding the vision, described in 1.2 are also found at the Kottenpark; for example, a need for a common vision. Interestingly, in the questionnaire teachers indicate that the vision of the school regarding the culture education curriculum is clear, however, this is not shown in the results of the interviews. None of the interviewed teachers was able to reproduce the schools vision regarding the culture education curriculum. Half of the teachers indicate that the vision of the school is not described in the general school plan. All teachers indicate that the vision and goals of the school regarding the culture education curriculum are well interpreted by the teachers of the art subjects. Teachers indicate that it is desirable that the school communicates about the vision of the culture education curriculum, statements were made in the interviews about the lack of communication in the school. According to the teachers, all activities need to be made visible for all stakeholders, which is not the case at this moment according to them.

Regarding the content of the culture education curriculum, all teachers state that culture has a clear place in the curriculum of art subjects. There is less consensus about the place of culture in the regular subjects, the teachers indicate in the interviews that culture integrated in the regular subjects would be more difficult. Some of the regular subject teachers indicated also they did not feel the need to implement more culture in their subject. Half of the teachers indicate that culture is not a part of their own described curriculum. There is a large group of teachers who do not know how to integrate culture in their subject, but only a third of the teachers would like to have help on how to integrate culture in their subject. Furthermore, teachers would like to collaborate with teachers from art subjects and implement overarching cultural projects when time and space are available, teachers of art

subjects the most, teachers of alfa subjects the least. Unfortunately, teachers indicate that time and space are not available at this moment at the Kottenpark.

5.1.3.Implemented operational curriculum

Regarding culture in several subjects, teachers indicate that it is visible in the art subjects but not in the regular subjects. This is also accountable for the cultural activities. According to the teachers the activities are in line with the art subjects but not with the regular subjects.

There are significant differences in the opinion of teachers of several subject groups regarding the importance of culture in their specific subject. Teachers in art subjects indicate they find culture most important, teachers from beta subject find it least important. At this moment there is little collaboration between teachers of art and regular subjects, and teachers are not aware of the content of other teachers' curriculum, the visibility needs to be improved. All teachers indicate that the implementation of culture and the collaboration of teachers regarding culture need to be facilitated by time, space and money, this is, according to the teachers, not the case at this moment.

5.1.4.Attained experiential curriculum

Almost all students indicate that culture is an important aspect in their school. There was a significant difference between first year students and the students from other years. Students in their first year notice more culture than the others. Significant differences between the first and later years were also found among other variables, for example the involvement of students in preparing and executing cultural activities One could speculate that students in their later years have less time to spend on culture. It might also be that the first year students respond more enthusiastic regarding their school and compared to their primary school. Furthermore, there was a significant difference between students who participate in the talent classes and students who do not. Students in talent classes notice culture in their school more than students who are not participating. This complements the statement of the visitation team that students not participated in talent classes are less exposed to culture at their school.

Regarding the encouragement of teachers, students state that some teachers try to encourage them to participate in cultural activities. However, significant differences were found regarding the levels of students. Students from HAVO show less encouragement from teachers than gymnasium students. This could be due to the fact that teachers think HAVO students are less interested than gymnasium students, or it could be that HAVO students' perceptions about the encouragement are different than gymnasium students. Significant differences were also found among other items between the different student levels. HAVO students score lower means than students from gymnasium on the behalf of culture education at school.

Finally, almost half of the students state that there is no emphasis on culture in most regular subjects, significant differences were also found between fist year students and students from the other years. Students see culture in modern foreign languages, history, geography and Dutch but also state that they think it is important that culture should be integrated in those subjects. Students find it less important that culture is integrated in the beta subjects.

5.2. Reinforcement of the culture education curriculum

When combining the theoretical framework and interviews several factors are important in the implementation of change and so, the reinforcement of the culture education curriculum. The characteristics of change are also reflected in the interviews with teachers and students. First, the need and motives of the culture profile should be made visible. Not only in the art subjects but also in regular subjects. There need to be more clarity about wishes from stakeholders, and communication about the culture curriculum and the cultural activities need to be improved; culture should be an agenda point in meetings. Second, space for ownership is also an important characteristic which is reflected in the interviews. Teachers indicate that in the end, change and improvement comes from them and is made within the teams. The management team needs to facilitate those meetings and

create and formulate a clear vision and term plan etcetera within the wishes and opportunities of teachers and students. Furthermore, students can also be an important factor in reinforcing the culture curriculum, they could be, and want to be, more involved regarding the visibility of culture in the school, for example by the student board. Finally, culture inside the regular curriculum could be reinforced according to the teachers and students by creating more coherence between programs, integration of subjects, collaboration between teachers of different subjects in cultural projects, and reducing the differences between several levels; not only special culture days for gymnasium students, but for students at all levels.

5.3. General conclusion and recommendations

In general, we can conclude that culture is an important factor at the Kottenpark among all stakeholders. According to both students and teachers, the visibility of culture and cultural activities could improve. Furthermore, culture in regular subjects and the collaboration between art and regular subjects is not found by students and teachers. However, most stakeholders are willing to improve the culture curriculum when it is facilitated by the school. Both students and teachers state that there need to be more cultural activities to improve the amount of culture in school. Not only activities for gymnasium students but also for the other levels. Both groups also think that students could be more involved regarding the propagation of culture in school. Furthermore, according to both the students and the teachers there need to be more time and space to implement culture in the regular curriculum. When looking at the representations, we can conclude that there is no coherence between them. When looking at the themes we see that all aspects are connected to each other but some aspects have more weight and the spider-web is out of balance. More coherence is needed between several themes; teacher role and aims and objectives, content and materials and resources and learning activities and time. All these themes need to be addressed and the improvement of the culture education curriculum needs to be facilitated by the school. At this moment the intended ideal curriculum is not clear for the stakeholders, which will affect the other representations. Furthermore, the themes time and material and resources are not in balance, according to the teachers, there is too little time to implement culture and resources are not available.

A remarkable observation in this study considering the intended formal curriculum is the fact that there are no curriculum plans of most subjects. Also, all teachers indicate that there is no visibility among cultural projects and other subjects and that is shown in the educational materials. This is a crucial point according to Fullan (2007) in implementing change, the clarity of the change, and in this case the clarity of the curriculum, should be made visible for all stakeholders and all stakeholders need to be involved. It would be recommended to report educational goals and subjects per subject section to create more coherence. This is also reflected in related theory, according to the SLO (Klein, D. & Ten Voorde, 2009), the schoolboard needs to formulate a clear vision and long-term policy, this needs to be captured and explained: the intended ideal curriculum. Furthermore, teachers should be participating in decision making and develop the program from concepts to projects. Recommended is that communication about culture and cultural activities amongst all stakeholders needs to be improved, for example with a year calendar involving all cultural activities or reports of the teams stated in the schools' newsletter.

When summarizing the characteristics of change and improvement, a list of recommendations for the school is outlined below:

- The vision of the school regarding the culture curriculum for all students needs to be clear stated and visible for all stakeholders.
- Culture needs to be facilitated by time, space and materials.
- Culture needs to be on the agenda in team meetings.
- The curriculum of the art and regular subjects should be made visible in order to make collaboration possible for example by creating a chart model with all core goals and objectives.

- Goals on skills and competences (21st century skills) should be stated and ways to implement these skills and competences in subjects need to be discussed in the teams.
- Teachers should collaborate on overarching projects; this needs to be facilitated by the school board.
- No differences in culture education should be made between several levels of students.
- No differences in culture education should be made between several years of students.
- Students could be involved in the visibility of culture in the school.

5.4. Limitations and implications for further research

The framework of the design appeared useful for this research because it gave an appropriate insight of the meaning of all stakeholders involved. The list of recommendations is useful for all schools trying to implement culture education. However, the recommendations based on the results of the literature and interviews are very broad. Practical solutions for the problem need to be given to a school, however, these were not taken into account in this study. There are still some more variables to explore and there are some limitations of this study which give guidelines for improvement.

First; the interviews with stakeholders were limited due to time constraints and availability of students and teachers. There was a high response but there is a potential threat for voluntary bias. Students and teachers participated on a voluntary basis in this study. This could have the consequence that solely enthusiastic and assertive teachers and students participated. It could be that teachers who participated in the interviews value culture education stronger than teachers who did not participate. However, answers from respondents varied among several variables, not only positive answers were given, therefore a conclusion could be stated. 32% of the teachers did not reply the questionnaire, it could be that those teachers were less interested in culture at school and therefore did not participate, this could decrease the validity of the results.

Furthermore, the principal and management team were not involved in this study. It could be meaningful to study their point of view regarding the culture curriculum in order to get opinions from them. The intended ideal curriculum could be studied in that manner and the principal and management team are an important factor in the improvement of a school's curriculum.

Students and teachers' opinions were asked only one time during the interviews. The interview method was chosen to elaborate on the participants' answers, however, it did not give the participants the time to think deeply about their answers. It could be beneficial to give the participants more time and space to think about their answers. This could give more, or other ideas regarding the improvement of the curriculum, especially with the teachers.

It is recommended to get more insight into the culture curriculum at other schools in order to study similarities and differences. Information about the hours of art and culture subjects in schools in the Netherlands or even other countries is needed to compare the amount of hours at the Kottenpark. Further research among several schools would also be beneficial for all schools who would like to implement more culture in their curriculum.

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A. Questionnaire Students

 Deze afbeelding kan nu niet worden weergegeven.

 Deze afbeelding kan nu niet worden weergegeven.

B. Questionnaire Teachers

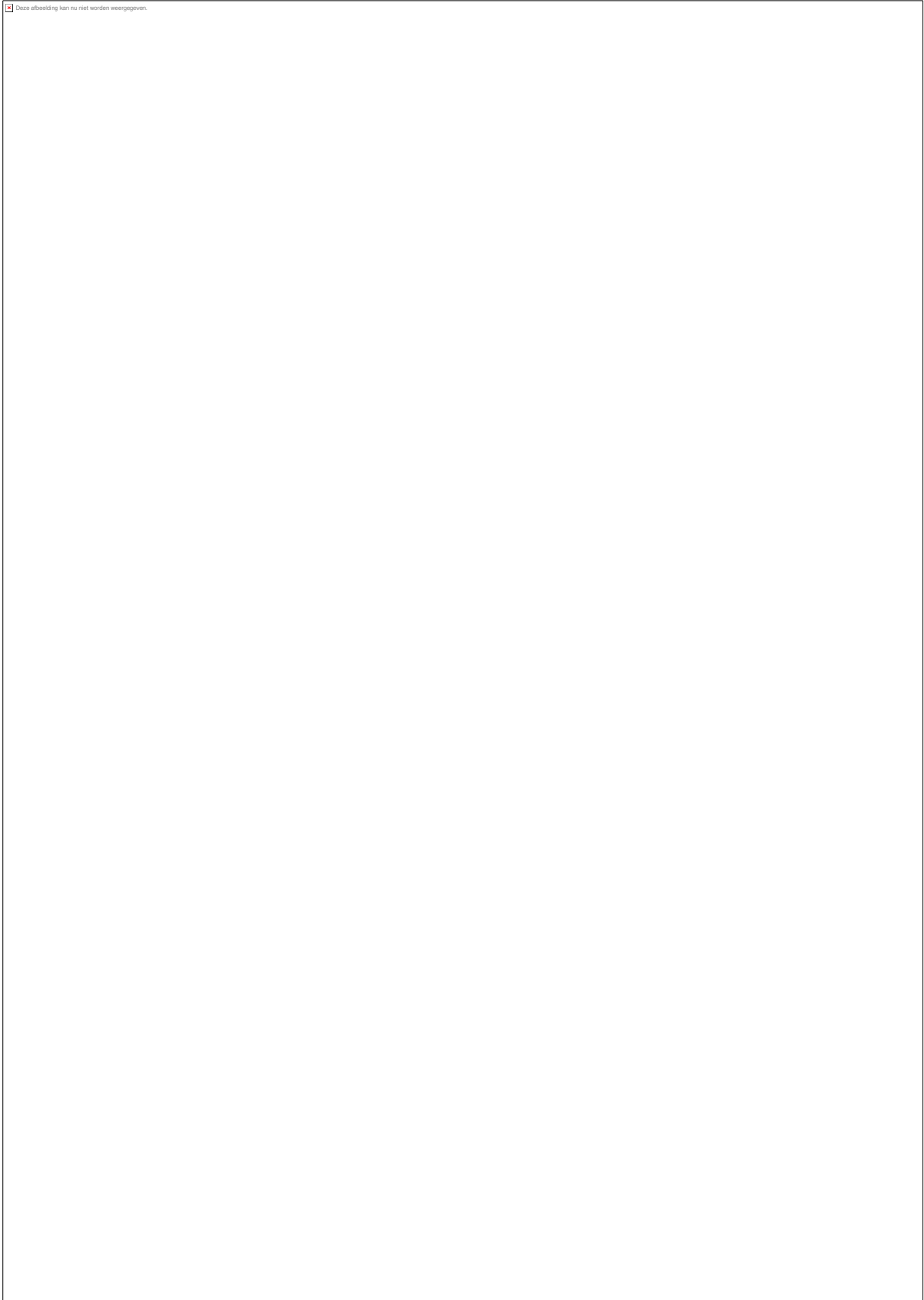
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 Deze afbeelding kan nu niet worden weergegeven.

C. Interview questions Students

 Deze afbeelding kan nu niet worden weergegeven.

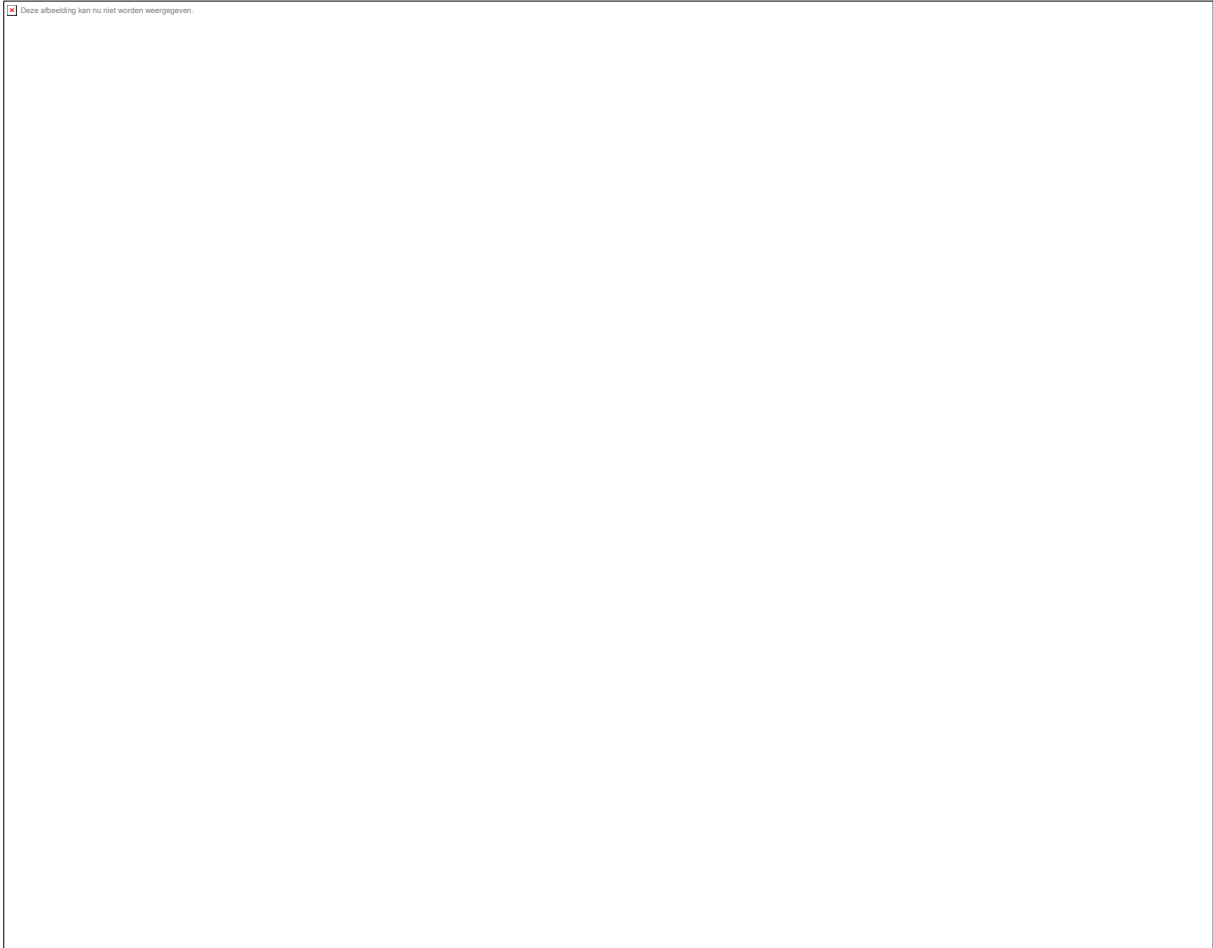
D. Interview questions Teachers



E. Checklist

 Deze afbeelding kan nu niet worden weergegeven.

F. Network interviews



G.Results questionnaire Teachers

 Deze afbeelding kan nu niet worden weergegeven.

H. Results questionnaire Students

 Deze afbeelding kan nu niet worden weergegeven.